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DECEMBER 1993

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
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10	BSO	1896-1897
11	BSO	1897-1898
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATION: 12X

FILM STOCK:

REEL 1

Volume 1

BSO
1889-1890

2.0 mm

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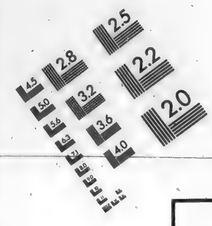

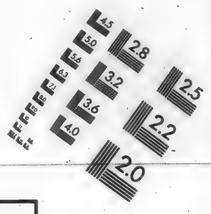

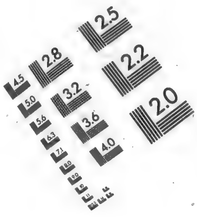

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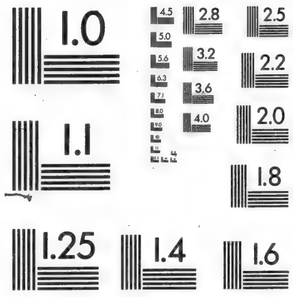

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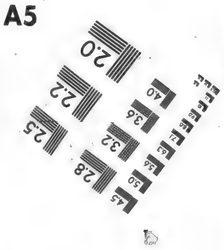

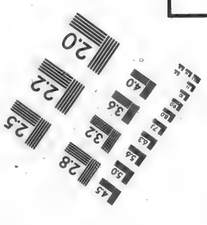

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 1

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SANDERS THEATRE, CAMBRIDGE.

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and others, will give a series of

SIX SUBSCRIPTION CONCERTS,

in

CHICKERING HALL,

on

MONDAY EVENINGS,

October 28th, December 2d, and 30th, 1889, January 27th, February 24th, and March 31st, 1890.

Season Tickets with Reserved Seats for the Series, Six Dollars, will be sold to SUBSCRIBERS ONLY at the Box Office, Music Hall, Monday, October 21st, at 9 A. M. Subscription List now open at Music Hall.

C. A. ELLIS, Manager.

FADED TEXT

[2]

MR. GERICKE'S FAREWELL CONCERT.

After five years of earnest and unremitting artistic labor—which has been crowned with great and well deserved success—Mr. Wilhelm Gericke has decided to return to his own country, and no better proof could be desired of the debt of gratitude which the public feels towards him than the presence of the enormous and enthusiastic audience which assembled last night to bid him godspeed.

During Mr. Gericke's stay here he has met with some opposition in minor details; some considering his programmes badly chosen, others finding a lack of warmth and feeling in his interpretations, while still others may have thought that breadth and strength were often sacrificed to finish and detail. But these are all very trifling matters after all. What Mr. Gericke has done is to make the Boston Symphony Orchestra one of the four or five greatest orchestras of the world, and the difficulties in his way have been very great. It is true that the princely liberality of the founder of these concerts has relieved the conductor from all financial anxiety, but there are, in the course of such an institution, other obstacles quite as great and as difficult to overcome. For example, the celebrated orchestras in Europe have all existed for at least several generations; they have received their traditions of Beethoven, Schubert, Mendelssohn and Schumann (with many others) from those great masters themselves, and a young musician joining the orchestra receives these traditions from its older members. He becomes completely imbued with them, and in his turn passes them on again, and thus the warm artistic ideals of such an institution are almost as fresh as when they were first received, and it is impossible to exaggerate the help this is to a conductor. How different is this here. Until the foundation of the Symphony Orchestra eight years ago there was practically no standing orchestra worthy the name in the city. Up to that time the instrumental music furnished was of a very indifferent nature, and even in the concerts of the Harvard Musical Association the orchestra was always badly balanced and insufficiently rehearsed, while it seldom consisted of the same players twice in succession. The Symphony Orchestra was founded, and during Mr. Henschel's administration of three years the first attempts at genuine organization were made, and the institution felt itself to be a lasting one—a career, in fact, for its members—a permanent situation, dependent only on themselves to keep and hold. Coming at this stage of affairs, Mr. Gericke has strengthened this position and greatly increased what might be called the self-confidence of the organization itself. Still, he had a body of men without traditions, and these he has himself supplied to them in an almost incredible degree, and so bound the institution still closer together. But beyond all this he has infused them with a spirit of genuine musicianly feeling; delicacy of detail and finish: just balance of tone and dynamic force; suppression of any individuality for the benefit of the general effect; in fact, he has taught them all the best and truest ideals for the orchestra player, and they not only will never forget them, but in their turn will teach these traditions to the newcomers just as is the case in the European orchestras. There is no doubt that Mr. Gericke has raised this orchestra to an equal position with the orchestras in Vienna and Munich, or Lamonieux's famous band in Paris—in fact, as aforesaid, it stands today most unquestionably as one of the four or five finest orchestras in the world, and this is all owing to Mr. Gericke's unflagging zeal and ambition, his incessant labor, and his unchangeable fidelity to the best and noblest artistic ideals. In going back to Vienna he carries with him the gratitude and best wishes of all musical Boston, and he may be sure that we shall never forget how much we owe to him of our artistic development and growth, and for a parting word let us say only—"Auf wiedersehen!"

Mr. Gericke's appearance last night was greeted with prolonged applause, and a number of people rose from their seats. Several wreaths and other floral offerings were grouped about his stand, among which the most noticeable was a large laurel wreath tied with a large knot of black and yellow ribbons, the Austrian colors. The programme was as follows:

Vorspiel und Verwandlungsmusik from "Parsifal" ..... R. Wagner
Symphony in C minor, No. 5 ..... L. v. Beethoven

The choruses in the "Parsifal" music were sung by the Cecilia (Mr. Lang conducting the portions sung outside the hall), and the slight solos were sustained by Messrs. Winch and Morawski. On the whole, the selection was a very great artistic success. It doubtless loses almost all of that peculiar mysticism with which the whole "Parsifal" is imbued, but this is only apparent to those who have been so fortunate as to hear it in Bayreuth. The arrangement played last night is very effective and gives a comprehensive idea of the general thematic construction of this marvellous work. Still, it seems doubtful whether it is best to produce even this "authorized selection" on the concert stage.

The orchestra played magnificently. Every man seemed determined to do his best to make last night's concert a notable one in the musical history of Boston, and such it certainly was: they have, perhaps, never played so well before. Life, fire, beauty of tone, delicate finish—all that the most hypercritical listener could desire was easily obtained, and the *ensemble* was about perfect. The chorus also sang very well, with enthusiasm and accuracy and unusual rhythmic precision. The bells were not as effective as might be asked, but the choruses sung outside the hall quite filled the intention of a far-off, ethereal effect. Messrs. Winch and Morawski had very little to sing, but they both rendered their short passages in a completely satisfactory manner. The symphony was very well played, but would doubtless have been more effective if it had preceded the "Parsifal" music; as it was, the audience seemed to feel a strong sense of anti-climax.

At the close of the concert the applause was tremendous and the whole audience rose. Mr. Gericke—who was visibly much moved—spoke feelingly and appropriately. He thanked the audience for their kindness and their fidelity to him; he thanked Mr. Higginson for his confidence, and he thanked the orchestra for their patience and good-will, saying that he feared he had often been hard on them. He expressed great regret at the necessity of his departure, and, assuring the audience that he should always remember with pride and pleasure the days when he was conductor of the Boston Symphony Orchestra, he bade them all a regretful farewell, and

MR. GERICKE'S FAREWELL.

Magnificent Playing, Immense Audience, Extreme Enthusiasm and a Hearty Good-Speed.

Last evening was one to be remembered long by all who were present at Mr. Gericke's farewell concert, both because of the pleasant personal relationship upon which it set the last seal, and because of its splendid accomplishment in musical art. Whatever a packed audience of the very finest and most distinguished quality, the closest attention, the wisest and warmest applause, and the tribute of laurel wreaths, ribbons and beautiful flowers could do to attest the "love and friending" of the musical public for the departing conductor, was done spontaneously, generally and liberally. The atmosphere of the evening was peculiarly and notably sympathetic, and this was evidently felt by the musicians, as well by their leader and by the audience.

The programme may have appeared a strange one at first, because it was made up of only two numbers—the prelude to Wagner's "Parsifal" and the scene of the Holy Grail and the Holy Supper from the first act of that work, and Beethoven's fifth symphony. But the choice was after all a discreet and satisfactory one, because it gave for the best performance of the eminent conductor perhaps the greatest—certainly for most people the most impressive and beautiful—of Beethoven's symphonies, and an exquisitely dignified, tender and pure representation of the last, most refined, deep and serene dramatic work of the great but unequal genius of Wagner.

There is no need to comment upon the characteristics of the symphony or even to recall them, for whoever knows anything of orchestral music knows its majestic and yet enchanting progress from the bold, commanding and yet lingering phrases with which it begins, through the inexpressibly gracious andante, and the genial gayety of the allegro, to the cheering and ennobling life of the finale. The Wagner selection is necessarily far less known than much of its author's music, and some parts came entirely strange to the listeners of last evening. The prelude has been performed (a couple of times, I think,) by the Symphony orchestra, and much of the choral portion was sung by the Cecilia, but without orchestra, a year or so ago. The extracts gave a bit of the scene in which Gurnemanz leads Parsifal to the meeting of the Knights of the Grail, the music which accompanies the panoramic change of place—a change not unlike in scheme to that belonging with the "Rhine Journey" of Siegfried—the solemn entrance of the Knights into their hall of assembly, and the choruses which accompany the revelation of the Grail and the partaking of the Holy Supper. It is all truly beautiful, noble and sacred music, at times approaching as near as any human composition well could to what might be fancied to be an ideal of the celestial strains. While remitting nothing of his peculiar powers of development of a great edifice of commingling sounds and harmonies from some simply stated theme, and rising at times to his greatest heights of power, Wagner has herein shown something of his earlier self in the frequency and attractiveness of his melodies and in his kindly consideration for the human voice. Not only are the short dialogues of Parsifal and Gurnemanz fluent and natural, being difficult chiefly in their independence of the orchestral score and in the irregularity of their entrances, but the choruses are distinctly and gracefully melodious, and so distributed among different classes of choirs that the dramatic as well as the musical effect must be intensely interesting when the work can be given, as at Bayreuth, according to the author's intention. The long prelude, growing from its few grave and sustained themes, puts even those who hear it in a brilliantly lighted concert hall into a calm and serious mood, and the strains with which the impressive and unquestionably devotional scene of the Grail and ends the act leave a sweet, reposeful religious mood upon the mind. It seems scarcely possible that the same man who wrote the ugly, awkward, heavy, mechanical and wearisome stages which so often occur in the Nibelungen operas can have composed these others of such unbroken peace and elevation.

The performance of this selection was a delightful and consistent interpretation. The orchestra was augmented as much as necessary to give the score its balance, and was ready at all points in fullness or in delicacy. The soloists, Messrs. Morawski and W. J. Winch, who were called in at short notice, read their lines excellently, and the Cecilia sang the choruses to perfection, the small choir which represented the invisible singers and were withdrawn, therefore, to an ante-room, did especially well and were exact in time, tune and shading with the orchestral figures which they had to meet.

But it was in the playing of the symphony that the orchestra accomplished its most splendid achievement, and gave a reading which I believe no orchestra in the world could surpass and few equal. At the last regular concert the men played as if they had suddenly found the one degree of fire and spirit which had been lacking to raise their elegance and grace and accuracy up the plane of high spirituality, and now they surpassed even that memorable work. Such perfection of detail, even in passages as difficult and dangerous as the double-bass figures in the third movement, the many odd entrances for single instruments all through the symphony, and the sudden changes in the rhythm of the under parts from time to time—I have never heard, while at the same time there were all the warmth, the spring, the freedom and the fulness which the greatest admirer of a bold and urgent style could ask. Every movement was applauded, and at the close the whole audience rose to its feet with cheers and bravos.

Everybody recognized that this was a unique occasion in the history of orchestral music in Boston, and nobody was ready to leave the hall until some unusual proof of this had been added to the performance. Mr. Gericke was called forward repeatedly, and bowed deeply and widely. But this was not enough, and at last, pale with feeling and speaking nervously and tremulously, he made his adieu in a few well-chosen and clearly-spoken sentences, in which he expressed his regret at leaving his position, his thanks to public, critics and orchestra, as well as to Mr. Higginson, and his appreciation of what has been done here for him and for the cause of music. Even then the audience dispersed reluctantly, but in most harmonious and comfortable mood. And so passes away from Boston a man to whom the city, the country and the cause of his art owe a great obligation which will be long and gratefully remembered.

HOWARD MALCOM TICKNOR.

SANDERS THEATRE, CAMBRIDGE.

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MONDAY EVENINGS,

October 28th, December 2d, and 30th, 1889, January 27th, February 24th, and March 31st, 1890.

Season Tickets with Reserved Seats for the Series, Six Dollars, will be sold to SUBSCRIBERS ONLY at the Box Office, Music Hall, Monday, October 21st, at 9 A. M. Subscription List now open at Music Hall.

C. A. ELLIS, Manager.

FADED TEXT

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POST.

MR. GERICKE'S FAREWELL CONCERT.

After five years of earnest and unremitting artistic labor—which has been crowned with great and well deserved success—Mr. Wilhelm Gericke has decided to return to his own country, and no better proof could be desired of the debt of gratitude which the public feels towards him than the presence of the enormous and enthusiastic audience which assembled last night to bid him godspeed.

During Mr. Gericke's stay here he has met with some opposition in minor details; some considering his programmes badly chosen, others finding a lack of warmth and feeling in his interpretations, while still others may have thought that breadth and strength were often sacrificed to finish and detail. But these are all very trifling matters after all. What Mr. Gericke has done is to make the Boston Symphony Orchestra one of the four or five greatest orchestras of the world, and the difficulties in his way have been very great. It is true that the princely liberality of the founder of these concerts has relieved the conductor from all financial anxiety, but there are, in the course of such an institution, other obstacles quite as great and as difficult to overcome. For example, the celebrated orchestras in Europe have all existed for at least several generations; they have received their traditions of Beethoven, Schubert, Mendelssohn and Schumann (with many others) from those great masters themselves, and a young musician joining the orchestra receives these traditions from its older members. He becomes completely imbued with them, and in his turn passes them on again, and thus the warm artistic ideals of such an institution are almost as fresh as when they were first received, and it is impossible to exaggerate the help this is to a conductor. How different is this here. Until the foundation of the Symphony Orchestra eight years ago there was practically no standing orchestra worthy the name in the city. Up to that time the instrumental music furnished was of a very indifferent nature, and even in the concerts of the Harvard Musical Association the orchestra was always badly balanced and insufficiently rehearsed, while it seldom consisted of the same players twice in succession. The Symphony Orchestra was founded, and during Mr. Henschel's administration of three years the first attempts at genuine organization were made, and the institution felt itself to be a lasting one—a career, in fact, for its members—a permanent situation, dependent only on themselves to keep and hold. Coming at this stage of affairs, Mr. Gericke has strengthened this position and greatly increased what might be called the self-confidence of the organization itself. Still, he had a body of men without traditions, and these he has himself supplied to them in an almost incredible degree, and so bound the institution still closer together. But beyond all this he has infused them with a spirit of genuine musicianly feeling; delicacy of detail and finish: just balance of tone and dynamic force; suppression of any individuality for the benefit of the general effect; in fact, he has taught them all the best and truest ideals for the orchestra player, and they not only will never forget them, but in their turn will teach these traditions to the newcomers just as is the case in the European orchestras. There is no doubt that Mr. Gericke has raised this orchestra to an equal position with the orchestras in Vienna and Munich, or Lamonieux's famous band in Paris—in fact, as aforesaid, it stands today most unquestionably as one of the four or five finest orchestras in the world, and this is all owing to Mr. Gericke's unflagging zeal and ambition, his incessant labor, and his unchangeable fidelity to the best and noblest artistic ideals. In going back to Vienna he carries with him the gratitude and best wishes of all musical Boston, and he may be sure that we shall never forget how much we owe to him of our artistic development and growth, and for a parting word let us say only—"Auf wiedersehen!"

Mr. Gericke's appearance last night was greeted with prolonged applause, and a number of people rose from their seats. Several wreaths and other floral offerings were grouped about his stand, among which the most noticeable was a large laurel wreath tied with a large knot of black and yellow ribbons, the Austrian colors. The programme was as follows:

Vorspiel und Verwandlungsmusik from "Parsifal" ..... R. Wagner
Symphony in C minor, No. 5 .. L. v. Beethoven

The choruses in the "Parsifal" music were sung by the Cecilia (Mr. Lang conducting the portions sung outside the hall), and the slight solos were sustained by Messrs. Winch and Morawski. On the whole, the selection was a very great artistic success. It doubtless loses almost all of that peculiar mysticism with which the whole "Parsifal" is imbued, but this is only apparent to those who have been so fortunate as to hear it in Bayreuth. The arrangement played last night is very effective and gives a comprehensive idea of the general thematic construction of this marvellous work. Still, it seems doubtful whether it is best to produce even this "authorized selection" on the concert stage.

The orchestra played magnificently. Every man seemed determined to do his best to make last night's concert a notable one in the musical history of Boston, and such it certainly was: they have, perhaps, never played so well before. Life, fire, beauty of tone, delicate finish—all that the most hypercritical listener could desire was easily obtained, and the *ensemble* was about perfect. The chorus also sang very well, with enthusiasm and accuracy and unusual rhythmic precision. The bells were not as effective as might be asked, but the choruses sung outside the hall quite filled the intention of a far-off, ethereal effect. Messrs. Winch and Morawski had very little to sing, but they both rendered their short passages in a completely satisfactory manner. The symphony was very well played, but would doubtless have been more effective if it had preceded the "Parsifal" musik; as it was, the audience seemed to feel a strong sense of anti-climax.

At the close of the concert the applause was tremendous and the whole audience rose. Mr. Gericke—who was visibly much moved—spoke feelingly and appropriately. He thanked the audience for their kindness and their fidelity to him; he thanked Mr. Higginson for his confidence, and he thanked the orchestra for their patience and good-will, saying that he feared he had often been hard on them. He expressed great regret at the necessity of his departure, and, assuring the audience that he should always remember with pride and pleasure the days when he was conductor of the Boston Symphony Orchestra, he bade them all a regretful farewell. And, indeed, we will not forget him personally; and as for his work here, that will surely never be forgotten, for it was monumental.

GLOBE.

MR. GERICKE'S FAREWELL.

Magnificent Playing, Immense Audience, Extreme Enthusiasm and a Hearty Good-Speed.

Last evening was one to be remembered long by all who were present at Mr. Gericke's farewell concert, both because of the pleasant personal relationship upon which it set the last seal, and because of its splendid accomplishment in musical art. Whatever a packed audience of the very finest and most distinguished quality, the closest attention, the wisest and warmest applause, and the tribute of laurel wreaths, ribbons and beautiful flowers could do to attest the "love and friending" of the musical public for the departing conductor, was done spontaneously, generally and liberally. The atmosphere of the evening was peculiarly and notably sympathetic, and this was evidently felt by the musicians, as well by their leader and by the audience.

The programme may have appeared a strange one at first, because it was made up of only two numbers—the prelude to Wagner's "Parsifal" and the scene of the Holy Grail and the Holy Supper from the first act of that work, and Beethoven's fifth symphony. But the choice was after all a discreet and satisfactory one, because it gave for the best performance of the eminent conductor perhaps the greatest—certainly for most people the most impressive and beautiful—of Beethoven's symphonies, and an exquisitely dignified, tender and pure representation of the last, most refined, deep and serene dramatic work of the great but unequal genius of Wagner.

There is no need to comment upon the characteristics of the symphony or even to recall them, for whoever knows anything of orchestral music knows its majestic and yet enchanting progress from the bold, commanding and yet lingering phrases with which it begins, through the inexpressibly gracious andante, and the genial gayety of the allegro, to the cheering and ennobling life of the finale. The Wagner selection is necessarily far less known than much of its author's music, and some parts came entirely strange to the listeners of last evening. The prelude has been performed (a couple of times, I think,) by the Symphony orchestra, and much of the choral portion was sung by the Cecilia, but without orchestra, a year or so ago. The extracts gave a bit of the scene in which Gurnemanz leads Parsifal to the meeting of the Knights of the Grail, the music which accompanies the panoramic change of place—a change not unlike in scheme to that belonging with the "Rhine Journey" of Siegfried—the solemn entrance of the Knights into their hall of assembly, and the choruses which accompany the revelation of the Grail and the partaking of the Holy Supper. It is all truly beautiful, noble and sacred music, at times approaching as near as any human composition well could to what might be fancied to be an ideal of the celestial strains. While remitting nothing of his peculiar powers of development of a great edifice of commingling sounds and harmonies from some simply stated theme, and rising at times to his greatest heights of power, Wagner has herein shown something of his earlier self in the frequency and attractiveness of his melodies and in his kindly consideration for the human voice. Not only are the short dialogues of Parsifal and Gurnemanz fluent and natural, being difficult chiefly in their independence of the orchestral score and in the irregularity of their entrances, but the choruses are distinctly and gracefully melodious and so distributed among different classes of choirs that the dramatic as well as the musical effect must be intensely interesting when the work can be given, as at Bayreuth, according to the author's intention. The long prelude, growing from its few grave and sustained themes, puts even those who hear it in a brilliantly lighted concert hall into a calm and serious mood, and the strains with which the impressive and unquestionably devotional scene of the Grail and ends the act leave a sweet, reposeful religious mood upon the mind. It seems scarcely possible that the same man who wrote the ugly, awkward, heavy, mechanical and wearisome stages which so often occur in the Nibelungen operas can have composed these others of such unbroken peace and elevation.

The performance of this selection was a delightful and consistent interpretation. The orchestra was augmented as much as necessary to give the score its balance, and was ready at all points in fullness or in delicacy. The soloists, Messrs. Morawski and W. J. Winch, who were called in at short notice, read their lines excellently, and the Cecilia sang the choruses to perfection, the small choir which represented the invisible singers and were withdrawn, therefore, to an ante-room, did especially well and were exact in time, tune and shading with the orchestral figures which they had to meet.

But it was in the playing of the symphony that the orchestra accomplished its most splendid achievement, and gave a reading which I believe no orchestra in the world could surpass and few equal. At the last regular concert the men played as if they had suddenly found the one degree of fire and spirit which had been lacking to raise their elegance and grace and accuracy up the plane of high spirituality, and now they surpassed even that memorable work. Such perfection of detail, even in passages as difficult and dangerous as the double-bass figures in the third movement, the many odd entrances for single instruments all through the symphony, and the sudden changes in the rhythm of the under parts from time to time—I have never heard, while at the same time there were all the warmth, the spring, the freedom and the fulness which the greatest admirer of a bold and urgent style could ask. Every movement was applauded, and at the close the whole audience rose to its feet with cheers and bravos.

Everybody recognized that this was a unique occasion in the history of orchestral music in Boston, and nobody was ready to leave the hall until some unusual proof of this had been added to the performance. Mr. Gericke was called forward repeatedly, and bowed deeply and widely. But this was not enough, and at last, pale with feeling and speaking nervously and tremulously, he made his adieu in a few well-chosen and clearly-spoken sentences, in which he expressed his regret at leaving his position, his thanks to public, critics and orchestra, as well as to Mr. Higginson, and his appreciation of what has been done here for him and for the cause of music. Even then the audience dispersed reluctantly, but in most harmonious and comfortable mood. And so passes away from Boston a man to whom the city, the country and the cause of his art owe a great obligation which will be long and gratefully remembered.

HOWARD MALCOM TICKNOR.

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HERALD

HERR ARTHUR NIKISCH.

An Interview with the Coming Boston Conductor.

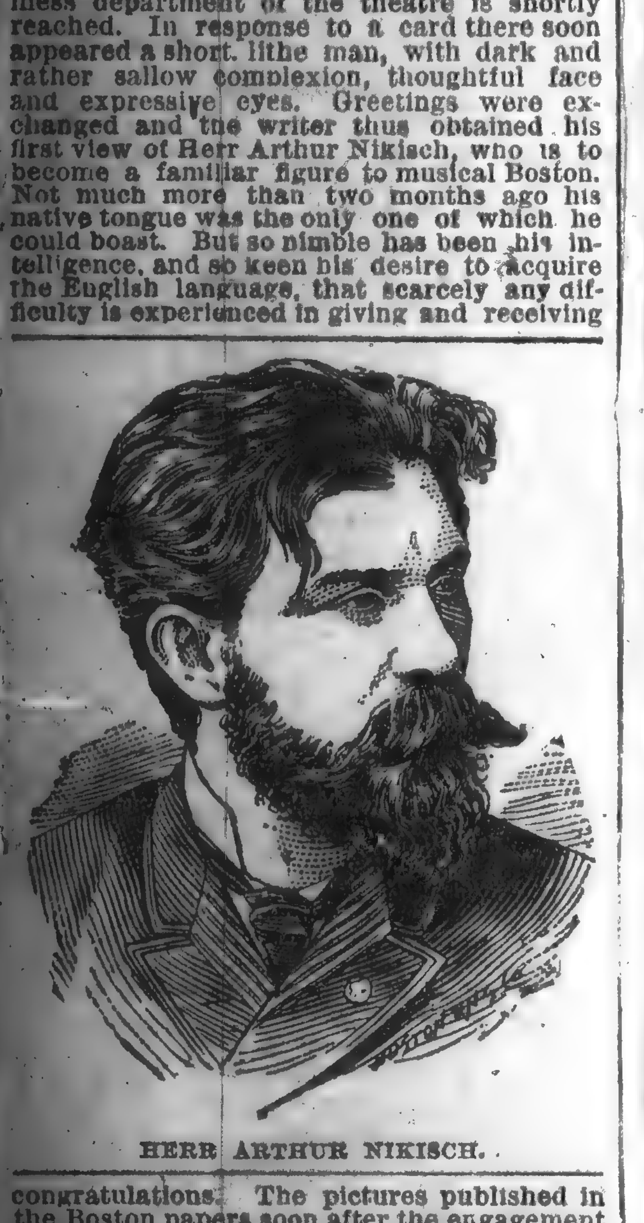
Glimpses of His Life in Leipsic—He Chats About His New Duties with the Symphony Orchestra—A Recent Photograph Reproduced—To Arrive in September.

[FROM OUR SPECIAL CORRESPONDENT.]

LEIPSIC, June 20, 1889. After the turmoil of Paris it is a welcome change to turn one's steps toward Germany. The exposition is an undeniable success, but Paris cannot be thoroughly enjoyed in an exposition year. The success of the exposition is at the expense of the visitors to the city, who, whether they enter the gates of the great display or not, suffer from the increased bustle and crowd, and must pay their full proportion of its great cost. The latter feature is very marked. Arriving at the same hotel at which a stay of some weeks was made a year or two before, one is met by a greatly enhanced scale of prices for the same rooms and a new tariff for meals, which, it is explained, exist during the exposition season only. Expostulation only brings out the reply that the advance is rendered necessary by the increased cost of service and food incident to the exposition. Even the bootblacks at the street corners have met in solemn conclave, and have agreed that no boots shall be polished save at a charge of 20 centimes (4 cents), just double the time honored rate.

All this, as has been already hinted, makes the traveller long for more restful scenes, and here in Leipsic the quiet city is even stiller than usual, since there is everywhere, even from Germany, which is supposed to cherish no great affection for France and its works, a positive exodus toward the gay city.

Naturally, on arrival, a true Bostonian directs his first steps toward the handsome Stadt Theatre, where presides, as the head of all things musical, Herr Arthur Nikisdh, who is soon to wield the baton over the orchestra which Boston, with pardonable pride, claims to be the orchestra par excellence of all America. And certainly, to digress a moment, a hearing of the famous orchestra of M. Colonne at a concert given in the spacious and beautiful music hall of the Trocadero in Paris, does not indicate that in that quarter at least Boston has anything to learn. Escaping the pitfalls that beset a stranger in Germany by the slightest possible inkling of the language, and a fortunate exercise of a Yankee's proverbial talent for guessing, the bureau or business department of the theatre is shortly reached. In response to a card there soon appeared a short, lithe man, with dark and rather sallow complexion, thoughtful face and expressive eyes. Greetings were exchanged and the writer thus obtained his first view of Herr Arthur Nikisch, who is to become a familiar figure to musical Boston. Not much more than two months ago his native tongue was the only one of which he could boast. But so nimble has been his intelligence, and so keen his desire to acquire the English language, that scarcely any difficulty is experienced in giving and receiving



HERR ARTHUR NIKISCH.

congratulations. The pictures published in the Boston papers soon after the engagement of Herr Nikisch was made public appear to have been taken from an old photograph that fails to give an accurate idea of his personal appearance now. In order that HERALD readers may become familiar with the coming director of the Symphony concerts, I send herewith a photograph of recent date that presents Herr Nikisch as he looked when I

Chatted with Him

in the interest of the Boston musical public.

After a few moments of conversation, Mr. Nikisch excused himself to attend a rehearsal of the opera of the "Huguenots," which was to be given the same evening. Later, in the pleasant rooms of the Hotel de Prusse, finely situated on the Ross Platz, and in front of the new promenade, the interview was continued, with the occasional kind assistance of Mr. Meery, the stage manager of the Stadt Theatre, who will be pleasantly remembered by Bostonians as not long since a member of the Boston Museum company. Mr. Nikisch is evidently full of anticipation of the pleasure of entering upon a work so congenial in a field so much broader than that which he now occupies. From American visitors and residents he has already received flattering impressions of the orchestra and the public with which he is to cast his lot. The watchful care of the management has already made him acquainted with the few places where change may be necessary or desirable, and he is on the alert to secure the few artists now needed. The names of those he will bring with [illegible] will soon be able to announce. In response to an inquiry as to what, if any, new works he would take over with him, he said that, having been furnished with the catalogue of the library of the orchestra, he found it to contain everything that could be desired, and to be as complete as those of the European orchestras. After a pleasant talk of an hour and a half the interview terminated, to be resumed by appointment at the close of the opera. The interval was employed in strolling about the city. And here, wherever one went, there was a universal expression of regret at the impending loss in [illegible] musical way which the city is to sustain. This expression was equally fervid from artists with whom Mr. Nikisch has been associated and with non-professional music lovers in Leipsic, to whom [he] has greatly endeared himself. All [we]re at a loss to see how his [illegible] was to be made good. He seems [reg]arded here as the embodiment at [illegible]ssive in [illegible] Societ[illegible]

[illegible] closure far below the stage and parquet, so that only the head of the conductor was visible. Boston concert goers who have for five years watched with interest the slight spot of white on the crown of the former leader of the Symphony orchestra will be interested to know that no such mark of distinction is as yet apparent on that of Herr Nikish. He has a bushy head of black hair, which is apt to assume a slightly unkempt appearance as the evening wears on. He controls his orchestra and guides choruses and soloists with the easy, graceful motion of one who is thoroughly familiar with his score and has his forces well under control. The tremendous passages in Meyerbeer's opera offer a constant temptation toward overpowering orchestral force; yet not once was the due proportion of vocal and instrumental work lost. It would seem that in this feature, which was one of Mr. Gericke's especial excellencies, nothing is to be lost by the change.

Opera in Germany usually begins at 6:30. At 10, therefore, the performance was over and there was time for a few minutes' conversation with Herr Nikish at the cafe connected with the theatre. He showed but few traces of his exhausting work of the past three hours, and after a pleasant interchange of farewell greetings the interview terminated, to be resumed, if all goes well, in Boston, Herr Nikish having engaged passage from Bremen in the steamer of Sept. 7.

A summing up of one's impressions of this visit to Leipsic derived from the expressions of personal affection for and artistic pride in the man as repeated among all classes of the people, and from a favorable opportunity to judge personally of him and his work, leaves no room to doubt that the musical life of Boston is to receive through Herr Arthur Nikish an impetus not less marked than has characterized the two previous administrations which have become treasured e[illegible] history.

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[illegible] given. The [illegible] this ovation, and Mr. Nikisch stepped with rare grace and dignity upon the flower-bedecked stand and bowed his acknowledgment of the welcoming applause. His personal appearance has been often described in these columns, but it needed a sight of the man as he stood before his orchestra, with baton raised high in air, before beginning the "Meistersinger" vorspiel to realize all the personal characteristics of the new conductor. Although of such short stature that he is compelled to use an additional eight inch platform to bring him to a convenient level before his men, he has a commanding presence that fixes and holds the attention of the audience without apparent effort, and it is easy to see that he has the most absolute control of his men. He raps his men to attention upon the nearest music stand before ascending his throne-like stand, and calmly awaits the attention of his men in an easy and graceful pose. The programme of the evening consisted of four numbers, as follows:

Vorspiel (Die Meistersinger)	Wagner
Overture (Coriolanus)	Beethoven
Entr'acte (Rosamunde)	Schubert
Symphony in D minor, No. 4	Schumann

Nothing in the selections or their arrangement gave evidence of a change in the conductor from last season, as it was just such a list of numbers as would have been expected from Mr. Nikisch's predecessor. The all too prevailing use of slang, and quotations from the topical songs of the day, can but be regretted, upon general principles, yet it must be admitted that the young man who hummed softly in his companion's ear, as he glanced down the programme, "We've both been there before, many a time," was most successful in making his opinion upon the evening's selections understood. The delight of the audience knew no bounds at the conclusion of the vorspeil, and the hall fairly rung with the enthusiastic applause its performance called out. Each new effort was similarly rewarded, and, as the short programme was ended, the new conductor was fairly wearied with the demonstrations in his honor. In order that the fairest possible estimate of Mr. Nikisch's abilities should be had, an invitation was extended to five representative musicians to state their opinions of the new conductor as formed after a first hearing of his work. Each of these gentlemen kindly accepted the invitation, and gave the following opinions immediately after the concert before comparing their opinions or in any way committing themselves as to their estimate of Mr. Nikisch's abilities:

CARL ZERRAHN'S OPINIONS.

Mr. Carl Zerrahn, who knows something about the duties of a conductor from experience and realizes the trials and difficulties with which the director of any large orchestra has to contend, was seen after the close of the concert last evening. He was asked to criticise the work of the orchestra and that of its conductor, but he had evidently been so carried away with what he considered the excellence of the performance that he could not pick out any one thing more than another to condemn or praise. In fact, all that could be obtained from him were expressions of the fullest praise and most hearty indorsements of Mr. Nikisch as a leader and as a man. His answers to the questions of the interviewer appear below. He said, after a cordial greeting, and in answer to the question of what he thought of the new conductor:

"I can only say to you what I felt sure must be true when I heard that Mr. Nikisch was coming to Boston. I knew that a conductor who had been successful there must be so in Boston. There could be no question about it. I also knew before I asked Mr. Nikisch 'How do you like the orchestra?' what must be his answer. He said: 'I am delighted with it. It is a magnificent orchestra. One can do with that orchestra as he pleases. It is one of the most intelligent orchestras I ever found. The greatest intelligence pervades the orchestra.' That I also knew beforehand."

When asked as to whether Mr. Nikisch came up to his ideas of the qualifications of a conductor, Mr. Zerrahn replied: "Perfectly. I have nothing but praise."

"Then, he is not simply a drillmaster, as Mr. Gericke has sometimes been termed?" said the reporter. At this question Mr. Zerrahn smiled in a manner which indicated that he had not the least idea that Mr. Nikisch could be called a "drillmaster" by any one who knew him—a sort of incredulous smile. In answer by words he said: "No, Mr. Nikisch is not a drillmaster. He is a conductor after my own heart. He meets all my ideas. I am more than satisfied. He is splendid."

In reply to a question as to whether he wished to make to make any criticism of the programme, Mr. Zerrahn said: "I have nothing to criticise; nothing but praise." On being asked if there was not some part which he would praise more than another, he replied: "It was all splendid. I do not care to pick out any one one portion more than another. I admire his conception of the 'Coriolanus' overture."

Being asked to give his opinion of the selections for the programme, Mr. Zerrahn said that he considered the selection excellent, and that if the taste in this first one was continued, he felt sure they would suit the Boston public, although one single programme, and that the first, was hardly a fair test.

Mr. Zerrahn, having concluded all that he had to say about the concert, hastened away to find Mr. Nikisch.

MR. B. J. LANG'S VIEWS.

It was easy this evening to understand why the Leipsigers have been raving about Mr. Nikisch for the past few years. But one must not forget that the remarkable things accomplished would have been impossible without the superb work of Mr. Gericke. As a conductor of his programme of strongly contrasted music as to school[illegible]

Both in this and [illegible] gramme, the symph[illegible] at the end, whether that is [illegible] settled conviction or from a consideration of special conditions, remains to be seen. It [illegible] natural enough that Mr. Nikisch should step slowly in regard to novelties in the very outset, as he certainly is doing. But he will soon find out where the wishes and the expectations of Boston lie, and his European record bespeaks for him a wide and catholic taste in the composition of his programmes. R. A.

early in the programme. It depends on the make-up of the programme. I think it is a mistake to put the symphony always at the last. But tonight I like the arrangement of the programme. I am perfectly delighted with the performance. Mr. Nikisch is a new inspiration to the orchestra, and they cannot fail to produce splendid results under his sympathetic guidance. All the orchestra like him, which is a great point in his favor, and which could not be said of the previous conductor."

GEORGE L. OSGOOD'S VIEWS.

You ask at the outset if I like the symphony at the end of the programme? Yes, I do. It is the climax of the programme. After I have listened to the symphony and analyzed it thoroughly en passant, I am satisfied then to go. I consider this and the following concert most charmingly and effectively arranged. The programme had a beautiful musical color. Before we had gone many bars into the Vorspiel of the "Meistersinger" I felt assured that we had found great talent in Mr. Nikisch. I care little or nothing for the hair-splitting comparisons of the conductor's tempi, provided we get a musician with heart and head. Nikisch has both. My decided impression of Nikisch is that the heart speaks first and the strong brain controls the expression. For want of better words to explain my meaning, I will use the German words auffassung, empfindung und gefuehl. Without analyzing the various impressions which I received, I would say at the outset that Nikisch has the rare power of managing his orchestra with absolute musical freedom. An immense point is his power in using the tempo rubato, rarely heard to perfection in orchestral playing—indeed, to my mind one of the sure signs of a musician by nature. I was struck with this from the very first measures of the first piece through the entire programme. This characteristic went on increasing without pause to the very end. This freedom with which Nikisch manages his orchestra is not a mechanical one; it comes from pure musical inspiration.

Passing over the first three pieces of the programme, I will go at once to the symphony. It seems to me characteristic of the man that he chose this particular symphony for his first programme, and it, more than anything else on the programme, gave me an insight into the musical character of the man. The music of Schumann belongs to the school of pure romance. How often have we heard this symphony when its performance seemed to be directed by a schoolmaster rather than by a musician. Tonight it was romantic from beginning to end. The tempi rubati were delicious. The musical, heartfelt rounding out of each phrase, giving its own peculiar expression, coming from the phrase before and blending with the phrase that followed, with the freedom and finish which, in rendering the compositions of Schumann, are their very life blood, was a rare and unexpected delight. It was as if the orchestra was drinking deep draughts of fresh air into its lungs, and pouring out its soul with the inspired freedom of a great singer. Nikisch plays upon his orchestra as a genius would play upon his chosen instrument.

This rare talent in Nikisch will be even more apparent as the season progresses, and the orchestra become better acquainted with the temperament of their new conductor. I look forward to a rare treat in the Saturday night Symphony concerts.

GEORGE L. OSGOOD.

BERNHARD LISTEMAN'S VIEWS.

Mr. Nikisch seems to me superior in all essential points to his two predecessors, Mr. Henschel and Mr. Gericke. He makes orchestras speak as an individual would speak. To make this plain, we have to recall the work that Henschel and Gericke did here. Mr. Henschel, who started and possibly orignated the idea of a symphony orchestra, brought as a practical orchestra conductor, little experience with him. He was a warm-feeling and enthusiastic musician of great general knowledge, and he succeeded in giving in the course of time some highly poetical performances of works for which he felt a filing their certificates of nomination as early special interest. Still, he was not able to give an individuality or pronounced character to the performances of the orchestra.

His successor, Mr. Gericke, possessed a great deal more orchestral experience, though he was not too well fitted for the specific work in Boston when he assumed the duties of his office. His nature was of a refined, calculating kind, and he brought the technical abilities of the orchestra to a really high pith of excellence. His defect was the lack of soul and heart, which prevented him, possibly, from looking into the greater depths of the work.

Mr. Nikisch seems to combine all the principal qualities of his two predecessors. His interpretation of the work, so far as heard, is poetical and refined, though his special gift seems to be to bring out to the utmost the melodious expressions of the different works. In his methods he seems to be somewhat a follower of Wagner. His tempi are of a highly flexible nature, a thing that will be admired by many, and probably opposed by some others. The selections at the first concert seem to me to be characteristically slow. I may say, on the other hand, it was delightful to notice how well he worked up his crescendos, and notice with what an energy certain departments of the orchestra followed his intentions, noticeably the brass instruments, that used to be, under Mr. Gericke's direction, so subdued that the performances of the same department of the German opera orchestra, under Mr. Seidl's direction, seemed to be a real revelation. Surely, orchestra and public will thank the new conductor for his efforts in this direction. As Mr. Nikisch's mission will be to teach and educate his audiences, so I might suggest that he on his part should learn to appreciate the digestive capacities of the patrons of these concerts, who may be far ahead of his Leipsic audiences in this respect. Another thing he has to perfect himself in is in the arrangement of the programme. Two overtures, one following the other, is a venture before a Boston audience that will not be greatly appreciated, and it is still more questionable that he has selected for the opening piece of his second concert one which, by its peculiar character, is anything but an opening piece. In connection with this matter, I might say that, thankful as the few connoisseurs may be to hear for them the principal work of the evening as a grand finale, the great majority of the audience would prefer by far to listen to it when they are in a state to do so without effort.

Mr. Nikisch is certainly a conductor from head to sole, and Boston may be proud of having secured him for a term of years.

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THE SYMPHONY CONCERT.

Mr. Arthur Nikisch Makes His First Appearance.

An Estimate of His Abilities Made by Messrs. Carl Zerrahn, B. J. Lang, John K. Paine, George L. Osgood and Bernhard Listemann—Enthusiastic Praise of the New Conductor.

The first of the season's concerts by the Boston Symphony orchestra at Music Hall last evening proved an event of unusual interest, by reason of its being the occasion of the first formal appearance of Mr. Arthur Nikisch, the conductor chosen by Mr. Higginson to succeed Mr. Gericke at the head of the organization. The hall was filled to its utmost capacity, every seat having been sold for the entire season, and the limit of admission tickets being reached before the concert began. It was such an audience as has been seen half of each of the past eight years each Saturday evening, a large proportion of those in attendance occupying much the same location as in former years. The entrance of Mr. Nikisch was the signal for a demonstration that must have shown the newcomer to Boston's musical circles that nothing but good feeling was felt toward him by those for whose enjoyment his labors of the season will be given. The orchestra men joined heartily in this ovation,

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This rare talent in Nikisch will be even more apparent as the season progresses, and the orchestra become better acquainted with the temperament of their new conductor. I look forward to a rare treat in the Saturday night Symphony concerts.

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Mr. Nikisch is certainly a conductor from head to sole, and Boston may be proud of having secured him for a term of years.

[illegible] There is this danger, however, in such freedom, that only in the hands of a master is it safe. Should the lesser leaders of orchestral forces fall too in imitation, there will be much sad work done.

It is needless to say that the orchestra itself as magnificent in tonal beauty and in technical finish as ever; its pliability in its new conductor's hands was remarkable, and will, of course, increase as acquaintance with his methods and wishes grows. There is scarcely a change in the composition of the orchestra, the most important being the substitution of Mr. Anton Hekking for Mr. Giese, and of three minor players in the ranks.

The next programme includes Brahms's variation on a theme by Haydn, Mendelssohn's overture, "Fingal's Cave," and Beethoven's seventh symphony, while Mr. Hekking will play a concerto for 'cello by Goltermann and some short pieces.

[3] July 14 89

HERALD

...S A SILVER LINING.

Future of the Democracy of the Bay State.

The Hands Into Which It Will Be Intrusted.

Old Campaigners Must Soon Give up the Reins.

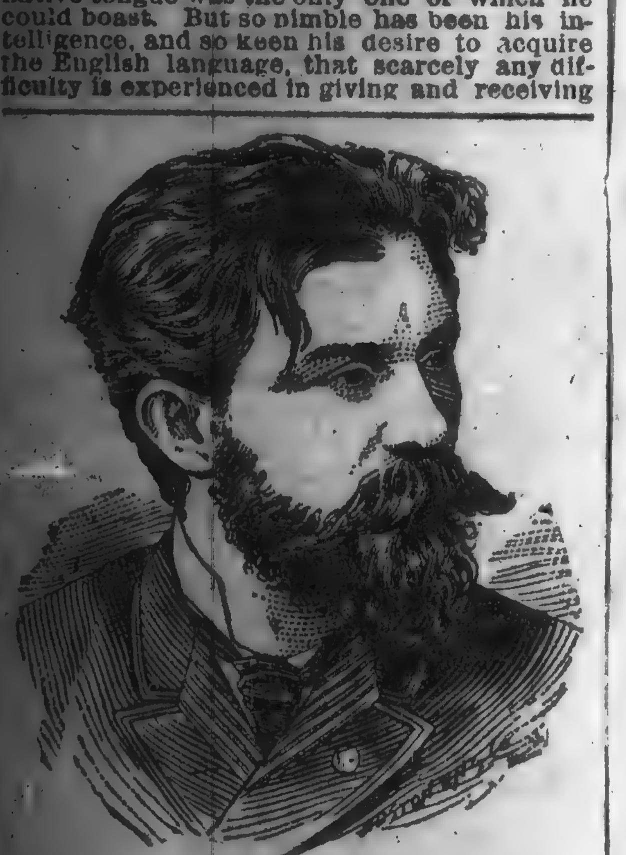
Ultimate Democratic Success Said to Be Assured.

...only. E... ...rning of Victory

...ply that the ... by the increased cost of service and food incident to the exposition. Even the bootblacks at the street corners have met in solemn conclave, and have agreed that no boots shall be polished save at a charge of 20 centimes (4 cents), just double the time honored rate.

All this, as has been already hinted, makes the traveller long for more restful scenes, and here in Leipsic the quiet city is even stiller than usual, since there is everywhere, even from Germany, which is supposed to cherish no great affection for France and its works, a positive exodus toward the gay city.

Naturally, on arrival, a true Bostonian directs his first steps toward the handsome Stadt Theatre, where presides, as the head of allthings musical, Herr Arthur Nikisdh, who is soon to wield the baton over the orchestra which Boston, with pardonable pride, claims to be the orchestra par excellence of all America. And certainly, to digress a moment, a hearing of the famous orchestra of M. Colonne at a concert given in the spacious and beautiful music hall of the Trocadero in Paris, does not indicate that in that quarter at least Boston has anything to learn. Escaping the pitfalls that beset a stranger in Germany by the slightest possible inkling of the language, and a fortunate exercise of a Yankee's proverbial talent for guessing, the bureau or business department of the theatre is shortly reached. In response to a card there soon appeared a short. lithe man, with dark and rather sallow complexion, thoughtful face and expressive eyes. Greetings were exchanged and the writer thus obtained his first view of Herr Arthur Nikisch, who is to become a familiar figure to musical Boston. Not much more than two months ago his native tongue was the only one of which he could boast. But so nimble has been his intelligence, and so keen his desire to acquire the English language, that scarcely any difficulty is experienced in giving and receiving



HERR ARTHUR NIKISCH.

congratulations. The pictures published in the Boston papers soon after the engagement of Herr Nikisch was made public appear to have been taken from an old photograph that fails to give an accurate idea of his personal appearance now. In order that HERALD readers may become familiar with the coming director of the Symphony concerts, I send herewith a photograph of recent date that presents Herr Nikisch as he looked when I

Chatted with Him

in the interest of the Boston musical public.

After a few moments of conversation, Mr. Nikisch excused himself to attend a rehearsal of the opera of the "Huguenots," which was to be given the same evening. Later, in the pleasant rooms of the Hotel de Prusse, finely situated on the Ross Platz, and in front of the new promenade, the interview was continued, with the occasional kind assistance of Mr. Meery, the stage manager of the Stadt Theatre, who will be pleasantly remembered by Bostonians as not long since a member of the Boston Museum company. Mr. Nikisch is evidently full of anticipation of the pleasure of entering upon a work so congenial in a field so much broader than that which he now occupies. From American visitors and residents he has already received flattering impressions of the orchestra and the public with which he is to cast his lot. The watchful care of the management has already made him acquainted with the few places where change may be necessary or desirable, and he is on the alert to secure the few artists now needed. The names of those he will bring with ... he will soon be able to announce. In response to an inquiry as to what, if any, new works he would take over with him, he said that, having been furnished with the catalogue of the library of the orchestra, he found it to contain everything that could be desired, and to be as complete as those of the European orchestras. After a pleasant talk of an hour and a half the interview terminated, to be resumed by appointment at the close of the opera. The interval was employed in strolling about the city. And here, wherever one went, there was a universal expression of regret at the impending loss in a musical way which the city is to sustain. This expression was equally fervid from artists with whom Mr. Nikisch has been associated and with non-professional music lovers in Leipsic, to whom he has greatly endeared himself. All ... were at a loss to see how his ... was to be made good. He seems ... garded here as the embodiment at ... ssive in ... Society ...

...gramme, the symph... at the end, whether that is ... settled conviction or from a consideration of special conditions, remains to be seen. It is natural enough that Mr. Nikisch should step slowly in regard to novelties in the very outset, as he certainly is doing. But he will soon find out where the wishes and the expectations of Boston lie, and his European record bespeaks for him a wide and catholic taste in the composition of his programmes. R. A.

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Mr. Carl Zerrahn, who knows something about the duties of a conductor from experience and realizes the trials and difficulties with which the director of any large orchestra has to contend, was seen after the close of the concert last evening. He was asked to criticise the work of the orchestra and that of its conductor, but he had evidently been so carried away with what he considered the excellence of the performance that he could not pick out any one thing more than another to condemn or praise. In fact, all that could be obtained from him were expressions of the fullest praise and most hearty indorsements of Mr. Nikisch as a leader and as a man. His answers to the questions of the interviewer appear below. He said, after a cordial greeting, and in answer to the question of what he thought of the new conductor:

"I can only say to you what I felt sure must be true when I heard that Mr. Nikisch was coming to Boston. I knew that a conductor who had been successful there must be so in Boston. There could be no question about it. I also knew before I asked Mr. Nikisch 'How do you like the orchestra?' what must be his answer. He said: 'I am delighted with it. It is a magnificent orchestra. One can do with that orchestra as he pleases. It is one of the most intelligent orchestras I ever found. The greatest intelligence pervades the orchestra.' That I also knew beforehand."

When asked as to whether Mr. Nikisch came up to his ideas of the qualifications of a conductor, Mr. Zerrahn replied: "Perfectly. I have nothing but praise."

"Then, he is not simply a drillmaster, as Mr. Gericke has sometimes been termed?" said the reporter. At this question Mr. Zerrahn smiled in a manner which indicated that he had not the least idea that Mr. Nikisch could be called a "drillmaster" by any one who knew him—a sort of incredulous smile. In answer by words he said: "No, Mr. Nikisch is not a drillmaster. He is a conductor after my own heart. He meets all my ideas. I am more than satisfied. He is splendid."

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You ask at the outset if I like the symphony at the end of the programme? Yes, I do. It is the climax of the programme. After I have listened to the symphony and analyzed it thoroughly en passant, I am satisfied then to go. I consider this and the following concert most charmingly and effectively arranged. The programme had a beautiful musical color. Before we had gone many bars into the Vorspiel of the "Meistersinger" I felt assured that we had found great talent in Mr. Nikisch. I care little or nothing for the hair-splitting comparisons of the conductor's tempi, provided we get a musician with heart and head. Nikisch has both. My decided impression of Nikisch is that the heart speaks first and the strong brain controls the expression. For want of better words to explain my meaning, I will use the German words auffassung, empfindung und gefuehl. Without analyzing the various impressions which I received, I would say at the outset that Nikisch has the rare power of managing his orchestra with absolute musical freedom. An immense point is his power in using the tempo rubato, rarely heard to perfection in orchestral playing—indeed, to my mind one of the sure signs of a musician by nature. I was struck with this from the very first measures of the first piece through the entire programme. This characteristic went on increasing without pause to the very end. This freedom with which Nikisch manages his orchestra is not a mechanical one; it comes from pure musical inspiration.

Passing over the first three pieces of the programme, I will go at once to the symphony. It seems to me characteristic of the man that he chose this particular symphony for his first programme, and it, more than anything else on the programme, gave me an insight into the musical character of the man. The music of Schumann belongs to the school of pure romance. How often have we heard this symphony when its performance seemed to be directed by a schoolmaster rather than by a musician. Tonight it was romantic from beginning to end. The tempi rubati were delicious. The musical, heart felt rounding out of each phrase, giving its own peculiar expression, coming from the phrase before and blending with the phrase that followed, with the freedom and finish which, in rendering the compositions of Schumann, are their very life blood, was a rare and unexpected delight. It was as if the orchestra was drinking deep draughts of fresh air into its lungs, and pouring out its soul with the inspired freedom of a great singer. Nikisch plays upon his orchestra as a genius would play upon his chosen instrument.

This rare talent in Nikisch will be even more apparent as the season progresses, and the orchestra become better acquainted with the temperament of their new conductor. I look forward to a rare treat in the Saturday night Symphony concerts.

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BERNHARD LISTEMAN'S VIEWS.

Mr. Nikisch seems to me superior in all essential points to his two predecessors, Mr. Henschel and Mr. Gericke. He makes orchestras speak as an individual would speak. To make this plain, we have to recall the work that Henschel and Gericke did here. Mr. Henschel, who started and possibly orignated the idea of a symphony orchestra, brought as a practical orchestra conductor, little experience with him. He was a warm-feeling and enthusiastic musician of great general knowledge, and he succeeded in giving in the course of time some highly poetical performances of works for which he felt a filing their certificates of nomination as early special interest. Still, he was not able to give an individuality or pronounced character to the performances of the orchestra.

His successor, Mr. Gericke, possessed a great deal more orchestral experience, though he was not too well fitted for the specific work in Boston when he assumed the duties of his office. His nature was of a refined, calculating kind, and he brought the technical abilities of the orchestra to a really high pith of excellence. His defect was the lack of soul and heart, which prevented him, possibly, from looking into the greater depths of the work.

Mr. Nikisch seems to combine all the principal qualities of his two predecessors. His interpretation of the work, so far as heard, is poetical and refined, though his special gift seems to be to bring out to the utmost the melodious expressions of the different works. In his methods he seems to be somewhat a follower of Wagner. His tempi are of a highly flexible nature, a thing that will be admired by many, and probably opposed by some others. The selections at the first concert seem to me to be characteristically slow. I may say, on the other hand, it was delightful to notice how well he worked up his crescendos, and notice with what an energy certain departments of the orchestra followed his intentions, noticeably the brass instruments, that used to be, under Mr. Gericke's direction, so subdued that the performances of the same department of the German opera orchestra, under Mr. Seidl's direction, seemed to be a real revelation. Surely, orchestra and public will thank the new conductor for his efforts in this direction. As Mr. Nikisch's mission will be to teach and educate his audiences, so I might suggest that he on his part should learn to appreciate the digestive capacities of the patrons of these concerts, who may be far ahead of his Leipsic audiences in this respect. Another thing he has to perfect himself in is in the arrangement of the programme. Two overtures, one following the other, is a venture before a Boston audience that will not be greatly appreciated, and it is still more questionable that he has selected for the opening piece of his second concert one which, by its peculiar character, is anything but an opening piece. In connection with this matter, I might say that, thankful as the few connoisseurs may be to hear for them the principal work of the evening as a grand finale, the great majority of the audience would prefer by far to listen to it when they are in a state to do so without effort.

Mr. Nikisch is certainly a conductor from head to sole, and Boston may be proud of having secured him for a term of years.

... there is this danger, however, in such freedom, that only in the hands of a master is it safe. Should the lesser leaders of orchestral forces fall too in imitation, there will be much sad work done.

It is needless to say that the orchestra itself as magnificent in tonal beauty and in technical finish as ever; its pliability in its new conductor's hands was remarkable, and will, of course, increase as acquaintance with his methods and wishes grows. There is scarcely a change in the composition of the orchestra, the most important being the substitution of Mr. Anton Hekking for Mr. Giese, and of three minor players in the ranks.

The next programme includes Brahms's variation on a theme by Haydn, Mendelssohn's overture, "Fingal's Cave," and Beethoven's seventh symphony, while Mr. Hekking will play a concerto for 'cello by Goltermann and some short pieces.

[3] July 14 89

HERALD

...S A SILVER LINING.

Future of the Democracy of the Bay State.

The Hands Into Which It Will Be Intrusted.

Old Campaigners Must Soon Give up the Reins.

Ultimate Democratic Success Said to Be Assured.

...only. ...rning of Victory ...ply that the ... by the increased cost of service and food incident to the exposition. Even the bootblacks at the street corners have met in solemn conclave, and have agreed that no boots shall be polished save at a charge of 20 centimes (4 cents), just double the time honored rate.

All this, as has been already hinted, makes the traveller long for more restful scenes, and here in Leipsic the quiet city is even stiller than usual, since there is everywhere, even from Germany, which is supposed to cherish no great affection for France and its works, a positive exodus toward the gay city.

Naturally, on arrival, a true Bostonian directs his first steps toward the handsome Stadt Theatre, where presides, as the head of allthings musical, Herr Arthur Nikisch, who is soon to wield the baton over the orchestra which Boston, with pardonable pride, claims to be the orchestra par excellence of all America. And certainly, to digress a moment, a hearing of the famous orchestra of M. Colonne at a concert given in the spacious and beautiful music hall of the Trocadero in Paris, does not indicate that in that quarter at least Boston has anything to learn. Escaping the pitfalls that beset a stranger in Germany by the slightest possible inkling of the language, and a fortunate exercise of a Yankee's proverbial talent for guessing, the bureau or business department of the theatre is shortly reached. In response to a card there soon appeared a short lithe man, with dark and rather sallow complexion, thoughtful face and expressive eyes. Greetings were exchanged and the writer thus obtained his first view of Herr Arthur Nikisch, who is to become a familiar figure to musical Boston. Not much more than two months ago his native tongue was the only one of which he could boast. But so nimble has been his intelligence, and so keen his desire to acquire the English language, that scarcely any difficulty is experienced in giving and receiving

HERR ARTHUR NIKISCH.

congratulations. The pictures published in the Boston papers soon after the engagement of Herr Nikisch was made public appear to have been taken from an old photograph that fails to give an accurate idea of his personal appearance now. In order that HERALD readers may become familiar with the coming director of the Symphony concerts, I send herewith a photograph of recent date that presents Herr Nikisch as he looked when I

Chatted with Him

in the interest of the Boston musical public.

After a few moments of conversation, Mr. Nikisch excused himself to attend a rehearsal of the opera of the "Huguenots," which was to be given the same evening. Later, in the pleasant rooms of the Hotel de Prusse, finely situated on the Ross Platz, and in front of the new promenade, the interview was continued, with the occasional kind assistance of Mr. Meery, the stage manager of the Stadt Theatre, who will be pleasantly remembered by Bostonians as not long since a member of the Boston Museum company. Mr. Nikisch is evidently full of anticipation of the pleasure of entering upon a work so congenial in a field so much broader than that which he now occupies. From American visitors and residents he has already received flattering impressions of the orchestra and the public ...h which he is to cast his lot. The watchful ...e of the management has already made him acquainted with the few places where change may be necessary or desirable, and he is ... the alert to secure the few artists now ...ed. The names of those he will bring with ...e will soon be able to announce. In re...se to an inquiry as to what, if any, new ...rks he would take over with him, he said ...at, having been furnished with the catalogue of the library of the orchestra, he found it to contain everything that could be desired, and to be as complete as those of the European orchestras. After a pleasant talk of an hour and a half the interview terminated, to ...e resumed by appointment at the close of ...e opera. The interval was employed in ...trolling about the city. And here, wherever ...e went, there was a universal expression ...f regret at the impending loss in ... musical way which the city is to ...stain. This expression was equally fer...d from artists with whom Mr. Nikisch has ...en associated and with non-professional ...usic lovers in Leipsic, to whom ...e has greatly endeared himself. All ...re at a loss to see how his ... was to be made good. He seems ...ended here as the embodiment of ...ssive in ...Society

...NTY-FOUR PAGE

Jordan, Marsh & Co.

Three Conspicuous Bargains In Choice

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...AVARIAN REPS, regular width, **10c.** per yard

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Infants' Wear.

150 Heavy Plush Garments

FOR CHILDREN.

Sizes 1 to 4 years, colors Cardinal, Brown, Blue and Terra Cotta. This is our regular $5.00 Garment for this sale.

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A small lot of fine quality Gray Melton Cloth Skirts, a regular $1.00 quality, for . . . . . **75c.**

Black Lasting Skirts, deep quilting Velvet, bound, large sizes, at only **$1.00**

Millinery.

SPECIAL BARGAIN.

250 dozen Trimmed Felt Walking Hats, all colors, for Ladies and Misses, **69c.** Worth $1.25.

MEN'S FURNISHINGS.

Overcoats, Cape Coats and Ulsters.

We shall open on Monday morning in this department a full line of Men's Overcoats and Ulsters. This is a new departure with us, and our customers will find upon inspection the most complete line of this class of goods to be found in Boston, and the prices named, for the quality, are very reasonable, and we cordially invite the public to inspect this line of Overcoats, whether purchase is made or not.

At the same time, don't forget our special sale of

Mackintosh Coats.

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It was easy this evening to understand why the Leipsigers have been raving about Mr. Nikisch for the past few years. But one must not forget that the remarkable things accomplished would have been impossible without the superb work of Mr. Gericke. As a conductor of his programme of strongly contrasted music as to schools, keys, etc., one

GLOBE—

THE WORLD OF MUSIC.

Brilliant Opening of the Symphony Season.

Nikisch's Poetic Reading of a Classical Programme Much Applauded.

Concert Hints and Happenings—Preludes and Echoes.

If one did not know that Mr. Gericke had brought the Boston Symphony orchestra to a state nearly approaching perfection, one would think such a performance as that of yesterday at Music Hall quite incredible. It was a most brilliant and auspicious opening of the ninth Symphony season. The attendance was very large and fashionable; a very cordial reception was accorded the new director, and when the brief concert was over there was no room to doubt that the leader from Leipzig had gained at once great favor.

Herr Nikisch, slight in figure, quiet and confident in manner, gave evidence of his skill as a conductor before the opening selection of the concert was over. He is a man of astonishing memory for one thing, for he directed the programme without looking at a note from beginning to end. And this fact unquestionably was a great aid to him in gaining the remarkable sway which he held over the orchestra, a sway which none but a truly "magnetic" leader could have so secured and so retained. Indeed, as he led his orchestra with no music before him, he gave one the impression of a man, perfectly capable and perfectly self-possessed, who has a vast mechanism under his entire control. When he takes up a work the whole seems photographed in his mind.

It was no doubt largely due to this fact that Herr Nikisch's readings yesterday were characteristic, poetic and singularly effective. As his method of conducting differs essentially from the method of either of his predecessors, so we may look for different and decidedly interesting results. He seems to graduate his own movements with the baton by the music he has in hand. In quiet passages, so to speak, there is scarcely any movement at all—the slightest indication of the time. And on the other hand, at any sharp, decisive period, there is corresponding action.

The programme for the first concert of the new season presented Wagner and Beethoven, the two foremost masters of orchestral writing; Schumann, whose practical knowledge of the orchestra was wonderfully slight in proportion to the effects he produced, and who claims attention by the sheer force of his genius; and the melodious Schubert, who always has a sweet song to sing. The "Coriolanus" overture was magnificently given—better than ever before, we think. The Schubert entr'acte, familiar as it is, was performed with such an exquisite rendering that it seemed as if it had never been really heard before. Nikisch's reading of the Schumann symphony, too, was thoroughly individual; new effects were gained even in this often-heard classic, and the introduction to "The Meistersingers" found most delicate and appreciative interpretation. The concert was very brief, requiring only an hour and a quarter for its performance, so that, though the symphony came last, it did not find the audience wearied, but rather just in the mood for the great classic.

For the second rehearsal and concert the following attractive programme has been arranged, and no doubt the hall on each occasion will be filled to overflowing:

Variations on a Theme, by Haydn, Op. 56...Brahms
Concerto for 'Cello, in A minor.....Goltermann
(First time at these concerts).
Overture, "Fingal's Cave.....Mendelssohn
Soli for Violoncello.
Air.....Bach
Traumerei.....Schumann
Papillon.....Popper
Mr. Anton Hekking.
Symphony No. 7, in A.....Beethoven

Preludes and Echoes.

Richard Carl, humorist, is booked this week in Boston, Sacarappa, Me., Charlestown and Natick.

Jerome Hopkins has been giving his piano lecture concerts to interested audiences in many English towns.

Miss Lilian Carll Smith sings in Fall River, Oct. 15; in Belmont, 16; in Boston, 17; in Andover, 28; and Woonsocket, 31.

The Kneisel quartet, headed by Franz Kneisel and including Otto Roth, Louis Svecenski and Anton Hekking, is to give six concerts this season.

The Irish National concert company will appear at the Boston Theatre Sunday evening Oct. 27, in concert programme, for the benefit of the Home for Destitute Catholic Children.

Von Bulow is coming in the spring, to present new programmes from the works of Beethoven, Liszt, Schumann, and other masters. The first concerts will be given in the latter part of March.

Three concerts are announced at Steinert Hall by the Adamowski quartet. Nov. 18, Dec. 9 and Jan. 6. The membership includes T. Adamowski, first violin; A. Moldauer, second violin; D. Kuntz, viola, and J. Adamowski, 'cello.

The second entertainment in the Star course on Monday evening will bring forward another collection of eminent artists. Miss Emma Juch will sing several classical and popular selections, making then her first and only appearance in Boston this season previous to her operatic engagement. The Listemanns—Bernard, Fritz and Paul—are to assist, together with Fritz Giese, John W. Flockton and G. E. Ronconi.

On the evening of Sept. 25, one of Edison's phonographs was placed in the prompter's box at the Folies-Dramatiques in Paris, and registered the principal music of "The Chimes of Normandy," which was given its eleven hundredth performance on that occasion. The cylinders upon which the music is recorded, after having been exhibited in Paris, are to be sent to New York when the exposition closes, and Americans will be enabled to hear, by means of them, the

THE SYMPHONY CONCERT.

Mr. Arthur Nikisch Makes His First Appearance.

An Estimate of His Abilities Made by Messrs. Carl Zerrahn, B. J. Lang, John K. Paine, George L. Osgood and Bernhard Listemann—Enthusiastic Praise of the New Conductor.

The first of the season's concerts by the Boston Symphony orchestra at Music Hall last evening proved an event of unusual interest, by reason of its being the occasion of the first formal appearance of Mr. Arthur Nikisch, the conductor chosen by Mr. Higginson to succeed Mr. Gericke at the head of the organization. The hall was filled to its utmost capacity, every seat having been sold for the entire season, and the limit of admission tickets being reached before the concert began. It was such an audience as has been seen half of each of the past eight years each Saturday evening, a large proportion of those in attendance occupying much the same location as in former years. The entrance of Mr. Nikisch was the signal for a demonstration that must have shown the newcomer to Boston's musical circles that nothing but good feeling was felt toward him by those for whose enjoyment his labors of the season will be given. The orchestra men joined heartily in this ovation, and Mr. Nikisch stepped with rare grace and dignity upon the flower-bedecked stand and bowed his acknowledgment of the welcoming applause. His personal appearance has been often described in these columns, but it needed a sight of the man as he stood before his orchestra, with baton raised high in air, before beginning the "Meistersinger" vorspiel to realize all the personal characteristics of the new conductor. Although of such short stature that he is compelled to use an additional eight inch platform to bring him to a convenient level before his men, he has a commanding presence that fixes and holds the attention of the audience without apparent effort, and it is easy to see that he has the most absolute control of his men. He raps his men to attention upon the nearest music stand before ascending his throne-like stand, and calmly awaits the attention of his men in an easy and graceful pose. The programme of the evening consisted of four numbers, as follows:

Vorspiel (Die Meistersinger).....Wagner
Overture (Coriolanus).....Beethoven
Entr'acte (Rosamunde).....Schubert
Symphony in D minor, No. 4.....Schumann

Nothing in the selections or their arrangement gave evidence of a change in the conductor from last season, as it was just such a list of numbers as would have been expected from Mr. Nikisch's predecessor. The all too prevailing use of songs, and quotations from the topical songs of the day, can but be regretted, upon general principles, yet it must be admitted that the young man who hummed softly in his companion's ear, as he glanced down the programme, "We've both been there before, many a time," was most successful in making his opinion upon the evening's selections understood. The delight of the audience knew no bounds at the conclusion of the vorspiel, and the hall fairly rang with the enthusiastic applause its performance called up. Each new effort was similarly rewarded, and, as the short programme was ended, the new conductor was fairly regaled with the demonstrations in his honor. In order that the fairest possible estimate of Mr. Nikisch's abilities should be had, an invitation was extended to five representative musicians to state their opinions of the new conductor as formed after a first hearing of his work. Each of these gentlemen kindly accepted the invitation, and gave the following opinions immediately after the concert before comparing their opinions or in any way committing themselves as to their estimate of Mr. Nikisch's abilities:

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THE SUNDAY HERALD

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GEORGE L. OSGOOD.

BERNHARD LISTEMAN'S VIEWS.

Mr. Nikisch seems to me superior in all essential points to his two predecessors, Mr. Henschel and Mr. Gericke. He makes orchestras speak as an individual would speak. To make this plain, we have to recall the work that Henschel and Gericke did here. Mr. Henschel, who started and possibly originated the idea of a symphony orchestra, brought as a practical orchestra conductor, little experience with him. He was a warm-feeling and enthusiastic musician of great general knowledge, and he succeeded in giving in the course of time some highly poetical performances of works for which he felt a filing their certificates of nomination as early special interest. Still, he was not able to give an individuality or pronounced character to the performances of the orchestra.

His successor, Mr. Gericke, possessed a great deal more orchestral experience, though he was not too well fitted for the specific work in Boston when he assumed the duties of his office. His nature was of a refined, calculating kind, and he brought the technical abilities of the orchestra to a really high pith of excellence. His defect was the lack of soul and heart, which prevented him, possibly, from looking into the greater depths of the work.

Mr. Nikisch seems to combine all the principal qualities of his two predecessors. His interpretation of the work, so far as heard, is poetical and refined, though his special gift seems to be to bring out to the utmost the melodious expressions of the different works. In his methods he seems to be somewhat a flower of Wagner. His tempi are of a highly flexible nature, a thing that will be admired by many, and probably opposed by some others. The selections at the first concert seem to me to be characteristically slow. I may say, on the other hand, it was delightful to notice how well he worked up his crescendos, and notice with what an energy certain departments of the orchestra followed his intentions, noticeably the brass instruments, that used to be, under Mr. Gericke's direction, so subdued that the performances of the same department of the German opera orchestra, under Mr. Seidl's direction, seemed to be a real revelation. Surely, orchestra and public will thank the new conductor for his efforts in this direction. As Mr. Nikisch's mission will be to teach and educate his audiences, so I might suggest that he on his part should learn to appreciate the digestive capacities of the patrons of these concerts, who may be far ahead of his Leipsic audiences in this respect. Another thing he has to perfect himself in is in the arrangement of the programme. Two overtures, one following the other, is a venture before a Boston audience that will not be greatly appreciated, and it is still more questionable that he has selected for the opening piece of his second concert one which, by its peculiar character, is anything but an opening piece. In connection with this matter, I might say that, thankful as the few connoisseurs may be to hear for them the principal work of the evening as a grand finale, the great majority of the audience would prefer by far to listen to it when they are in a state to do so without effort.

Mr. Nikisch is certainly a conductor from head to sole, and Boston may be proud of having secured him for a term of years.

...and sensibilities. There is this danger, however, in such freedom, that only in the hands of a master is it safe. Should the lesser leaders of orchestral forces fall too in imitation, there will be much sad work done.

It is needless to say that the orchestra itself as magnificent in tonal beauty and in technical finish as ever; its pliability in its new conductor's hands was remarkable, and will, of course, increase as acquaintance with his methods and wishes grows. There is scarcely a change in the composition of the orchestra, the most important being the substitution of Mr. Anton Hekking for Mr. Giese, and of three minor players in the ranks.

The next programme includes Brahms's variation on a theme by Haydn, Mendelssohn's overture, "Fingal's Cave," and Beethoven's seventh symphony, while Mr. Hekking will play a concerto for 'cello by Goltermann and some short pieces.

[3]

July 14 '89

HERALD

HAS A SILVER LINING.

Future of the Democracy of the Bay State.

The Hands Into Which It Will Be Intrusted.

Old Campaigners Must Soon Give up the Reins.

Ultimate Democratic Success Said to Be Assured.

...orning of Victory

only. Ex... ply that the ... by the increased cost of service and food incident to the exposition. Even the bootblacks at the street corners have met in solemn conclave, and have agreed that no boots shall be polished save at a charge of 20 centimes (4 cents), just double the time honored rate.

All this, as has been already hinted, makes the traveller long for more restful scenes, and here in Leipsic the quiet city is even stiller than usual, since there is everywhere, even from Germany, which is supposed to cherish no great affection for France and its works, a positive exodus toward the gay city.

Naturally, on arrival, a true Bostonian directs his first steps toward the handsome Stadt Theatre, where presides, as the head of all things musical, Herr Arthur Nikisch, who is soon to wield the baton over the orchestra which Boston, with pardonable pride, claims to be the orchestra par excellence of all America. And certainly, to digress a moment, a hearing of the famous orchestra of M. Colonne at a concert given in the spacious and beautiful music hall of the Trocadero in Paris, does not indicate that in that quarter at least Boston has anything to learn. Escaping the pitfalls that beset a stranger in Germany by the slightest possible inkling of the language, and a fortunate exercise of a Yankee's proverbial talent for guessing, the bureau or business department of the theatre is shortly reached. In response to a card there soon appeared a short, lithe man, with dark and rather sallow complexion, thoughtful face and expressive eyes. Greetings were exchanged and the writer thus obtained his first view of Herr Arthur Nikisch, who is to become a familiar figure to musical Boston. Not much more than two months ago his native tongue was the only one of which he could boast. But so nimble has been his intelligence, and so keen his desire to acquire the English language, that scarcely any difficulty is experienced in giving and receiving

HERR ARTHUR NIKISCH.

congratulations. The pictures published in the Boston papers soon after the engagement of Herr Nikisch was made public appear to have been taken from an old photograph that fails to give an accurate idea of his personal appearance now. In order that HERALD readers may become familiar with the coming director of the Symphony concerts, I send herewith a photograph of recent date that presents Herr Nikisch as he looked when I

Chatted with Him

in the interest of the Boston musical public.

After a few moments of conversation, Mr. Nikisch excused himself to attend a rehearsal of the opera of the "Huguenots," which was to be given the same evening. Later, in the pleasant rooms of the Hotel de Prusse, finely situated on the Ross Platz, and in front of the new promenade, the interview was continued, with the occasional kind assistance of Mr. Meery, the stage manager of the Stadt Theatre, who will be pleasantly remembered by Bostonians as not long since a member of the Boston Museum company. Mr. Nikisch is evidently full of anticipation of the pleasure of entering upon a work so congenial in a field so much broader than that which he now occupies. From American visitors and residents he has already received flattering impressions of the orchestra and the public with which he is to cast his lot. The watchful care of the management has already made him acquainted with the few places where change may be necessary or desirable, and he is on the alert to secure the few artists now needed. The names of those he will bring with him he will soon be able to announce. In response to an inquiry as to what, if any, new works he would take over with him, he said that, having been furnished with the catalogue of the library of the orchestra, he found it to contain everything that could be desired, and to be as complete as those of the European orchestras. After a pleasant talk of an hour and a half the interview terminated, to be resumed by appointment at the close of the opera. The interval was employed in strolling about the city. And here, wherever one went, there was a universal expression of regret at the impending loss in a musical way which the city is to sustain. This expression was equally felt from artists with whom Mr. Nikisch has been associated and with non-professional music lovers in Leipsic, to whom he has greatly endeared himself. All were at a loss to see how his ... was to be made good. He seems ... regarded here as the embodiment of ... ssive in ... Socie-

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At the same time, don't forget our special sale of

Mackintosh Coats.

Being asked to give his opinion of the selections for the programme, Mr. Zerrahn said that he considered the selection excellent, and that if the taste in this first one was continued, he felt sure they would suit the Boston public, although one single programme, and that the first, was hardly a fair test.

Mr. Zerrahn, having concluded all that he had to say about the concert, hastened away to find Mr. Nikisch.

MR. B. J. LANG'S VIEWS.

It was easy this evening to understand why the Leipsigers have been raving about Mr. Nikisch for the past few years. But one must not forget that the remarkable things accomplished would have been impossible without the superb work of Mr. Gericke. As a conductor of his programme of strongly con-...

Oct 13 '89

GLOBE

THE WORLD OF MUSIC.

Brilliant Opening of the Symphony Season.

Nikisch's Poetic Reading of a Classical Programme Much Applauded.

Concert Hints and Happenings—Preludes and Echoes.

If one did not know that Mr. Gericke had brought the Boston Symphony orchestra to a state nearly approaching perfection, one would think such a performance as that of yesterday at Music Hall quite incredible. It was a most brilliant and auspicious opening of the ninth Symphony season. The attendance was very large and fashionable; a very cordial reception was accorded the new director, and when the brief concert was over there was no room to doubt that the leader from Leipzig had gained at once great favor.

Herr Nikisch, slight in figure, quiet and confident in manner, gave evidence of his skill as a conductor before the opening selection of the concert was over. He is a man of astonishing memory for one thing, for he directed the programme without looking at a note from beginning to end. And this fact unquestionably was a great aid to him in gaining the remarkable sway which he held over the orchestra, a sway which none but a truly "magnetic" leader could have so secured and so retained. Indeed, as he led his orchestra with no music before him, he gave one the impression of a man, perfectly capable and perfectly self-possessed, who has a vast mechanism under his entire control. When he takes up a work the whole seems photographed in his mind.

It was no doubt largely due to this fact that Herr Nikisch's readings yesterday were characteristic, poetic and singularly effective. As his method of conducting differs essentially from the method of either of his predecessors, so we may look for different and decidedly interesting results. He seems to graduate his own movements with the baton by the music he has in hand. In quiet passages, so to speak, there is scarcely any movement at all—the slightest indication of the time. And on the other hand, at any sharp, decisive period, there is corresponding action.

The programme for the first concert of the new season presented Wagner and Beethoven, the two foremost masters of orchestral writing; Schumann, whose practical knowledge of the orchestra was wonderfully slight in proportion to the effects he produced, and who claims attention by the sheer force of his genius; and the melodious Schubert, who always has a sweet song to sing. The "Coriolanus" overture was magnificently given—better than ever before, we think. The Schubert entr'acte, familiar as it is, was performed with such an exquisite rendering that it seemed as if it had never been really heard before. Nikisch's reading of the Schumann symphony, too, was thoroughly individual; new effects were gained even in this often-heard classic, and the introduction to "The Meistersingers" found most delicate and appreciative interpretation. The concert was very brief, requiring only an hour and a quarter for its performance, so that, though the symphony came last, it did not find the audience wearied, but rather just in the mood for the great classic.

For the second rehearsal and concert the following attractive programme has been arranged, and no doubt the hall on each occasion will be filled to overflowing:

Variations on a Theme, by Haydn, Op. 56...Brahms
Concerto for 'Cello, in A minor..........Goltermann
(First time at these concerts).
Overture, "Fingal's Cave..............Mendelssohn
Soli for Violoncello.
Air...Bach
Traumerei.....................................Schumann
Papillon...Popper
Mr. Anton Hekking.
Symphony No. 7, in A..........................Beethoven

Preludes and Echoes.

Richard Carl, humorist, is booked this week in Boston, Sacarappa, Me., Charlestown and Natick.

Jerome Hopkins has been giving his piano lecture concerts to interested audiences in many English towns.

Miss Lilian Carll Smith sings in Fall River, Oct. 15; in Belmont, 16; in Boston, 17; in Andover, 28; and Woonsocket, 31.

The Kneisel quartet, headed by Franz Kneisel and including Otto Roth, Louis Svecenski and Anton Hekking, is to give six concerts this season.

The Irish National concert company will appear at the Boston Theatre Sunday evening Oct. 27, in concert programme, for the benefit of the Home for Destitute Catholic Children.

Von Bulow is coming in the spring, to present new programmes from the works of Beethoven, Liszt, Schumann, and other masters. The first concerts will be given in the latter part of March.

Three concerts are announced at Steinert Hall by the Adamowski quartet, Nov. 18, Dec. 9 and Jan. 6. The membership includes T. Adamowski, first violin; A. Moldauer, second violin; D. Kuntz, viola, and J. Adamowski, 'cello.

The second entertainment in the Star course on Monday evening will bring forward another collection of eminent artists. Miss Emma Juch will sing several classical and popular selections, making then her first and only appearance in Boston this season previous to her operatic engagement. The Listemanns—Bernard, Fritz and Paul—are to assist, together with Fritz Giese, John W. Flockton and G. B. Ronconi.

On the evening of Sept. 25, one of Edison's phonographs was placed in the prompter's box at the Folies-Dramatiques in Paris, and registered the principal music of "The Chimes of Normandy," which was given its eleven hundredth performance on that occasion. The cylinders upon which the music is recorded, after having been exhibited in Paris, are to be sent to New York when the exposition closes, and Americans will be enabled to hear, by means of them, the

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Oct 14 '89

PROVIDENCE JOURNAL.

MR. NIKISCH IN BOSTON.

He Opens the Boston Symphony Orchestra's Ninth Season.

Boston, Oct. 13.

The ninth season of the Boston Symphony Orchestra was opened last evening in Music Hall, when Mr. Arthur Nikisch, the new conductor, first appeared before the Boston public. Neither eight years ago, when Mr. Henschel stood upon Music Hall platform to start the newly formed organization upon its career, nor five years ago, when Mr. Gericke took the charge delivered over to him, was there so much interest as centred in Mr. Nikisch and his work last evening. Mr. Gericke had brought the orchestra up to such an entirely unique standard of technical perfection that it was really a very difficult task to select his successor; the public felt possessed of a sort of vested interest in having the standard maintained—and in incompetent hands nothing would be easier to lose than all the laborious achievements of eight years. Of course Mr. Nikisch's standing abroad was enough to satisfy those who knew of it and of the qualities upon which it was based; therefore, undoubtedly, expectant attention, rather than anxiety was the frame of mind that prevailed among the vast audience that filled every seat in Music Hall and every inch of standing room; but interest there certainly was and that in the most abundant measure.

Mr. Nikisch, who took his stand before the orchestra with the utmost of self-possession, showed himself as a man much below the normal figure, with a jet black shock of hair, a black, pointed beard, delicate and refined features, that seem extremely pale, perhaps by contrast, and a very low bow to his public. He conducts everything without notes, and has not even a music stand before him to rap on. His hand is raised high in the air for the opening note, and brought down with a very short, sharp motion, almost a jerk; but his manner of conducting is extremely quiet, his beat short but instinct with decision, his left hand rarely raised to emphasize or to restrain.

His opening programme was a generous union of the classical and the modern, as follows:

Prelude to "Die Meistersinger"..........Wagner
Overture, "Coriolanus"...............Beethoven
Entr'acte from "Rosamunde"............Schubert
Symphony No. 4, (D minor)............Schumann

There was nothing here that Boston audiences had not heard many times; yet undoubtedly the performance had for the thinking portion of those present, more of novelty and of surprise in store than if it had been crammed full of the latest products from the Sclavonic or Gallic schools. The novelty was in the entire attitude of Mr. Nikisch towards the works he is conducting, in the independence he exercises in gaining an expression of the composer's meaning in the various resources and devices he has, with which to penetrate to the inner beauties of a composition and bring them out—in short, in all that may be implied or included in the "reading" of a work.

Comparisons are, perhaps, inevitable in this case, though there is no reason why they should be odious; and surely, there is room to point out some differences in the methods of Mr. Gericke and of Mr. Nikisch, without in the least casting a slight upon the extraordinary services of the former, and the remarkable results he achieved with the orchestra during his leadership of it. Mr. Gericke's constant aim was to secure a balance, a carefully adjusted relationship between the different qualities of orchestral color, which has always to be preserved as closely as possible. Consequently he worked to repress the sonorous brass, to subdue the piercing woodwind, and to fuse their characteristics as near completely as possible into the general volume of the tone. Mr. Nikisch, on the other hand, seeks to bring out the import of each strongly marked phrase given to a special instrument, to emphasize each touch of characteristic tone-quality that imparts a passing color effort. So no instrument is excused from expressing in its own most significant fashion, whatever the composer has given it of special significance, the ponderous trombone no more than the rest. But even more noteworthy is Mr. Nikisch's use of freedom in the tempo as a means of repression. It is a characteristic of the conductors of Mr. Gericke's school to effect as smooth and fluent performance as possible by the most perfect exactitude in the matter of time—what Wagner, in speaking of Mendelssohn's style of conducting, compared to the water flowing from a town pump. "Classical tradition," as handed down through Mendelssohn, demands this sort of interpretation, and it is widely removed from the methods adopted by Mr. Nikisch and other great conductors who have fallen under Wagner's influence. It cannot be denied that there is a wonderous charm in such a performance from the hands of a great master. The lingering upon a phrase here, the dwelling and emphasis upon a measure there, the acceleration of whole passages sometimes marked, sometimes almost imprecептible, the retarding of others in greater or less degree, the claiming of an instinctive pause, where the noted music speak of none, and all in utter indifference to what the metronome would say—these are things that gave to Mr. Nikisch's readings new life and vitality and expressiveness. His rarely subtle use of dynamic effects, too, his carefully wrought shading, the enlarged limits he sets between his fortissimo and his pianissimo, insomuch widen the scope within which he can work. These elaborations are the product as much of poetical fancy as of intellectual vigor and insight; and their combined power is to give to the performances under Mr. Nikisch's baton all there is in poetry more beautiful than prose. Mr. Nikisch's readings last evening were a constant revelation of new beauties, of hitherto veiled or unsuspected shades of meaning. There is much in them that will doubtless arouse the disapproval of the conservative, as there is much that is marked in deviating from the prescriptions of tradition. But few can fail to realize the powerful claims that such conducting has upon the intelligence as well as upon the sensibilities. There is this danger, however, in such freedom, that only in the hands of a master is it safe. Should the lesser leaders of orchestral forces fall too in imitation, there will be much sad work done.

It is needless to say that the orchestra itself as magnificent in tonal beauty and in technical finish as ever; its pliability in its new conductor's hands was remarkable, and will, of course, increase as acquaintance with his methods and wishes grows. There is scarcely a change in the composition of the orchestra, the most important being the substitution of Mr. Anton Hekking for Mr. Giese, and of three minor players in the ranks.

The next programme includes Brahms's variation on a theme by Haydn, Mendelssohn's overture, "Fingal's Cave," and Beethoven's seventh symphony, while Mr. Hekking will play a concerto for 'cello by Goltermann and some short pieces.

Oct 14 89

New York Times

BOSTON'S NEW CONDUCTOR.

Success is an abused word. To too many of us it is measured by cold dollars. We are prone to forget that many things of great artistic worth do not draw money, and therefore to gauge a man's achievements by their potency in opening the public pocket. This human failing may lead to some obscurement of the real nature of the success of Arthur Nikisch, the new conductor of the Boston symphony orchestra, who made his first appearance before Americans at the public rehearsal and concert in the Boston Music Hall on Friday afternoon and Saturday evening. Mr. Nikisch was greeted by an audience of large size, representing a substantial sum of money. His work evoked enthusiasm, and there need be no fear that he will fail to establish himself as a firm favorite with the Boston public. He will be seen and heard in New-York in the course of the season, and will undoubtedly secure a strong hold on the affection of metropolitan music-lovers.

We see a musical conductor before we hear his work. Therefore let us first consider the impression which Mr. Nikisch makes on the eye. He is a man of short stature and slight figure, with a waist effeminate in its tapering lines. His head is rounded well and covered with wavy dark hair, which lies in "admired disorder." His face is pale, and is adorned by a rich brown beard. His eyes are deep set, thoughtful, and expressive. His hands are marvelously white and graceful.

His manner on the platform is self-contained and concentrated. He wastes no demonstrations on his audience. His whole force is molded into a keen and fixed glance at that part of the orchestra on which he is making some special call. His use of the baton is unique in its simplicity and pictorial in its significance to the eye. The spectator knows what he wishes the orchestra to do and is gratified by the ready acquiescence of his men. Short, sharp, angular beats are given for the precise stroke of exacting chords. Graceful undulatory movements lure forth the singing voices of the strings. Uplifted arms and piercing gaze wake the pealing blast of the brasses. And yet all is done quietly and with no perceptible effort at picturesqueness. The man is full of magnetism. The eye sees the evidences of it while the mind feels its influence.

Arthur Nikisch combines qualities which fit him to be a leader in music as well as a leader of musicians. No one need fear that the magnificent precision, the military accuracy of attack, the polished elocution of the Boston orchestra will deteriorate under his baton. As a drillmaster he is manifestly admirable. As an interpreter he commands the highest praise. Every work performed under his direction on Saturday night had been subjected to a keen and searching analysis. The man had no doubts in his conceptions of the works in hand. He had translated every bar to his own satisfaction after a careful study based on a high musical scholarship and a thoughtful sympathy.

But his analysis was not directed merely toward a thorough exposition of the structure of the work to be played. It concerned itself adequately with that, but still more deeply with the intellectual purpose and the poetic significance of the music. Mr. Nikisch unquestionably possesses, in addition to his command as a disciplinarian, a rich and generous warmth of temperament. He has a sympathetic appreciation of the composer's feeling that reaches backward across the years and becomes instinct with a vitality that seems contemporaneous with the birth of the work in the composer's mind.

This is the highest tribute that can be paid to a conductor. It is a quality which he shares with a master actor who reveals to us the soul of a dramatic poem. This is what Mr. Nikisch does for a composition. He finds its soul. He is not a servant of the metronome, nor a slave of tradition. His individuality is too strong to permit this. He meets the requirement of Wagner, who in his treatise on conducting says that the true director finds the law of the tempo in the character of the melody. It is a rare and influential gift; but no one could fail to recognize its presence in this man who heard his reading of the "Meistersinger" vorspiel. In addition, its splendid exposition of every theme, its masterly revelation of the contrapuntal structure of the work, its just estimate of the relative importance of the various themes, its unfailingly dramatic use of modifications of tempo and dynamic effects, it was surcharged with a broad, dignified, and overwhelming poetic power. It made one realize how von Bülow must have been carried off his mental balance to hurry certain portions of the composition as he did last Spring, and it carried with it an irresistible conviction that this was the true statement of Wagner's intent and feeling. Never has that immortal prelude been so well played in America.

The same qualities were displayed in his interpretation of the other three works on the programme—Beethoven's "Coriolanus" overture, Schubert's entr'acte music from "Rosamunde," and Schumann's D minor symphony. Taken all in all, the concert made an evening of convictions. The compositions spoke not only for Mr. Nikisch but for themselves and for their composers. It is a happy thing not only for Boston, but for America, that there is a Col. Higginson to keep such an orchestra together, to retain it for the continual production of thoroughly-rehearsed performances, and for the complete and satisfactory exposition of its conductor's conceptions. It is another happy thing that so strong a leader has been found for this musical battalion. Mr. Nikisch is undeniably ready to take up the work which Mr. Gericke has laid down and to carry it forward to new and grander heights.

Oct 14 89

PROVIDENCE JOURNAL,

It is now eight years since the munificence and public spirit of a wealthy Boston gentleman brought to its realization the idea of establishing a popular series of orchestral concerts, on the model of the London popular concerts and others in Germany as well known. In the years that have elapsed money and pains have been bestowed upon it with an almost unexampled liberality to bring it to the highest point of excellence attainable, which it is by no means a mere local pride that recognizes as a fulfilled purpose. What is more, the institution has furnished such a stimulus to musical culture in Boston and has so grown into the life of the city as to give it the popular support of an enthusiasm altogether unique in this country. Its importance is far more than local; it is well nigh national. The self-assertive phases of Boston culture have become something of a byword; but there is no more striking proof that that culture is far from being a name without a fact behind it than the brief history of this great musical organization and all that it represents. Its ninth season was opened last Saturday evening in Boston, and was notable for more reasons than one. Never have its material prospects been so substantial, nor, what is more important, its artistic outlook more brilliant. The first appearance of its new conductor, Mr. Nikisch, gave evidence that there is a period at hand for the orchestra of even higher achievement than it has yet reached, in a sphere to which only the leadership of a musician of the very first rank can penetrate.

Oct 14 89

THE EVENING POST: NEW YORK.

MUSIC AND DRAMA.

BOSTON'S NEW CONDUCTOR.

BOSTON, October 13.—Boston has no regular opera season like New York, and the interest of amateurs, therefore, centres in the symphony concerts, as used to be the case in New York before the advent of German opera. Thanks to the continued liberality of Mr. Higginson, the Bostonians are provided with better and more concerts than the music-lovers of cities of twice the size of Boston and more, such as Chicago or Philadelphia. The Boston Symphony Society gives twenty-four concerts and twenty-four public rehearsals every winter, and the prices of admission, especially to the rehearsals, are so reasonable that no one can plead poverty as a cause of musical ignorance or indifference. Once in a while the Hub is swept by a tornado of critical discussion, and this always happens when a new conductor appears on the scene to take charge of the beloved Symphony Orchestra. When Mr. Henschel first began to wield his bâton, great was the commotion in Music Hall and all the avenues that radiate from it. And when Mr. Gericke replaced Mr. Henschel, the musical atmosphere was so violently disturbed that the Signal Service officers in the New York Equitable tower must have felt tempted to announce a storm brewing in the northeast. Mr. Gericke, too, has returned to his home in Vienna, taking with him laurels and shekels enough to last him a lifetime; and last evening, once more, a Music-Hall audience had the pleasant and exciting experience of estimating the capacity of a new conductor, Mr. Nikisch of Leipsic.

The newspapers, with true American enterprise and love of personalities, had long ago taken care that every man, woman, and child should know more about Arthur Nikisch's life and labors than perhaps half-a-dozen persons ever did in Leipsic, where he conducted the opera a number of years. He began his career as an infant prodigy by appearing in public as a solo violinist, at the age of eight, in 1863. Three years later he entered the Vienna Conservatory, where he remained eight years, and on leaving that succeeded in getting a place among the first violins in the Royal Opera orchestra. Here, for four years, he had the advantage of playing under the bâtons of Richter and Jahn, and subsequently at Leipsic he became assistant to the most inspired of all Wagnerian conductors, Anton Seidl. In 1879 Manager Neumann intrusted to him the company at the New Opera-house, where he soon won fame, especially by his fine performances of Wagner's operas. Finally, he frequently had the honor of taking the place of Reinecke in conducting the Gewandhaus orchestra. In 1883 he conducted the concerts of the Tonkünstler-Versammlung, and more recently those of the Liszt Society. These facts are of interest not only because they attest his wide experience, but because they throw some light on his personal tastes and preferences.

Saturday's audience, being, as I have said, fully posted in regard to all these matters, was on the tiptoe of expectation to greet the new conductor, who is to interpret the classical and modern masters for them for at least three years. There was no question that the orchestra would play well. It had been so thoroughly and sternly trained during the last five years by Mr. Gericke, and the poor players gradually weeded out, that it was a foregone conclusion that it would prove satisfactory. The problem was therefore purely a personal one: how would Mr. Nikisch play on this instrument, constructed and perfected by Messrs. Henschel and Gericke? The orchestra was in place shortly after eight, and every eye was turned towards the stage entrance to the left when Mr. Nikisch quietly and slowly came forward. Loud and prolonged applause greeted him, of which he had to bow his acknowledgment again and again; a man below medium stature, with dark hair and complexion, and the supple movements of a Hungarian. One of the players hands him the bâton, but before he raises it he waits until the flutter of excitement has subsided into absolute silence. That this début, as personal as that of a great singer, did affect his nerves was shown by his ... his back hair unconsciously three ... while all eyes were on him. The hair ... no stroking, for it is not over long. But there was some cause for nervousness, for a conductor in such a situation must not only, like a singer, retain his self-control, but also control an orchestra of seventy-five men. Besides, he had no desk, no score to guide him, and the first number, moreover, was the overture to Wagner's "Meistersinger," one of the most difficult pieces to conduct, full of subtle changes of tempo, and every bar requiring its own dynamic shading. Here was courage and confidence truly; and not only this opening piece, but everything on the programme, including Schumann's fourth symphony, was thus conducted from memory.

It cannot be said that the playing of the "Meistersinger" Vorspiel was a revelation to those who had heard it under Thomas or Seidl or Bülow. It was full of energy and contrasts and dynamic pomp and grandeur, but it seemed as if not all of the polyphonic humor which crops out here and there in this marvellous work had been brought out. The performance was loudly applauded, and after a brief interval was followed by another overture. Two overtures in succession might seem a flaw in programme-making, but Beethoven's "Coriolanus" overture is so utterly different from every point of view from Wagner's Vorspiel that such a criticism could be easily met and answered by the question, "What's in a name?" The sombre majesty of the Beethoven overture was clearly revealed, but it was not till the third number, the well-known "Rosamunde" entr'acte of Schubert, that Mr. Nikisch began to interest connoisseurs by the striking originality and poetic individualism of his conception and interpretation—possibly because not till then did he begin to feel perfectly at ease in his new situation. It was an exquisitely refined and eloquent reading, with clear phrasing and fine contrasting of the different themes, the harmonies being daintily interwoven with the melodies like the finest lace work. It was a reading which proved anew that no composer gains more by a careful attention to microscopic details than Schubert.

But the gem of the concert was Schumann's fourth symphony, the interpretation of which indubitably attested Mr. Nikisch's claims to be placed in the front rank of orchestral conductors. This symphony, which is one of the highest volcanic summits of the revolutionary movement which created the modern romantic school, has, perhaps, never been played here before in such a thoroughly romantic spirit, so obviously in accordance with Schumann's intentions. In this symphony Schumann attempted to create a real organic unity between the different movements by means of reminiscences, or repetitions of themes previously used—a device of which subsequent writers have not, unfortunately, seen the epoch-creating importance. Still more significant are the frequent changes of tempo, not only as regards the different divisions of the symphony, but in matters of detail, to bring out the true emotional significance of which the use of the *tempo rubato* is almost as necessary as in a Chopin mazurka. It was these characteristics of Schumann's fourth symphony, no doubt, which prompted Mr. Nikisch to select it for his début. He wanted to show that he is a conductor of the modern school—not a mere animated metronome wound up to beat through an allegro or andante with the regularity of a pendulum, but a thinking, feeling individual who lets the ever-changing character of the melody sway his bâton. Following Wagner's directions, he searches always for the *melos*, dwelling on it where it is of a sad or plaintive character (as at the opening and close of the "Coriolanus" overture), and hurrying excitedly through an accelerando, or a series of such, as in the last movement of the Schumann symphony, which Mr. Nikisch brought to a superb climax.

No doubt he is a more poetic and emotional conductor than his predecessor, and the freedom which he allowed to the brass in the finale of the symphony not only greatly enhanced the grandeur of that movement, but showed that he does not suffer from what might be called the chalkophobia which gave a tame, ascetic, colorless character to some of Mr. Gericke's readings. A prominent American composer complained frequently in my hearing that he could never get Mr. Gericke to do justice to a fortissimo in his compositions. He will not be likely to find fault with Mr. Nikisch, who, in this respect as well as in his use of the *rubato*, follows in the footsteps of his former colleague, Mr. Seidl.

It is not a mere accident that Mr. Nikisch, like Mr. Seidl and Mr. Gericke, is a Hungarian by birth, though a German by education. The tendency of modern music is away from the metronome to the *tempo rubato*, and this poetic freedom of movement is the very essence of Hungarian music; hence the popularity of Hungarian conductors and their natural predilection for Wagner's music.

In one respect Mr. Nikisch appears absolutely unique among modern conductors. Not only, as I have remarked, did he conduct the whole of Saturday's concert without a score, but it is said that he conducts whole operas in the same way. Provided his memory is equal to the enormous feat of retaining the details of a full operatic score, there is no doubt an advantage in this method, as it enables the leader to devote all his attention to the expression and phrasing of the music. Pianists always play better if they have their pieces by heart—why should not the same be true of a conductor? Mr. Nikisch will give New York audiences several opportunities of hearing his superb orchestra this winter, and it is to be hoped he will not forget to include the Schumann symphony in one of his programmes.

H. T. F.

[4]

Oct 14 89

GLOBE

NIKISCH A SUCCESS.

What the Critics Say of the New Symphony Director.

The first appearance of Arthur Nikisch as director of the Boston Symphony orchestra was an unqualified success. He has received the hearty approval of the city's leading critics, and the respect and admiration of all who attended the Friday afternoon rehearsal and the Saturday evening concert.

The opinions of several representative musicians will be read with interest. Carl Zerrahn says that he has nothing to criticise, but everything to praise. He considered him in no sense a drillmaster, but a genuine conductor after his own heart.

B. J. Lang does not doubt that a man of eminent ability and talent has come to conduct Mr. Higginson's orchestra, and prophecies a winter of great musical excitement. He does not want it forgotten, however, that the remarkable results attained by the new director could not have been possible without the superb work of Mr. Gericke. He rather objects to Mr. Nikisch directing without notes.

Prof. John K. Paine says:

"I find that Mr. Nikisch conducts with great freedom and fire and great expression, and with a fine conception of the works as well as with marked sympathy. Above all, he gives the orchestral instruments full freedom, especially the brass. They are not restrained, as with the previous conductor, but the orchestra can appear in its full glory. He is altogether a very superior and masterly conductor."

George L. Osgood thinks that the rare talent of the new conductor will be more apparent as the season progresses and the orchestra becomes better acquainted with its leader. Of the playing of the Schumann Symphony he says:

"The musical, heartfelt rounding out of each phrase, giving its own peculiar expression, coming from the phrase before and blending with the phrase that followed, with the freedom and finish which, in rendering the compositions of Schumann, are their very life blood, was a rare and unexpected delight. It was as if the orchestra was drinking deep draughts of fresh air into its lungs, and pouring out its soul with the inspired freedom of a great singer. Nikisch plays upon his orchestra as a genius would play upon his chosen instrument."

Bernhard Listeman considers Mr. Nikisch superior in all essential points to his two predecessors. He says that his interpretation of the work, so far as heard, is poetical and refined, though his special gift seems to be to bring out to the utmost the melodious expressions of the different works. In his methods he seems to be somewhat a follower of Wagner. His tempi are of a highly flexible nature, a thing that will be admired by many and probably opposed by some others.

Oct 6 89

PROVIDENCE SUNDAY JOURNAL,

Mr. Nikisch, the new conductor of the Boston Symphony Orchestra, held his first rehearsal last week, and is reported to have been very much pleased with the organization. "Technically," he told a Boston Post reporter, "they are magnificent, and what struck me especially was the great intelligence with whic they the great intelligence with which they played and the rapidity with which they understood all my intentions." The orchestra is likewise reported to have reciprocated fully the pleasant feeling. The first concert will be given next Saturday evening; and the programme is this: Overture to Coriolanus, Beethoven; ballet music to Rosamunde, Schubert; symphony in D minor, Schumann, and Meistersinger Vorspiel, Wagner. This is conservative as well as chronological; but Mr. Nikisch undoubtedly does well to include in his first programme works with which orchestra and public are all quite familiar.

THE BOSTON SYMPHONY CONCERTS.

The series of four concerts announced by the Boston Symphony Orchestra will take place in Infantry Hall on Wednesday evenings, Oct. 23, Nov. 20, Jan. 29, and Feb. 26, at 8 o'clock. It is as yet too early to announce programmes or soloists, but something of exceptional interest in the way of both may be expected. The new conductor, Mr. Nikisch, begins his work in Boston under the very best auspices, and his skill in programme-making is as great as his distinction as an orchestral conductor. As for soloists, the public has found that only first-class performers are engaged for the Symphony orchestra, whose work may be on a level with the unsurpassed playing of that organization. The subscription list for the season will be opened at Steinert's immediately, and subscribers will have the choice of seats before the sale for single concerts is opened.

Oct 15

ADVERTISER.

THE SYMPHONY.

Programme for this Afternoon and Tomorrow Evening.

The programme of this afternoon and tomorrow night, although very interesting, is not new to Boston, and requires no analysis. The Brahms Variations are splendid specimens of contrapuntal and orchestral skill. The theme by Haydn—Chorale St. Antoni—is lofty and well suited to treatment. Brahms uses the contrabassoon at the very beginning, in excellent style, with a pizzicato of contrabasses. The woodwind will have some excellent opportunities to display itself, particularly the bassoons and oboes. The eighth variation gives some charming passages on the muted strings, and in the latter portions of the work piccolo and triangle are added to the score. The Fingal's Cave overture by Mendelssohn is the most spontaneous of all his works; in fact, when he went to the Isle of Staffa he was so inspired by the surroundings that he at once turned them into music, and sent 20 measures of orchestral score, written on the spot, to his sister Fanny. These contain that flashing, characteristic wave figure which is the charm of the whole overture, and is ever present in it.

Mr. Hekking displays himself in all schools of 'cello playing, the short pieces giving him an opportunity to sentimentalize in Schumann's Traümerei, and to display pyrotechnics in Popper's "Papillons." The Beethoven 7th symphony is the most romantic of the entire nine, and will afford the new conductor a chance to give full vent to his poetic instincts. The second movement (the allegretto) is the gem of the work, and in fact, one of the finest movements ever composed by Beethoven.

LOUIS C. ELSON.

BOSTON'S NEW CONDUCTOR.

Success is an abused word. To too many of us it is measured by cold dollars. We are prone to forget that many things of great artistic worth do not draw money, and therefore to gauge a man's achievements by their potency in opening the public pocket. This human failing may lead to some obscurement of the real nature of the success of Arthur Nikisch, the new conductor of the Boston symphony orchestra, who made his first appearance before Americans at the public rehearsal and concert in the Boston Music Hall on Friday afternoon and Saturday evening. Mr. Nikisch was greeted by an audience of large size, representing a substantial sum of money. His work evoked enthusiasm, and there need be no fear that he will fail to establish himself as a firm favorite with the Boston public. He will be seen and heard in New-York in the course of the season, and will undoubtedly secure a strong hold on the affection of metropolitan music-lovers.

We see a musical conductor before we hear his work. Therefore let us first consider the impression which Mr. Nikisch makes on the eye. He is a man of short stature and slight figure, with a waist effeminate in its tapering lines. His head is rounded well and covered with wavy dark hair, which lies in "admired disorder." His face is pale, and is adorned by a rich brown beard. His eyes are deep set, thoughtful, and expressive. His hands are marvelously white and graceful.

His manner on the platform is self-contained and concentrated. He wastes no demonstrations on his audience. His whole force is molded into a keen and fixed glance at that part of the orchestra on which he is making some special call. His use of the baton is unique in its simplicity and pictorial in its significance to the eye. The spectator knows what he wishes the orchestra to do and is gratified by the ready acquiescence of his men. Short, sharp, angular beats are given for the precise stroke of exacting chords. Graceful undulatory movements lure forth the singing voices of the strings. Uplifted arms and piercing gaze wake the pealing blast of the brasses. And yet all is done quietly and with no perceptible effort at picturesqueness. The man is full of magnetism. The eye sees the evidences of it while the mind feels its influence.

Arthur Nikisch combines qualities which fit him to be a leader in music as well as a leader of musicians. No one need fear that the magnificent precision, the military accuracy of attack, the polished elocution of the Boston orchestra will deteriorate under his baton. As a drillmaster he is manifestly admirable. As an interpreter he commands the highest praise. Every work performed under his direction on Saturday night had been subjected to a keen and searching analysis. The man had no doubts in his conceptions of the works in hand. He had translated every bar to his own satisfaction after a careful study based on a high musical scholarship and a thoughtful sympathy.

But his analysis was not directed merely toward a thorough exposition of the structure of the work to be played. It concerned itself adequately with that, but still more deeply with the intellectual purpose and the poetic significance of the music. Mr. Nikisch unquestionably possesses, in addition to his command as a disciplinarian, a rich and generous warmth of temperament. He has a sympathetic appreciation of the composer's feeling that reaches backward across the years and becomes instinct with a vitality that seems contemporaneous with the birth of the work in the composer's mind.

This is the highest tribute that can be paid to a conductor. It is a quality which he shares with a master actor who reveals to us the soul of a dramatic poem. This is what Mr. Nikisch does for a composition. He finds its soul. He is not a servant of the metronome, nor a slave of tradition. His individuality is too strong to permit this. He meets the requirement of Wagner, who in his treatise on conducting says that the true director finds the law of the tempo in the character of the melody. It is a rare and influential gift; but no one could fail to recognize its presence in this man who heard his reading of the "Meistersinger" vorspiel. In addition, its splendid exposition of every theme, its masterly revelation of the contrapuntal structure of the work, its just estimate of the relative importance of the various themes, its unfailingly dramatic use of modifications of tempo and dynamic effects, it was surcharged with a broad, dignified, and overwhelming poetic power. It made one realize how von Bülow must have been carried off his mental balance to hurry certain portions of the composition as he did last Spring, and it carried with it an irresistible conviction that this was the true statement of Wagner's intent and feeling. Never has that immortal prelude been so well played in America.

The same qualities were displayed in his interpretation of the other three works on the programme—Beethoven's "Coriolanus" overture, Schubert's entr'acte music from "Rosamunde," and Schumann's D minor symphony. Taken all in all, the concert made an evening of convictions. The compositions spoke not only for Mr. Nikisch but for themselves and for their composers. It is a happy thing not only for Boston, but for America, that there is a Col. Higginson to keep such an orchestra together, to retain it for the continual production of thoroughly-rehearsed performances, and for the complete and satisfactory exposition of its conductor's conceptions. It is another happy thing that so strong a leader has been found for this musical battalion. Mr. Nikisch [illegible] has laid down and to carry it forward to new and grander heights.

Oct 14 89

PROVIDENCE J[illegible] MO[illegible]

It is now eight years since the [illegible]ence and public spirit of a [illegible] Boston gentleman brought to its realization the idea of establishing a popular series of orchestral concerts, on the model of the London popular concerts and others in Germany as well known. In the years that have elapsed money and pains have been bestowed upon it with an almost unexampled liberality to bring it to the highest point of excellence attainable, which it is by no means a mere local pride that recognizes as a fulfilled purpose. What is more, the institution has furnished such a stimulus to musical culture in Boston and has so grown into the life of the city as to give it the popular support of an enthusiasm altogether unique in this country. Its importance is far more than local; it is well nigh national. The self-assertive phases of Boston culture have become something of a byword; but there is no more striking proof that that culture is far from being a name without a fact behind it than the brief history of this great musical organization and all that it represents. Its ninth season was opened last Saturday evening in Boston, and [illegible] notable for more reasons than one. [illegible] have its material prospects been [illegible] what is more [illegible] [illegible] its new conductor, Mr. Nikisch, gave evidence that there is a period at hand for the orchestra of even higher achievement than it has yet reached, in a sphere to which only the leadership of a musician of the very first rank can

MUSIC AND DRAMA.

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Mr. Nikisch, the new conductor of the Boston Symphony Orchestra, held his first rehearsal last week, and is reported to have been very much pleased with the organization. "Technically," he told a Boston Post reporter, "they are magnificent, and what struck me especially was the great intelligence with which they played and the rapidity with which they understood all my intentions." The orchestra is likewise reported to have reciprocated fully the pleasant feeling. The first concert will be given next Saturday evening; and the programme is this: Overture to Coriolanus, Beethoven; ballet music to Rosamunde, Schubert; symphony in D minor, Schumann, and Meistersinger Vorspiel, Wagner. This is conservative as well as chronological; but Mr. Nikisch undoubtedly does well to include in his first programme works with which orchestra and public are all quite familiar.

THE BOSTON SYMPHONY CONCERTS.

The series of four concerts announced by the Boston Symphony Orchestra will take place in Infantry Hall on Wednesday evenings, Oct. 23, Nov. 20, Jan. 29, and Feb. 26, at 8 o'clock. It is as yet too early to announce programmes or soloists, but something of exceptional interest in the way of both may be expected. The new conductor, Mr. Nikisch, begins his work in Boston under the very best auspices, and his skill in programme-making is as great as his distinction as an orchestral conductor. As for soloists, the public has found that only first-class performers are engaged for the Symphony orchestra, whose work may be on a level with the unsurpassed playing of that organization. The subscription list for the season will be opened at Steinert's immediately, and subscribers will have the choice of seats before the sale for single concerts is opened.

Oct 18

ADVERTISER.

THE SYMPHONY.

Programme for this Afternoon and Tomorrow Evening.

The programme of this afternoon and tomorrow night, although very interesting, is not new to Boston, and requires no analysis. The Brahms Variations are splendid specimens of contrapuntal and orchestral skill. The theme by Haydn—Chorale St. Antoni—is lofty and well suited to treatment. Brahms uses the contrabassoon at the very beginning, in excellent style, with a pizzicato of contrabasses. The woodwind will have some excellent opportunities to display itself, particularly the bassoons and oboes. The eighth variation gives some charming passages on the muted strings, and in the latter portions of the work piccolo and triangle are added to the score. The Fingal's Cave overture by Mendelssohn is the most spontaneous of all his works; in fact, when he went to the Isle of Staffa he was so inspired by the surroundings that he at once turned them into music, and sent 20 measures of orchestral score, written on the spot, to his sister Fanny. These contain that flashing, characteristic wave figure which is the charm of the whole overture, and is ever present in it.

Mr. Hekking displays himself in all schools of 'cello playing, the short pieces giving him an opportunity to sentimentalize in Schumann's Traümerei, and to display pyrotechnics in Popper's "Papillons." The Beethoven 7th symphony is the most romantic of the entire nine, and will afford the new conductor a chance to give full vent to his poetic instincts. The second movement (the allegretto) is the gem of the work, and in fact, one of the finest movements ever composed by Beethoven.

LOUIS C. ELSON.

[5]

TRAVELLER,

MUSICAL MATTERS.

The First Symphony Concert of the Ninth Season.

Mr. Arthur Nikisch, Conductor—An Auspicious Beginning.

Plan of Local Societies for Choral and Chamber Music—Nuggets.

The local musical season which, unless all signs fail, will be the most interesting and varied in years, was auspiciously begun on Saturday evening. The influence of the symphony orchestra grows greater with each year of its existence, dominates, but by no means absorbs all other factors in our musical life. The advent of a new conductor of the orchestra is therefore an epoch-making event. Mr. Arthur Nikisch has been heralded some months. Through the newspapers during this time have filtered bits of personal and professional history of the man, so that when he appeared before the audience in Music Hall he seemed no stranger. In stature Mr. Nikisch is slighter than Mr. Gericke, even a trifle less tall; his manner is earnest and his personality eminently artistic. A hearty greeting from the large audience was his as he came quietly from behind the orchestra to the conductor's stand which was raised two steps above the stage, and contained no desk. The orchestra which Mr. Nikisch faced for the first time in public in Boston consists of sixteen first violins, fourteen second violins, ten violas, eight 'celli, eight basses, two flutes, one piccolo, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one contra bassoon, four horns, two trumpets, two trombones, one tuba, one tymphani, one harp. Its personnel has suffered some changes since last season, the important ones being the substitution of Mr. Anton Hekking for Mr. Fritz Giese as principal violoncellist, the engagement of a new first clarinet—whom Mr. Nikisch secured abroad. The string band welcomes two new 'celli players of repute, Mr. Adamowski's brother and Mr. Schmidt.

The first programme of the season was:

Wagner, Intruduction.....“Die Meistersinger”
Beethoven, Overture.....“Coriolanus”
Schubert, Entr'acte.....“Rosamunde”
Schumann.....Symphony, in D minor, No. 4

When Liszt was preparing “Lohengrin” for its initial performance he wrote to Wagner asking him to indicate explicitly the tempi of certain movements; Wagner replied that he considered it quite unnecessary as he could implicitly rely on Liszt's *artistic sympathy* to find out the right thing everywhere. The impression the writer has of Mr. Nikisch's first concert is that the new conductor is a musician of marked individuality, who leaves a strong personal imprint upon whatever he touches. How far he respects tradition in his reading of the classics it is too early to say. That the man is broad enough mentally for the public to trust in his “artistic sympathies” there is not the shadow of a doubt. That the public will be interested in and benefited by this new prophet is certain. The dramatic spirit which permeates modern music, which, with irresistible force, spread out over the world when Wagner gained a footing in it, is synonymous with the intellect seeking the highest things. Wagner re-created the opera and made it a thing of sense and reason, where before it was, almost without exception, a literary calumny, having a sweet accompaniment of music. By his union of the drama and music, he illumined and strengthened an art. It is no wonder, then, that all the more advanced thinkers in music of the present day treat all that comes under their notice in the Wagner spirit of investigation, of dissection, and then to interpret it with every faculty of mind and will directed to give it meaning. This is Mr. Nikisch's attitude towards the “Coriolanus” overture; he makes theory subservient to convey his idea of what Beethoven meant, consequently we had on Saturday a fresh, new and powerful reading of a time-honored work. It was splendid in its effect. Mr. Nikisch, with his inspiriting touch went to the heart of the story as he knew it. So in the Schumann symphony, the conductor's personality shone at every page his reading was so broad and intelligible, that he made the work glow and at the same time made immediate converts for Schumann. He allowed the brasses liberty after five years of repression he has added 50 per cent to the sonority of the orchestra.

The “Die Meistersinger” overture was read more elastically yet generally a degree faster than Richter takest it. It was a magnificent performance. Mr. Nikisch's command of the tempo rubato, which he uses with discretion, is perfect. The lovely second entr'acte from “Rosamonde” was charmingly played, the new clarionet proving himself an artist.

The evening was full of surprises occasioned by the impassioned readings and splendid playing, the most novel feature of which is Mr. Nikisch's conducting without notes. It was perfect memorizing, and proves the new conductor to be possessed of a resource which few of his contemporaries anywhere have. A conductor thus equipped can devote his whole attention to the interpretation, and, of course, gains immeasurably in freedom, but the ability to continue such a practice through twenty-four concerts is little short of phenominal; does Mr. Nikisch possess it? It sufficeth for the present to indicate the general trend of the new conductor without going into particulars. He is an enthusiast, musical to the finger tips, and above all, behind his rigid beat, which in the height of some swelling climax becomes a sweep of hand and arm, there is a susceptibility to the emotional power of the work in hand, which he unconsciously imparts to his players. The whole band feels it, the playing is vitalized. It is owing to the splendid technique of the orchestra, the legacy of Mr. Gericke's five years of incessant drill, that a conductor like Mr. Nikisch can accomplish really great things. He is not a miniature painter, but one who employs a large canvas with noble results. To find the orchestra so obedient to a new master after less than two weeks' acquaintance, is cause for congratulation; that the playing of the band as a whole should be so intrinsically fine so soon after the long vacation, speaks volumes for its past training. Mr. Nikisch has no reason to be dissatisfied with his treatment by the audience of Saturday evening; expectation and intense interest were visible on every hand, and the great applause which greeted the performance of the “Meistersinger” overture, repeated many times during the concert, attested the pleasure, and, shall we say, relief, which his hearers felt in realizing that the new conductor of the Boston Symphony Orchestra was worthy the high positon to which he had been called.

In the audience of Saturday night were three visiting critics from New York—Mr. Krehbiel of the Tribune, Mr. Finck of the Evening Post, and Mr. Stevenson of the Times. The next programme, which will introduce the new violoncellist, Mr. Hekking, as soloist, is: Brahms, Variations on a Theme, by Haydn, Op. 56; Goltermann, Andante and Finale, from Concerto for 'Cello, in A minor (first time at these concerts); Mendelssohn, Overture, “Fingal's Cave;” Soli for Violoncello; Bach, Air; Schumann, Traumerei; Popper, Papillon; Beethoven, Symphony No. 7, in A.

Oct 14 89

DAILY TRIBUNE.

BOSTON'S NEW CONDUCTOR.

HERR NIKISCH AND HIS STYLE.

[FROM A STAFF CORRESPONDENT OF THE TRIBUNE.]

Boston, Oct. 13.—Herr Arthur Nikisch, whom the public-spirited generosity of Mr. Higginson has transplanted from the conservative and tradition-laden atmosphere of Leipsic to Boston, has had the fact impressed upon him that orchestral conductors have become “stars” performers. Boston's welcome to him socially was of the most cordial kind, its recognition of his ability as an artist last night, at the first concert of the Symphony Orchestra under his baton, prompt and marvellously enthusiastic as a preliminary dispatch has already related. If the scenes at the Music Hall can be viewed as a criterion for the estimation of the gentleness of the city's taste in music, the genuineness of her appreciation, the thoroughness of her understanding and earnestness of her devotion, then it must be said of Herr Nikisch that his lines have fallen in pleasant places, and of the city that she is blessed beyond measure in the disposition of her people toward an art which makes for the civic virtues in a degree scarcely equalled by any other agent of civilization.

It was a delight to witness an assemblage that crowded the Music Hall, gathered together to hear a concert of high-class orchestral music, without a single adventitious feature designed to pander to immature or false taste. It was again a delight to observe how in the presence of a Symphony Orchestra's concert there were no signs of the petty divisions into cliques and followings which seem inseparable from great musical activity (as if the art of harmony was more than anything else a breeder of discord and dissension), and to be able to study by a scanning of faces the wealth of the city in musicians of earnestness, devotion and ability, of composers whose promises have put on the tender leaves of hope, and others who already bear their blushing honors thick upon them; to see the venerable Dwight still standing on the watch tower, though he no longer loudly proclaims the good and warns against the evil; to look upon the genial countenance of Paine, the militant figure of Zerrahn, see Lang and Whitney and Listemann and Whiting and Osgood, and a score more of choice and master spirits, and feel that they are one in appreciative support of Mr. Higginson's organization. All these things are lovely and offer encouragement to those who believe that the spirit of utilitarianism has not yet stamped out the love for things of gentle ministration and will not be able to stifle it for a long time to come if ever. They also strengthen a determination not to speculate upon what may be the other side of the picture, the dissonances that may be hidden, the pretence of appreciation and love which is only pretence, the enthusiasm which is counterfeited, the devotion to Dame Fashion, which is cloaked under an apparent devotion to Apollo. Boston doubtless has her share of these things, yet she is to be envied by the lovers of the orchestral classics for the three-fold possession of Higginson, Nikisch and the Symphony Orchestra.

Herr Nikisch ought to be a useful stimulus to music criticism in Boston. He is the kind of a conductor who gives people who can think something to think about. He troubles the musical waters with his baton and will not have them stagnate. He belongs to the younger set of conductors who are putting an end to the old music-box style of performance. He is an interpreter, expounder, commentator; but he lets the instruments inspired by the men executing his will make the publication. He invites a fortissimo by a wave of his wand, but he does not act the fortissimo for the edification of the audience. He uses no music, but he makes no parade of the fact. His gestures are incisive and full of nervous energy, but not sweeping. He keeps his eyes and features for the musicians and, so far as possible, also his right hand and arm. His left hand is seldom used; he keeps it out of sight by hanging it to the pocket of his waistcoat by its thumb, and when he calls it into action it is only for a moment to hold a wing of his forces in check. He does not obtrude his signs of expression upon the public, though he uses them freely; his men know his intentions before they come before the people. He directs his men, controls and sways them; they are his agents of expression, the vehicles of his emotional proclamation. They follow him boldly in the wildest charge, for he neglects no cue. He is a leader whom it is safe to follow.

He is safe for the musicians because of his command of the mechanics of conducting. He is safe for the public, because, so far as can be judged by last night's music, though he is what we would call a romantic conductor, he neglects none of the canons of good taste, violates no law of beauty. He has no reverence for tradition, or it would perhaps be better to say, makes no bugbear of it, but he does not love lawlessness for its own sake. To get at the heart of the composition, its warm, throbbing, feeling heart, is his first aim, and his next is to let the public feel its pulsations. If conventional methods or traditional notions stand in the way of his purpose, he brushes them aside. He makes use of the utmost freedom in the matter of time changes, yet adheres in a general way to a normal unit of measure which, last night, was in every case entirely sane and in accordance with what must be looked upon as the composer's wishes. In this respect his interpretation of the prelude to “Die Meistersinger” was the most beautiful that I have ever been privileged to hear. The abrupt changes of time, especially between the first and the middle part (when the wood-winds play the principal subject in a humorous staccato), which was heard here last spring, are entirely lacking. Herr Nikisch follows the composer's explicit directions, and departs as little and seldom as possible from the chief time of the composition. He brings out the first melody and the Mastersingers' march in a broad style, solid and four-cornered, as beseems the representative melodies of Nuremberg's burgherdom. Even in the satirical middle part this solidity is not put off, but is used to intensify the effect of the unyielding pedantry of the singers' guild, but singing under and against it with a splendid stress of passionate utterance comes the melody in the strings which tells of the young knight's love and the young poet's protest against the formularies which are relied on to put him down. What is obviously the composer's intention is attained, not by a dislocation of the time, but by eloquence of expression. All of the details of Herr Nikisch's readings cannot be discussed here, but another deserves to be mentioned. Something analogous to the requirements of good composition, as stated by old Galuppi to Dr. Burney, “Beauty, clearness and good modulation,” seem to be the things which are uppermost in Herr Nikisch's mind: but they are so, not for their own sake, but because truthful and potent expression is impossible without them. A means to their attainment, Herr Nikisch seems to think, is deliberation. He never permits himself to fall into undue haste; he never obscures a figure or phrase, be it melodic or rhythmic, in order to reach a preconceived idea as to its proper tempo. The musical idea must impress itself firmly on the mind of the listener. The dramatic development brought to a climax, by augmentation of force or speed, comes soon enough and all the more powerfully because it is not precipitated. Meanwhile, by nice adjustment of parts, the voices of the composition are made to stand out brightly and self-reliantly. The prelude to “Die Meistersinger” with all its recondite convolutions and polyphonal intricacies was presented as a marvel of lucidity, yet so carefully was the intrinsic character of each of its constituent melodies preserved that it glowed with warmth and feeling. Another moment of wonderful eloquence occurred in the overture to “Coriolan,” where in the coda the repetition of the figure which proclaimed the old Roman's proud obstinacy in the early part of the tonal poem was turned by the violoncello into a heartbreaking lamentation over departed puissance and pride.

The temptation to discuss the question of the value of what is called tradition in musical interpretation is strong, but the exigencies of time and space will not permit. New-Yorkers may look forward with high expectancy to the visit of the Boston Orchestra to their city this winter.

H. E. K.

Oct 13

TRIBUNE, SUNDAY,

MR. NIKISCH'S AUSPICIOUS BEGINNING.

THE NEW CONDUCTOR'S TRIUMPH AT THE BOSTON SYMPHONY CONCERT.

Boston, Oct. 12 (Special).—A far more interesting and promising circumstance in connection with the ninth season of the Boston Symphony Orchestra than the much-talked-of popular excitement at the ticket sale a few weeks ago was the artistic success which crowned the first concert in the Music Hall this evening. The new conductor, Mr. Arthur Nikisch won his way to the admiring regards of the public with a single effort. But it was not an effort of the ordinary kind. The concert would under any circumstances have to be set down as an extraordinary event. As the result of a conductor's first studies with a strange band it was nothing short of wonderful and an augury of the brightest kind for the concerts that are to follow. Boston is to be envied the possession of such an orchestra; and doubly the possession of such a conductor. Mr. Nikisch conducts without music or even a music stand. He stands high above the level of his forces and controls them by crisp and nervous gestures, not at all demonstrative, in the face of the audience. His figure is slender, almost boyish, his face delicately chiselled; but neither the play of his features nor of his hands and arms are for the public. His business is wholly with the music in hand and his knowledge of the matter of the score and sympathetic appreciation of its spirit seems absolute. He acknowledges applause with a modest bow, and to-night, though entirely self-possessed, he seemed to be astonished at his personal triumph.

Flowers covered his rostrum when he came upon the stage to conduct his first number, the prelude to “Die Meistersinger.” An immense audience applauded him enthusiastically for several minutes before he began and after he had finished the prelude; but if th first applause was a gracious welcome to the man, that which followed him through the evening was a merited tribute to the artist. It needed not that the musicians should rise to their feet and join in the applause at the close of the concert to prove how hearty is the relationship, how perfect the understanding that has already been established between the new conductor and his men. The programme comprised the prelude to “Die Meistersinger,” Beethoven's overture to “Coriolan,” the entr'acte from Schubert's “Rosamunde” music, and Schumann's symphony in D minor.

Oct 19

BEACON:

It is a good plan for interviewers to know something of the matters which they are sent to inquire about from the interviewed. Here is the Sunday's *Herald's* reporter representing Mr. Nikich as talking about the overture to Wagner's “Minnesingers!”

~~~ Mr. Nikisch is declared to have a more sympathetic face than Mr. Gericke. “The king is dead. Long live the king!”

Oct 19

BEACON:

THE SYMPHONIES.

The early hour at which we go to press again precludes a full notice of the Symphony rehearsal. This we regret, as we should have been glad to hint to our readers what they have to anticipate in tonight's reading of Beethoven's seventh symphony. Some criticism there was after the first concert because of the liberty Mr. Nikisch allowed himself in the Schumann symphony and in the “Coriolanus” overture, which some thought ought to have been given in a more formal fashion, and the connoisseurs have therefore been on the *qui vive* to know whether the symphony of tonight would be treated with like independence and novelty. The programme aroused a double interest. Besides the Beethoven symphony, it includes music from other authors than those chosen last week, the selections being the orchestral variations by Brahms on a theme from Haydn, a concerto for 'cello by Goltermann—new in these concerts, although Mr. Wulf Fries played portions of it in a Listemann club concert last season—and Mendelssohn's “Fingal's Cave” overture, followed by an air of Bach, Schumann's “Traumerei” and Popper's “Papillons” (these three for 'cello), the conclusion being the symphony. This bold and odd arrangement was the first attraction, and the other was the début as first 'cellist of Mr. Anton Hekking, who played last winter with the Mendelssohn Quintette and now succeeds Mr. Giese. This player is an artist of great value and is already appreciated as such by the public. His tone is full, smooth and equal, and his method is brilliant, broad or simply sweet, as the occasion requires; in intricate passages he preserves both clear execution and exact intonation; and his feeling as well as his technique indicates that he will prove a master in a very wide range of music, and probably be accepted as the best 'cellist heard here since the visit of Herr Fischer some years ago. Mr. Nikisch quite equalled his last week's work; he gave to the countless colorings of the Brahms variations their individuality, yet preserved beneath them all the touch befitting the thought of Haydn, and rendered to the overture its sentiment, its poetry and its moments of splendor. In the accompaniments to the solo numbers—for which he used the scores—he was considerate and immediate in support, and so set off the leading lines of thought to perfection. The programme for this night week is striking, but promises delight in its selections; it is: Beethoven's “Egmont” overture and fifth piano-forte concerto (Mr. Baermann), Schubert's “unfinished” symphony and Mendelssohn's “Italian” symphony; there is no cut-and-dried formalism about that arrangement!

Traveller

BRISK BIDDING.

Auction Sale of Symphony Rehearsal Seats Today.

Hotel Ticket Agents and Brokers Take Everything.

A Fair Range of Prices—Incidents of the Sale.

The auction sale of the $12 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra at Music Hall during the season of 1889-90 began at 10 o'clock this morning, when Mr. Jackson, the auctioneer, walked to the front of the Music Hall platform and standing before the big numbered diagram, in front of which his assistant was mounted on a step ladder, and, after briefly stating that the bids were to be for premiums paid over the regular price of the $12 seats sold in regular order, and other terms of the sale, began to ask for bids on the seat marked No. 1, in Row A. A fair sized audience, of say about 1000, had assembled in the hall, and perhaps one third were ladies. A few well-known society people were present, but, most were represented by others. Thayer of Parker's, Connolley of the Adams House, Hendrick of State street, Herrick of the Vendome, Charles M. Cashin of Young's Hotel, George W. Stewart, manager of the Germania Band, and George F. Wadworth, clerk with Lee, Higginson & Co., were among the better known of the ticket brokers present, and, as it afterward proved, they secured the most of the best seats.

Among the others noticed were Prof. Royce, Rev. Joshua P. Bodfish of Canton, Mr. Samuel Johnson of C. J. Hovey & Co., Congressman Walker's son of Worcester, and Mr. Benjamin Kimball.

The sale opened with a bid of 50 cents on seat No. 1, in row A, which was soon advanced to $5, at which figure it was knocked down. The next four went to Connolly at $5 premium for each. The next figure was $5.50 and on the other side No. 28 went for $8.50 and others at $7.

The seats in B row started at $10 and ran up to $15. Bids then began to go higher, and in row C two were sold at $32 each. In D, Connolly got some more at $24, $28, $29, $36, and others went at $29 and $37. In E, Thayer started at $30.50 and took some of the last at $39, prices ranging between those two figures. It was about the same with the seats in F, though M. G. E. Stewart made things interesting by running up Nos. 19 and 20 to $69 each, at which price they were knocked down to him.

The ticket brokers had bought almost everything up to this time and continued to get most of those in G and H, at prices ranging from $35 to $60, Herrick and Kendrick coming in several times. When I was reached some rather brisky bidding began, bids starting at $25 and rapidly running up to $40 or thereabouts. Mr. Stewart again occasioned a flutter of “ohs” by bidding in two at $94 each, and G. E. Wadworth took four at $95, seats on either side selling at $39 and $40 to Connolly. Two at $61 and others at $40 followed.

Prices then hardly held up to previous offers, though some high bids were made by those who desired to secure their last year's seats.
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Oct 14 89

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HERR NIKISCH AND HIS STYLE.

[FROM A STAFF CORRESPONDENT OF THE TRIBUNE.]

Boston, Oct. 13.—Herr Arthur Nikisch, whom the public-spirited generosity of Mr. Higginson has transplanted from the conservative and tradition-laden atmosphere of Leipsic to Boston, has had the fact impressed upon him that orchestral conductors have become "star" performers. Boston's welcome to him socially was of the most cordial kind, its recognition of his ability as an artist last night, at the first concert of the Symphony Orchestra under his baton, prompt and marvellously enthusiastic as a preliminary dispatch has already related. If the scenes at the Music Hall can be viewed as a criterion for the estimation of the gentleness of the city's taste in music, the genuineness of her appreciation, the thoroughness of her understanding and earnestness of her devotion, then it must be said of Herr Nikisch that his lines have fallen in pleasant places, and of the city that she is blessed beyond measure in the disposition of her people toward an art which makes for the civic virtues in a degree scarcely equalled by any other agent of civilization.

It was a delight to witness an assemblage that crowded the Music Hall, gathered together to hear a concert of high-class orchestral music, without a single adventitious feature designed to pander to immature or false taste. It was again a delight to observe how in the presence of a Symphony Orchestra's concert there were no signs of the petty divisions into cliques and followings which seem inseparable from great musical activity (as if the art of harmony was more than anything else a breeder of discord and dissension), and to be able to study by a scanning of faces the wealth of the city in musicians of earnestness, devotion and ability, of composers whose promises have put on the tender leaves of hope, and others who already bear their blushing honors thick upon them; to see the venerable Dwight still standing on the watch tower, though he no longer loudly proclaims the good and warns against the evil; to look upon the genial countenance of Paine, the militant figure of Zerrahn, see Lang and Whitney and Listemann and Whiting and Osgood, and a score more of choice and master spirits, and feel that they are one in appreciative support of Mr. Higginson's organization. All these things are lovely and offer encouragement to those who believe that the spirit of utilitarianism has not yet stamped out the love for things of gentle ministration and will not be able to stifle it for a long time to come if ever. They also strengthen a determination not to speculate upon what may be the other side of the picture, the dissonances that may be hidden, the pretence of appreciation and love which is only pretence, the enthusiasm which is counterfeited, the devotion to Dame Fashion, which is cloaked under an apparent devotion to Apollo. Boston doubtless has her share of these things, yet she is to be envied by the lovers of the orchestral classics for the three-fold possession of Higginson, Nikisch and the Symphony Orchestra.

Herr Nikisch ought to be a useful stimulus to music criticism in Boston. He is the kind of a conductor who gives people who can think something to think about. He troubles the musical waters with his baton and will not have them stagnate. He belongs to the younger set of conductors who are putting an end to the old music-box style of performance. He is an interpreter, expounder, commentator; but he lets the instruments inspired by the men executing his will make the publication. He invites a fortissimo by a wave of his wand, but he does not act the fortissimo for the edification of the audience. He uses no music, but he makes no parade of the fact. His gestures are incisive and full of nervous energy, but not sweeping. He keeps his eyes and features for the musicians and, so far as possible, also his right hand and arm. His left hand is seldom used; he keeps it out of sight by hanging it to the pocket of his waistcoat by its thumb, and when he calls it into action it is only for a moment to hold a wing of his forces in check. He does not obtrude his signs of expression upon the public, though he uses them freely; his men know his intentions before they come before the people. He directs his men, controls and sways them; they are his agents of expression, the vehicles of his emotional proclamation. They follow him boldly in the wildest charge, for he neglects no cue. He is a leader whom it is safe to follow.

He is safe for the musicians because of his command of the mechanics of conducting. He is safe for the public, because, so far as can be judged by last night's music, though he is what we would call a romantic conductor, he neglects none of the canons of good taste, violates no law of beauty. He has no reverence for tradition, or it would perhaps be better to say, makes no bugbear of it, but he does not love lawlessness for its own sake. To get at the heart of the composition, its warm, throbbing, feeling heart, is his first aim, and his next is to let the public feel its pulsations. If conventional methods or traditional notions stand in the way of his purpose, he brushes them aside. He makes use of the utmost freedom in the matter of time changes, yet adheres in a general way to a normal unit of measure which, last night, was in every case entirely sane and in accordance with what must be looked upon as the composer's wishes. In this respect his interpretation of the prelude to "Die Meistersinger" was the most beautiful that I have ever been privileged to hear. The abrupt changes of time, especially between the first and the middle part (when the wood-winds play the principal subject in a humorous staccato), which was heard here last spring, are entirely lacking. Herr Nikisch follows the composer's explicit directions, and departs as little and seldom as possible from the chief time of the composition. He brings out the first melody and the Mastersingers' march in a broad style, solid and four-cornered, as beseems the representative melodies of Nuremberg's burgherdom. Even in the satirical middle part this solidity is not put off, but is used to intensify the effect of the unyielding pedantry of the singers' guild, but singing under and against it with a splendid stress of passionate utterance comes the melody in the strings which tells of the young knight's love and the young poet's protest against the formularies which are relied on to put him down. What is obviously the composer's intention is attained, not by a dislocation of the time, but by eloquence of expression. All of the details of Herr Nikisch's readings cannot be discussed here, but another deserves to be mentioned. Something analogous to the requirements of good composition, as stated by old Galuppi to Dr. Burney, "Beauty, clearness and good modulation," seem to be the things which are uppermost in Herr Nikisch's mind: but they are so, not for their own sake, but because truthful and potent expression is impossible without them. A means to their attainment, Herr Nikisch seems to think, is deliberation. He never permits himself to fall into undue haste; he never obscures a figure or phrase, be it melodic or rhythmic, in order to reach a preconceived idea as to its proper tempo. The musical idea must impress itself firmly on the mind of the listener. The dramatic development brought to a climax, by augmentation of force or speed, comes soon enough and all the more powerfully because it is not precipitated. Meanwhile, by nicer adjustment of parts, the voices of the composition are made to stand out brightly and self-reliantly. The prelude to "Die Meistersinger" with all its recondite convolutions and polyphonal intricacies was presented as a marvel of lucidity, yet so carefully was the intrinsic character of each of its constituent melodies preserved that it glowed with warmth and feeling. Another moment of wonderful eloquence occurred in the overture to "Coriolan," where in the coda the repetition of the figure which proclaimed the old Roman's proud obstinacy in the early part of the tonal poem was turned by the violoncello into a heartbreaking lamentation over departed puissance and pride.

The temptation to discuss the question of the value of what is called tradition in musical interpretation is strong, but the exigencies of time and space will not permit. New-Yorkers may look forward with high expectancy to the visit of the Boston Orchestra to their city this winter.

H. E. K.

Oct 13

TRIBUNE, SUNDAY,

MR. NIKISCH'S AUSPICIOUS BEGINNING.

THE NEW CONDUCTOR'S TRIUMPH AT THE BOSTON SYMPHONY CONCERT.

Boston, Oct. 12 (Special).—A far more interesting and promising circumstance in connection with the ninth season of the Boston Symphony Orchestra than the much-talked-of popular excitement at the ticket sale a few weeks ago was the artistic success which crowned the first concert in the Music Hall this evening. The new conductor, Mr. Arthur Nikisch won his way to the admiring regards of the public with a single effort. But it was not an effort of the ordinary kind. The concert would under any circumstances have to be set down as an extraordinary event. As the result of a conductor's first studies with a strange band it was nothing short of wonderful and an augury of the brightest kind for the concerts that are to follow. Boston is to be envied the possession of such an orchestra; and doubly the possession of such a conductor. Mr. Nikisch conducts without music or even a music stand. He stands high above the level of his forces and controls them by crisp and nervous gestures, not at all demonstrative, in the face of the audience. His figure is slender, almost boyish, his face delicately chiselled; but neither the play of his features nor of his hands and arms are for the public. His business is wholly with the music in hand and his knowledge of the matter of the score and sympathetic appreciation of its spirit seems absolute. He acknowledges applause with a modest bow, and to-night, though entirely self-possessed, he seemed to be astonished at his personal triumph.

Flowers covered his rostrum when he came upon the stage to conduct his first number, the prelude to "Die Meistersinger." An immense audience applauded him enthusiastically for several minutes before he began and after he had finished the prelude; but if the first applause was a gracious welcome to the man, that which followed him through the evening was a merited tribute to the artist. It needed not that the musicians should rise to their feet and join in the applause at the close of the concert to prove how hearty is the relationship, how perfect the understanding that has already been established between the new conductor and his men. The programme comprised the prelude to "Die Meistersinger," Beethoven's overture to "Coriolan," the entr'acte from Schubert's "Rosamunde" music, and Schumann's symphony in D minor.

Oct 19

BEACON:

It is a good plan for interviewers to know something of the matters which they are sent to inquire about from the interviewed. Here is the Sunday's *Herald's* reporter representing Mr. Nikich as talking about the overture to Wagner's "Minnesingers!"

—— Mr. Nikisch is declared to have a more sympathetic face than Mr. Gericke. "The king is dead. Long live the king!"

Oct 19

BEACON:

THE SYMPHONIES.

The early hour at which we go to press again precludes a full notice of the Symphony rehearsal. This we regret, as we should have been glad to hint to our readers what they have to anticipate in tonight's reading of Beethoven's seventh symphony. Some criticism there was after the first concert because of the liberty Mr. Nikisch allowed himself in the Schumann symphony and in the "Coriolanus" overture, which some thought ought to have been given in a more formal fashion, and the connoisseurs have therefore been on the *qui vive* to know whether the symphony of tonight would be treated with like independence and novelty. The programme aroused a double interest. Besides the Beethoven symphony, it includes music from other authors than those chosen last week, the selections being the orchestral variations by Brahms on a theme from Haydn, a concerto for 'cello by Goltermann—new in these concerts, although Mr. Wulf Fries played portions of it in a Listemann club concert last season—and Mendelssohn's "Fingal's Cave" overture, followed by an air of Bach, Schumann's "Traumerei" and Popper's "Papillons" (these three for 'cello), the conclusion being the symphony. This bold and odd arrangement was the first attraction, and the other was the début as first 'cellist of Mr. Anton Hekking, who played last winter with the Mendelssohn Quintette and now succeeds Mr. Giese. This player is an artist of great value and is already appreciated as such by the public. His tone is full, smooth and equal, and his method is brilliant, broad or simply sweet, as the occasion requires; in intricate passages he preserves both clear execution and exact intonation; and his feeling as well as his technique indicates that he will prove a master in a very wide range of music, and probably be accepted as the best 'cellist heard here since the visit of Herr Fischer some years ago. Mr. Nikisch quite equalled his last week's work; he gave to the countless colorings of the Brahms variations their individuality, yet preserved beneath them all the touch befitting the thought of Haydn, and rendered to the overture its sentiment, its poetry and its moments of splendor. In the accompaniments to the solo numbers—for which he used the scores—he was considerate and immediate in support, and so set off the leading lines of thought to perfection. The programme for this night week is striking, but promises delight in its selections; it is: Beethoven's "Egmont" overture and fifth piano-forte concerto (Mr. Baermann), Schubert's "unfinished" symphony and Mendelssohn's "Italian" symphony; there is no cut-and-dried formalism about that arrangement!

Traveller

BRISK BIDDING.

Auction Sale of Symphony Rehearsal Seats Today.

Hotel Ticket Agents and Brokers Take Everything.

A Fair Range of Prices—Incidents of the Sale.

The auction sale of the $12 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra at Music Hall during the season of 1889-90 began at 10 o'clock this morning, when Mr. Jackson, the auctioneer, walked to the front of the Music Hall platform and standing before the big numbered diagram, in front of which his assistant was mounted on a step ladder, and, after briefly stating that the bids were to be for premiums paid over the regular price of the $12 seats sold in regular order, and other terms of the sale, began to ask for bids on the seat marked No. 1, in Row A. A fair sized audience, of say about 1000, had assembled in the hall, and perhaps one third were ladies. A few well-known society people were present, but, most were represented by others. Thayer of Parker's, Connolley of the Adams House, Hendrick of State street, Herrick of the Vendome, Charles M. Cashin of Young's Hotel, George W. Stewart, manager of the Germania Band, and George F. Wadworth, clerk with Lee, Higginson & Co., were among the better known of the ticket brokers present, and, as it afterward proved, they secured the most of the best seats.

Among the others noticed were Prof. Royce, Rev. Joshua P. Bodfish of Canton, Mr. Samuel Johnson of C. J. Hovey & Co., Congressman Walker's son of Worcester, and Mr. Benjamin Kimball.

The sale opened with a bid of 50 cents on seat No. 1, in row A, which was soon advanced to $5, at which figure it was knocked down. The next four went to Connolly at $5 premium for each. The next figure was $5.50 and on the other side No. 28 went for $8.50 and others at $7.

The seats in B row started at $10 and ran up to $15. Bids then began to go higher, and in row C two were sold at $32 each. In D, Connolly got some more at $24, $28, $29, $36, and others went at $29 and $37. In E, Thayer started at $30.50 and took some of the last at $39, prices ranging between those two figures. It was about the same with the seats in F, though M. G. E. Stewart made things interesting by running up Nos. 19 and 20 to $69 each, at which price they were knocked down to him.

The ticket brokers had bought almost everything up to this time and continued to get most of those in G and H, at prices ranging from $35 to $60, Herrick and Kendrick coming in several times. When I was reached some rather brisky bidding began, bids starting at $25 and rapidly running up to $40 or thereabouts. Mr. Stewart again occasioned a flutter of "ohs" by bidding in two at $94 each, and G. E. Wadworth took four at $95, seats on either side selling at $39 and $40 to Connolly. Two at $61 and others at $40 followed.

Prices then hardly held up to previous offers, though some high bids were made by those who desired to secure their last year's seats.

Oct 20

GLOBE—SUNDAY.

CONCERT EVENTS.

Nikisch Once More Proves Himself the Artist.

New Beauties Evoked by His Baton from Familiar Orchestral Classics.

Baermann This Week—The Star Programme—Preludes and Echoes.

True musicians are born, not made. If this were not so we should have advanced, today no farther than in Scarlatti's time Arthur Nikisch, who represents the most advanced school of conducting, is assuredly one of these born musicians. A second hearing of the work of the Boston Symphony orchestra, under his direction, only confirms and re emphasizes the impression he first made here in Music Hall. It is already abundantly evident that the public may count upon hearing delightful interpretations. New beauties are discovered in old favorites. There is sure to be nothing cut and dried in his programmes at all, whatever the works he may offer to attention.

Wagner has said that a conductor should find his tempo in the character of the music—a rule not to be safely followed by any one not a musician by nature, but which demonstrates its truth always when a man like Nikisch cuts nobly away from tradition. The new leader, though obviously a man of feeling, and consequently one who must feel the excitement inevitable at the performance of a noble piece of music, has a most remarkable control over himself as well as over his musicians, and is never "carried off his feet," as some distinguished directors have been.

Mr. Nikisch conducted yesterday's concert without a score, excepting, of course, in the 'cello concerto. Brahms' variations on a theme by Haydn, the opening number of the programme, found an interpretation delicious, exquisitely shaded, thoroughly sympathetic. No more familiar great work could have been chosen than Beethoven's seventh symphony. But under Nikisch's baton new charms were revealed in the score. In the opening movement he took the time much slower than any other conductor has done here so far as can be recalled. He restrains rather than urges on the orchestra; producing his effects by the subordination of secondary parts, and the result is that he is able to produce a wonderful singing quality, so to speak, that makes the melody stand out, and presents most vividly the thought in the composer's mind. Such a performance of the seventh symphony as was given yesterday emphasizes the advance in methods that has been gained in these concerts.

When Mr. Henschel opened the first symphony concert year nine seasons ago, he gave as a good many readers may recall, Haydn's twelfth symphony or at any rate, the work so numbered in the Breitkopf and Hartel edition. The tempo was taken at a rate so rapid as to completely disguise the pretty little legato melody with which the allegro begins, and this struck the keynote to his conception of lively movements generally—to push the orchestra up to its capacity for rapidity of tones. Even with Mr. Henschel's successor, wonderful disciplinarian though he was, this ambitious tendency was manifest. Something was gained, undoubtedly, but that Mr. Nikisch will show us how much was lost is evident from his reading of the two widely different symphonies already presented. Nothing which the composer has written is to be slighted or hurried over. He dwells upon every little effect, as if jealous it should escape our attention. In his view the whole aggregation of musicians is but as a solo instrument. Nikisch plays on the orchestra exactly as he would on a pianoforte; and his interpretation, not only of the symphony but the Mendelssohn number, was thoroughly individualized and strikingly effective. Nothing finer, certainly, than the playing of the "Fingal's Cave" overture has been heard since the Boston Symphony orchestra was established. The performance was a revelation in delicate effect—in results that could not be gained had the leader not so artistically adjusted and subordinated the forces at his command. Nikisch's magnetism is very great. His manner is essentially dramatic, and in very large measure the remarkable influence he has thus early gained over his players is due to this fact. With his orchestra and his audiences enthusiastic, it is safe to say that the only people likely to carp at Nikisch will come from ranks to which he does not belong—the ranks of the conservative 'made' musicians.

The soloist yesterday was Mr. Anton Hekking. No slight addition to the effect of the work of this artist of the 'cello was gained by the orchestral accompaniment. It was dainty, delicate, almost ethereal, sinking almost into insignificance for a moment and again gaining strength, but never anything more than a charming subordination to the soloist's work. Mr. Hekking gave the concerto delightfully, and the air from Bach's "Suite," as well as the "Papillon" were performed in a most finished and artistic manner. But the 'cellist swayed his audience most by his playing of Schumann's "Traumerei." It was exquisitely delicate, so light that the audience held its breath lest the faint thread of melody should be lost. It seemed as if the dropping of a pin or the rustling of a bit of paper must have destroyed the spell. No more dainty, sympathetic, heart-appealing interpretation of the "Traumerei" could be imagined. All in all, it was one of the gems of a concert that on Friday afternoon, as well as yesterday evening, won admiration from audiences crowding the hall to overflowing.

The programme for this week is signally attractive. Carl Baermann will be the soloist, and he is assigned Beethoven's concerto for pianoforte, in E flat. The orchestra is to open the concert with the noble "Egmont" overture. Schubert's unfinished symphony in B minor will follow the pianoforte solo, and the closing work is to be the Mendelssohn "Italian" symphony.

Anton Hekking, who so successfully appeared as soloist at the symphony concert last evening, is the new 'cellist of the Kneisel quartet. This organization will give six concerts in Chickering Hall on Monday evenings, Oct. 28, Dec. 2, Dec. 30, Jan. 27, Feb. 24 and March 31. The soloists engaged for these concerts are Mrs. Moore Lawson, Miss Rose Stewart, Miss Adele Aus der Ohe, Ernst Perabo and Arthur Foote. Season tickets will be sold from tribunes at the box office Music Hall, tomorrow (Monday) morning, at 9.

SUNDAY HERALD MUSICAL MATTERS.

The Symphony Concert, Anton Hekking, Soloist.

Mr. Nikisch as a Programme Maker—The Bostonians' New England Success—The Public School Music Issue—The Hegner Concerts—News, Notes, Comment and Gossip.

The second of the series of concerts by the Boston Symphony orchestra was given at Music Hall, last evening, with Mr. Anton Hekking as soloist, and the following selections as a programme:

Brahms..Variations on a Theme, by Haydn, op. 56.
Goltermann.....Concerto for 'cello, in A minor
Mendelssohn.....Overture "Fingal's Cave"

Solo for violoncello.

Bach.....Air
Schumann.....Traumerei
Popper.....Papillon
Beethoven.....Symphony No. 7, in A

It is already apparent that the new conductor, Mr. Arthur Nikisch, is not a success as a programme maker, and it is to be trusted that his attention will be quickly given to a study of Mr. Henschel's models in this particular during the first two years' concerts of this orchestra. The programmes of Mr. Gericke's regime were not such as Boston audiences desire, and a continuance of his methods in choosing and arranging the selections for these concerts by the new conductor will seriously jeopardize his present popularity with Symphony patrons. The limited experience that Mr. Nikisch has enjoyed as a concert conductor, may make it desirable for him to acquire a familiarity with the standard overtures and symphonic works by their performance under his baton, but his experience in this line will be gained under protest at these concerts. The library of the orchestra is well stocked with enjoyable compositions of the modern school, which have not had a recent hearing, and during the last five years Boston has heard few of the compositions from French and English sources which have been brought forward in Paris and London. The promises given by Mr. Nikisch, if he has been correctly reported, led to a feeling that his programmes would show a broad, liberal spirit toward all schools; but the three that have been announced do not realize the pleasant anticipations that have been indulged in by the patrons of these concerts in recent years. In choosing the Brahms' variations on Haydn's chorale "St. Anthony," Mr. Nikisch had an excellent opportunity to display the virtuosity of his orchestra, and as the new conductor has a just pride in the technical proficiency of his band, it may be pardonable to use such a composition to afford opportunities in this line. Such compositions are little more than orchestral exercises, however, and a few, a very few, of them will suffice for a season. The excellencies of the wood wind department of the band were given great prominence in this number, and the complicated instrumental adornments of the simple hymn were played with faultless skill by the orchestra. Mr. Anton Hekking, the soloist of the evening, is a 'cello player of great ability, and his selection as leader of his division of the band is a most admirable choice. His style has the largeness and breadth demanded for his position in the orchestra, and also the delicacy and technical skill desired for the best solo work. The portions of the Goltermann concerto proved highly interesting novelties, and the melodious theme of the andante was sung with exquisite expression by the instrument under Mr. Hekking's touch. The air by Bach and the familiar "Traumerei" by Schumann served further to show Mr. Hekking's rare gifts in sentimental compositions, and the brilliant "Papillon" by Popper exhibited the player's technical attainments most admirably. Mr. Hekking became an instant favorite with his audience, and gained a well merited recognition of his abilities as a player. The reading of the seventh symphony was certainly original and full of the conductor's individuality, but a closer following of the conventional interpretations would have given better results in certain portions of the work. The romantic characteristics of the first two movements were not brought out with all desired success, and the interpretation of the lovely allegretto was particularly disappointing. However unsatisfactory the beginning, the ending more than made amends, and in the brilliant reading of the finale all that had gone before was forgiven, the splendid work done in this movement disarming all criticism and winning the conductor an enthusiastic commendation from his audience. The Mendelssohn overture made a particularly pleasing number of the programme, the lights and shades were strengthened with admirable taste, and the beauties of the tone coloring greatly enhanced in this way. The programme for the third concert, with Mr. Carl Baermann as soloist, will be as follows: Beethoven, overture, "Egmont"; Beethoven, concerto for pianoforte, No. 5, in E flat; Schubert, symphony in B minor (unfinished); Mendelssohn, symphony in A (Italian).

Oct 21

POST.

SECOND SYMPHONY CONCERT.

Mr. Arthur Nikisch presented the following programme on Saturday evening to an audience even larger and more enthusiastic than that of last week:

Brahms.....Variations on a Theme by Haydn, op. 56
Goltermann.....Adagio and finale from concerto for 'cello, in A minor.
Mendelssohn.....Overture "Fingal's Cave"
Bach } Air
Schumann } Traumerei
Popper } Papillon

Soli for violoncello.

Beethoven.....Symphony No. 7, in A

Although this programme, like its predecessor, seemed unsatisfactory in its arrangement, no such feeling existed upon hearing its actual performance. The new conductor as a programme maker is not only successful, but he is very subtle; it seems to be impossible to judge of the effectiveness of his arrangement until it is heard. One just criticism might be made with regard to Saturday night's programme, but from a practical and not an artistic point of view. The initial number lasted nearly half an hour, which was rather hard upon the people who had come perhaps only half a minute late, and yet were obliged to stand in the draughty corridors for so long a time. It may also be observed in regard to these "Variations" that their chief interest centres in the manner of their instrumentation. It is indeed to be regretted that in his larger and more important works Brahms has been unable to use the orchestra as effectively and beautifully as is the case here. The number was finely played, and the many intricate and dangerous passages were overcome with absolute ease. A very mixed impression was created by the new violoncello soloist, Mr. Anton Hekking, but on the whole he appeared in a decidedly favorable light. The Goltermann concerto is about as bad and uninteresting an exhibition as could well be imagined of the product of a *virtuoso-compositeur*. There is unfortunately very little good concert music for the violoncello; but there is very little which is quite as undesirable as this concerto. Mr. Hekking is therefore all the more to be complimented upon the success which he scored in a work which could not possibly interest his listeners. He has an admirable tone, wonderful technique, and his whole style of playing is broad and finished; but if the term may be applied to his instrument—he completely lacks a mezzo-voce. He either uses his really very beautiful full and open tone or an infinitely delicate and dainty pianissimo, but in between he seems to have nothing to speak of. The constantly recurring effect of this very marked contrast is a little wearying to the ear. It is presumable, however, that this may have been largely due on Saturday to his evident nervousness. With regard to the three solo selections which followed the overture, a distinct protest must be made. The Bach "Air" from the suite in D—which, for some occult reason, the otherwise careful and erudite critic of the Gazette refers to as an excerpt from the Christmas oratorio—and even more especially the Schumann "Träumerei" are most distinctly and unchangeably polyphonic compositions, and therefore completely unsuited to performance as "solo" pieces. That lovely conception, the "Träumerei," is so disfigured and distorted from the original thought by the manner in which it is presented by this arrangement as to be offensive in the extreme to the musical ear. Nothing could be farther removed from the noble romanticism of Schumann's artistic soul than the cheap sentimentality of last Saturday's arrangement and performance of this little pianoforte masterpiece. Mr. Hekking was loudly applauded after all his selections, and has every reason to feel satisfied with his reception.

And Mr. Nikisch? What a splendid work he did! And the public seems to be completely his own. It has been asserted by many writers on music that each man's position in the history of music should depend chiefly on that which he may have done which had never been done before; that which was original in both conception and execution. This is probably true, and in that case Mendelssohn takes his place among the mighty dead on the strength of the music to the "Midsummer Night's Dream," and more especially the "Hebrides" or "Fingal's Cave" overture. This work is so daringly original and beautiful that no matter how badly it may be played and presented it never misses its effect. If this is so, how immeasurably does it gain in its power over the listener when read with the marvellous, the positively magic beauty and romantic inspiration which characterized its performance under the sympathetic hands of Mr. Nikisch. The picture was perfect in detail and mass of color; it was the true, breathing soul of the composition discovered and laid bare by another artistic spirit which vibrated with it in complete concord. As was the case the week before, even in this more than familiar work, Mr. Nikisch pointed out new beauties which have before passed unnoticed; and especially worthy of notice is the fact that tender and romantic as the interpretation was, at the same time it was splendidly broad and strong. The reading of the symphony was as new and interesting as that of the "Coriolan" overture at the first concert, and it is possible after a second experience to speak with greater freedom of the new conductor's Beethoven interpretations, and there can be no doubt that the public will soon learn to appreciate and understand—yes, and love the wonderful thoughts of the great master as placed before them by this whole-souled young conductor. It may be said at once that all the tempi were slower than usual, but for this heaven be praised! The "whirlwind" method of reading the scherzos and finales of classical symphonies has been fearfully overdone in this city, and the change is restful to the nerves and undoubtedly a gain artistically. The short introduction was strong and virile in the extreme, and the whole first movement was rendered with infinite variety of detail and color—intensely interesting in every bar. Most beautiful of all the movements, however, was the lovely allegretto. That nondescript and quaint class of musical-æsthetic experts who might be called "amateur interpreters of the human emotions" have written an infinite amount about Beethoven's "meaning" in this number; but one thing seems clear to all, that it means—sorrow. And as played by Mr. Nikisch it is strong, noble, masculine sorrow. There was plenty of sentiment but no trace of sentimentality, and one felt as if face to face with the great grief of a strong man, who bowed his head indeed, but with the determination to be strong, brave and patient. It was indeed a glorious interpretation. The whole symphony, in fact the whole programme, was most finely and conscientiously executed by the orchestra, who seem to thoroughly enjoy playing under their new master. His immense magnetism and his overflowing musical soul seem to touch every one of them, and each man does his very best. The well-grounded hopes for a season of unusual musical interest which were founded upon the first week's experience were more than confirmed on Saturday, and it can only be said—apropos of the extraordinary way in which Mr. Nikisch appears to be missed in his old home—that Leipsic's loss has been indeed our gain.

ARTHUR WELD.

Oct 19

ART JOURNAL.

Mr. Nikisch and His Opinions.

[BOSTON HOME JOURNAL.]

Mr. Arthur Nikisch unbosomed himself last week to a *Herald* reporter, and in last Sunday's issue of that paper appeared his estimate of Boston musicians.

"On being asked if he was pleased with the Boston Symphony orchestra as he had found it, he replied: 'I am more than pleased; it is magnificent. There are only two orchestras in Europe that can compare with it, and those are the orchestras at Dresden, conducted by Herr Schuch, and of Leipsig, which I myself conducted until I came here.'"

So, according to Mr. Nikisch, Europe is musically synonymous with Saxony. There is no first-class orchestra in Berlin, or in Vienna, or in Cologne, or in Hanover, or in Frankfort, or in Munich. This will be interesting news to the people of these cities.

And how about Paris, Mr. Nikisch? Have you ever heard the orchestra directed by Lamoureux, and would you say as a musician that, in precision, rhythm, fineness in detail and breadth in conception, in orchestral technique, either the orchestra directed by the shrewd Schuch, whose rapid advancement at court was perhaps due as much to the charms of a fair wife as any overmastering ability as a conductor, or the Leipsig orchestra, which now mourns your departure, is superior? Are they not both inferior?

Have you heard of late years the orchestra of the Paris Conservatory, which long ago under Habeneck extorted praise from Richard Wagner, which now obeys Garcin? Have you heard any of the Berlioz concerts given by the men under Colonne?

Then there are orchestras in Russia and England, are there not?

But the good people of Saxony believe in Saxony and perhaps view all things musical through an Elbe fog, just as the famous Tartarin and his friends were influenced in their speech by the Meridional mirage. Tarascon is not the only city in the world; nor are the great orchestras to be found in Saxony alone.

When asked about his programme, Mr. Nikisch said: "It will be my effort in arranging my concerts to encourage young American composers. I believe that there is a great deal of musical talent in this country, and I think that it ought to be brought out." And he then speaks in warm terms of Mr. Arthur Bird. He declares himself an admirer of Beethoven, Mendelssohn, Schumann, Wagner *et al*, and he says nothing of the modern French and Russian schools. Let us by all means have the compositions of Americans brought to a hearing, and it is to be hoped that in this particular Mr. Nikisch will follow the example of Theodore Thomas rather than that or Mr. Gericke. Let us also have an opportunity of hearing the works of the modern French and Russian composers. Possibly the music of Borodine, Cesar Franck, and Augusta Holmes would be more interesting to a Boston audience than the labored symphonic poem of some slavish imitator of Wagner, Herr This or Herr That.

What Mr. Nikisch says about Wagner is eminently sensible, though it may be a disappointment to the true, hysterical disciples of the "Master."

"With regard to Wagner, I don't think that his operas should be performed in concert. For perfect representation they demand the dramatic adjuncts of the stage. I make exception to five or six of his overtures, such as the overture to 'Die Minnesinger,' which, by the way, is to be opening number on my first program, the 'Gotterdammerung' overture and the Vorspiel to 'Tristan and Isolde.'"

It is safe to say that he enters upon his work supported by the respect and kindly feeling of both orchestra and audience. Whether he preserves this respect until the end of his engagement, rests entirely with himself. He has admirable musicians under him; behind him he has money. He has been heralded as a great leader. It remains to be seen whether he is a man of narrow mind, a bigot whose sole desire is to propagate *German* music; or a musician who asks of music only this: is it good or is it bad, regardless of its school, careless as to its origin or nationality.

PHILIP HALE.

Oct 20

GLOBE—SUNDAY,

CONCERT EVENTS.

Nikisch Once More Proves Himself the Artist.

New Beauties Evoked by His Baton from Familiar Orchestral Classics.

Baermann This Week—The Star Programme—Preludes and Echoes.

True musicians are born, not made. If this were not so we should have advanced, today no farther than in Scarlatti's time Arthur Nikisch, who represents the most advanced school of conducting, is assuredly one of these born musicians. A second hearing of the work of the Boston Symphony orchestra, under his direction, only confirms and re emphasizes the impression he first made here in Music Hall. It is already abundantly evident that the public may count upon hearing delightful interpretations. New beauties are discovered in old favorites. There is sure to be nothing cut and dried in his programmes at all, whatever the works he may offer to attention.

Wagner has said that a conductor should find his tempo in the character of the music—a rule not to be safely followed by any one not a musician by nature, but which demonstrates its truth always when a man like Nikisch cuts nobly away from tradition. The new leader, though obviously a man of feeling, and consequently one who must feel the excitement inevitable at the performance of a noble piece of music, has a most remarkable control over himself as well as over his musicians, and is never "carried off his feet," as some distinguished directors have been.

Mr. Nikisch conducted yesterday's concert without a score, excepting, of course, in the 'cello concerto, Brahms' variations on a theme by Haydn, the opening number of the programme, found an interpretation delicious, exquisitely shaded, thoroughly sympathetic. No more familiar great work could have been chosen than Beethoven's seventh symphony. But under Nikisch's baton new charms were revealed in the score. In the opening movement he took the time much slower than any other conductor has done here so far as can be recalled. He restrains rather than urges on the orchestra; producing his effects by the subordination of secondary parts and the result is that he is able to produce a wonderful singing quality, so to speak, that makes the melody stand out, and presents most vividly the thought in the composer's mind. Such a performance of the seventh symphony as was given yesterday emphasizes the advance in methods that has been gained in these concerts.

When Mr. Henschel opened the first symphony concert year nine seasons ago, he gave as a good many readers may recall, Haydn's twelfth symphony or at any rate, the work so numbered in the Breitkopf and Hartel edition. The tempo was taken at a rate so rapid as to completely disguise the pretty little legato melody with which the allegro begins, and this struck the keynote to his conception of lively movements generally—to push the orchestra up to its capacity for rapidity of tones. Even with Mr. Henschel's successor, wonderful disciplinarian though he was, this ambitious tendency was manifest. Something was gained, undoubtedly, but that Mr. Nikisch will show us how much was lost is evident from his reading of the two widely different symphonies already presented. Nothing which the composer has written is to be slighted or hurried over. He dwells upon every little effect, as if jealous it should escape our attention. In his view the whole aggregation of musicians is but as a solo instrument. Nikisch plays on the orchestra exactly as he would on a pianoforte; and his interpretation, not only of the symphony but the Mendelssohn number, was thoroughly individualized and strikingly effective. Nothing finer, certainly, than the playing of the "Fingal's Cave" overture has been heard since the Boston Symphony orchestra was established. The performance was a revelation in delicate effect—in results that could not be gained had the leader not so artistically adjusted and subordinated the forces at his command. Nikisch's magnetism is very great. His manner is essentially dramatic, and in very large measure the remarkable influence he has thus early gained over his players is due to this fact. With his orchestra and his audiences enthusiastic, it is safe to say that the only people likely to carp at Nikisch will come from ranks to which he does not belong—the ranks of the conservative "made" musicians.

The soloist yesterday was Mr. Anton Hekking. No slight addition to the effect of the work of this artist of the 'cello was gained by the orchestral accompaniment. It was dainty, delicate, almost ethereal, sinking almost into insignificance for a moment and again gaining strength, but never anything more than a charming subordination to the soloist's work. Mr. Hekking gave the concerto delightfully, and the air from Bach's "Suite," as well as the "Papillon" were performed in a most finished and artistic manner. But the 'cellist swayed his audience most by his playing of Schumann's "Traumerei." It was exquisitely delicate, so light that the audience held its breath lest the faint thread of melody should be lost. It seemed as if the dropping of a pin or the rustling of a bit of paper must have destroyed the spell. No more dainty, sympathetic, heart-appealing interpretation of the "Traumerei" could be imagined. All in all, it was one of the gems of a concert that on Friday afternoon, as well as yesterday evening, won admiration from audiences crowding the hall to overflowing.

The programme for this week is signally attractive. Carl Baermann will be the soloist, and he is assigned Beethoven's concerto for pianoforte, in E flat. The orchestra is to open the concert with the noble "Egmont" overture. Schubert's unfinished symphony in B minor will follow the pianoforte solo, and the closing work is to be the Mendelssohn "Italian" symphony.

Anton Hekking, who so successfully appeared as soloist at the symphony concert last evening, is the new 'cellist of the Kneisel quartet. This organization will give six concerts in Chickering Hall on Monday evenings, Oct. 28, Dec. 2, Dec. 30, Jan. 27, Feb. 24 and March 31. The soloists engaged for these concerts are Mrs. Moore Lawson, Miss Rose Stewart, Miss Adele Aus der Ohe, Ernst Perabo and Arthur Foote. Season tickets will be sold to subscribers at the box office Music Hall, tomorrow (Monday) morning, at 9.

Oct 20

SUNDAY HERALD

MUSICAL MATTERS.

The Symphony Concert, Anton Hekking, Soloist.

Mr. Nikisch as a Programme Maker—The Bostonians' New England Success—The Public School Music Issue—The Hegner Concerts—News, Notes, Comment and Gossip.

The second of the series of concerts by the Boston Symphony orchestra was given at Music Hall, last evening, with Mr. Anton Hekking as soloist, and the following selections as a programme:

Brahms..Variations on a Theme, by Haydn, op. 56.
Goltermann.....Concerto for 'cello, in A minor
Mendelssohn.....Overture "Fingal's Cave"
Solo for violoncello.
Bach.....Air
Schumann.....Traumerei
Popper.....Papillon
Beethoven.....Symphony No. 7, in A

It is already apparent that the new conductor, Mr. Arthur Nikisch, is not a success as a programme maker, and it is to be trusted that his attention will be quickly given to a study of Mr. Henschal's models in this particular during the first two years' concerts of this orchestra. The programmes of Mr. Gericke's regime were not such as Boston audiences desire, and a continuance of his methods in choosing and arranging the selections for these concerts by the new conductor will seriously jeopardize his present popularity with Symphony patrons. The limited experience that Mr. Nikisch has enjoyed as a concert conductor, may make it desirable for him to acquire a familiarity with the standard overtures and symphonic works by their performance under his baton, but his experience in this line will be gained under protest at these concerts. The library of the orchestra is well stocked with enjoyable compositions of the modern school, which have not had a recent hearing, and during the last five years Boston has heard few of the compositions from French and English sources which have been brought forward in Paris and London. The promises given by Mr. Nikisch, if he has been correctly reported, led to a feeling that his programmes would show a broad, liberal spirit toward all schools; but the three that have been announced do not realize the pleasant anticipations that have been indulged in by the patrons of these concerts in recent years. In choosing the Brahms' variations on Haydn's chorale "St. Anthony," Mr. Nikisch had an excellent opportunity to display the virtuosity of his orchestra, and as the new conductor has a just pride in the technical proficiency of his band, it may be pardonable to use such a composition to afford opportunities in this line. Such compositions are little more than orchestral exercises, however, and a few, a very few, of them will suffice for a season. The excellencies of the wood wind department of the band were given great prominence in this number, and the complicated instrumental adornments of the simple hymn were played with faultless skill by the orchestra. Mr. Anton Hekking, the soloist of the evening, is a 'cello player of great ability, and his selection as leader of his division of the band is a most admirable choice. His style has the largeness and breadth demanded for his position in the orchestra, and also the delicacy and technical skill desired for the best solo work. The portions of the Goltermann concerto proved highly interesting novelties, and the melodious theme of the andante was sung with exquisite expression by the instrument under Mr. Hekking's touch. The air by Bach and the familiar "Traumerei" by Schumann served further to show Mr. Hekking's rare gifts in sentimental compositions, and the brilliant "Papillon" by Popper exhibited the player's technical attainments most admirably. Mr. Hekking became an instant favorite with his audience, and gained a well merited recognition of his abilities as a player. The reading of the seventh symphony was certainly original and full of the conductor's individuality, but a closer following of the conventional interpretations would have given better results in certain portions of the work. The romantic characteristics of the first two movements were not brought out with all desired success, and the interpretation of the lovely allegretto was particularly disappointing. However unsatisfactory the beginning, the ending more than made amends, and in the brilliant reading of the finale all that had gone before was forgiven, the splendid work done in this movement disarming all criticism and winning the conductor an enthusiastic commendation from his audience. The Mendelssohn overture made a particularly pleasing number of the programme, the lights and shades were strengthened with admirable taste, and the beauties of the tone coloring greatly enhanced in this way. The programme for the third concert, with Mr. Carl Baermann as soloist, will be as follows: Beethoven, overture, "Egmont"; Beethoven, concerto for pianoforte, No. 5, in E flat; Schubert, symphony in B minor (unfinished); Mendelssohn, symphony in A (Italian).

Oct 21

POST,

SECOND SYMPHONY CONCERT.

Mr. Arthur Nikisch presented the following programme on Saturday evening to an audience even larger and more enthusiastic than that of last week:

Brahms.....Variations on a Theme by Haydn, op. 56
Goltermann.....Adagio and finale from concerto for 'cello, in A minor.
Mendelssohn.....Overture "Fingal's Cave"
Bach.....Air
Schumann.....Traumerei
Popper.....Papillon
Soli for violoncello.
Beethoven.....Symphony No. 7, in A

Although this programme, like its predecessor, seemed unsatisfactory in its arrangement, no such feeling existed upon hearing its actual performance. The new conductor as a programme maker is not only successful, but he is very subtle; it seems to be impossible to judge of the effectiveness of his arrangement until it is heard. One just criticism might be made with regard to Saturday night's programme, but from a practical and not an artistic point of view. The initial number lasted nearly half an hour, which was rather hard upon the people who had come perhaps only half a minute late, and yet were obliged to stand in the draughty corridors for so long a time. It may also be observed in regard to these "Variations" that their chief interest centres in the manner of their instrumentation. It is indeed to be regretted that in his larger and more important works Brahms has been unable to use the orchestra as effectively and beautifully as is the case here. The number was finely played, and the many intricate and dangerous passages were overcome with absolute ease. A very mixed impression was created by the new violoncello soloist, Mr. Anton Hekking, but on the whole he appeared in a decidedly favorable light. The Goltermann concerto is about as bad and uninteresting an exhibition as could well be imagined of the product of a *virtuoso-compositeur*. There is unfortunately very little good concert music for the violoncello; but there is very little which is quite as undesirable as this concerto. Mr. Hekking is therefore all the more to be complimented upon the success which he scored in a work which could not possibly interest his listeners. He has an admirable tone, wonderful technique, and his whole style of playing is broad and finished; but if the term may be applied to his instrument—he completely lacks a mezzo-voce. He either uses his really very beautiful full and open tone or an infinitely delicate and dainty pianissimo, but in between he seems to have nothing to speak of. The constantly recurring effect of this very marked contrast is a little wearying to the ear. It is presumable, however, that this may have been largely due on Saturday to his evident nervousness. With regard to the three solo selections which followed the overture, a distinct protest must be made. The Bach "Air" from the suite in D—which, for some occult reason, the otherwise careful and erudite critic of the Gazette refers to as an excerpt from the Christmas oratorio—and even more especially the Schumann "Träumerei" are most distinctly and unchangeably polyphonic compositions, and therefore completely unsuited to performance as "solo" pieces. That lovely conception, the "Träumerei," is so disfigured and distorted from the original thought by the manner in which it is presented by this arrangement as to be offensive in the extreme to the musical ear. Nothing could be farther removed from the noble romanticism of Schumann's artistic soul than the cheap sentimentality of last Saturday's arrangement and performance of this little pianoforte masterpiece. Mr. Hekking was loudly applauded after all his selections, and has every reason to feel satisfied with his reception.

And Mr. Nikisch? What a splendid work he did! And the public seems to be completely his own. It has been asserted by many writers on music that each man's position in the history of music should depend chiefly on that which he may have done which had never been done before; that which was original in both conception and execution. This is probably true, and in that case Mendelssohn takes his place among the mighty dead on the strength of the music to the "Midsummer Night's Dream," and more especially the "Hebrides" or "Fingal's Cave" overture. This work is so daringly original and beautiful that no matter how badly it may be played and presented it never misses its effect. If this is so, how immeasurably does it gain in its power over the listener when read with the marvellous, the positively magic beauty and romantic inspiration which characterized its performance under the sympathetic hands of Mr. Nikisch. The picture was perfect in detail and mass of color; it was the true, breathing soul of the composition discovered and laid bare by another artistic spirit which vibrated with it in complete concord. As was the case the week before, even in this more than familiar work, Mr. Nikisch pointed out new beauties which have before passed unnoticed; and especially worthy of notice is the fact that tender and romantic as the interpretation was, at the same time it was splendidly broad and strong. The reading of the symphony was as new and interesting as that of the "Coriolan" overture at the first concert, and it is possible after a second experience to speak with greater freedom of the new conductor's Beethoven interpretations, and there can be no doubt that the public will soon learn to appreciate and understand—yes, and love the wonderful thoughts of the great master as placed before them by this whole-souled young conductor. It may be said at once that all the tempi were slower than usual, but for this heaven be praised! The "whirlwind" method of reading the scherzos and finales of classical symphonies has been fearfully overdone in this city, and the change is restful to the nerves and undoubtedly a gain artistically. The short introduction was strong and virile in the extreme, and the whole first movement was rendered with infinite variety of detail and color—intensely interesting in every bar. Most beautiful of all the movements, however, was the lovely allegretto. That nondescript and quaint class of musical-æsthetic experts who might be called "amateur interpreters of the human emotions" have written an infinite amount about Beethoven's "meaning" in this number; but one thing seems clear to all, that it means—sorrow. And as played by Mr. Nikisch it is strong, noble, masculine sorrow. There was plenty of sentiment but no trace of sentimentality, and one felt as if face to face with the great grief of a strong man, who bowed his head indeed, but with the determination to be strong, brave and patient. It was indeed a glorious interpretation. The whole symphony, in fact the whole programme, was most finely and conscientiously executed by the orchestra, who seem to thoroughly enjoy playing under their new master. His immense magnetism and his overflowing musical soul seem to touch every one of them, and each man does his very best. The well-grounded hopes for a season of unusual musical interest which were founded upon the first week's experience were more than confirmed on Saturday, and it can only be said—apropos of the extraordinary way in which Mr. Nikisch appears to be missed in his old home—that Leipsic's loss has been indeed our gain.

ARTHUR WELD.

Oct 19

ART JOURNAL.

Mr. Nikisch and His Opinions.

[BOSTON HOME JOURNAL.]

Mr. Arthur Nikisch unbosomed himself last week to a *Herald* reporter, and in last Sunday's issue of that paper appeared his estimate of Boston musicians.

"On being asked if he was pleased with the Boston Symphony orchestra as he had found it, he replied: 'I am more than pleased; it is magnificent. There are only two orchestras in Europe that can compare with it, and those are the orchestras at Dresden, conducted by Herr Schuch, and of Leipsig, which I myself conducted until I came here.'"

So, according to Mr. Nikisch, Europe is musically synonymous with Saxony. There is no first-class orchestra in Berlin, or in Vienna, or in Cologne, or in Hanover, or in Frankfort, or in Munich. This will be interesting news to the people of these cities.

And how about Paris, Mr. Nikisch? Have you ever heard the orchestra directed by Lamoureux, and would you say as a musician that, in precision, rhythm, fineness in detail and breadth in conception, in orchestral technique, either the orchestra directed by the shrewd Schuch, whose rapid advancement at court was perhaps due as much to the charms of a fair wife as any overmastering ability as a conductor, or the Leipsig orchestra, which now mourns your departure, is superior? Are they not both inferior?

Have you heard of late years the orchestra of the Paris Conservatory, which long ago under Habeneck extorted praise from Richard Wagner, which now obeys Garcin? Have you heard any of the Berlioz concerts given by the men under Colonne?

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When asked about his programme, Mr. Nikisch said: "It will be my effort in arranging my concerts to encourage young American composers. I believe that there is a great deal of musical talent in this country, and I think that it ought to be brought out." And he then speaks in warm terms of Mr. Arthur Bird. He declares himself an admirer of Beethoven, Mendelssohn, Schumann, Wagner *et al*, and he says nothing of the modern French and Russian schools. Let us by all means have the compositions of Americans brought to a hearing, and it is to be hoped that in this particular Mr. Nikisch will follow the example of Theodore Thomas rather than that or Mr. Gericke. Let us also have an opportunity of hearing the works of the modern French and Russian composers. Possibly the music of Borodine, Cesar Franck, and Augusta Holmes would be more interesting to a Boston audience than the labored symphonic poem of some slavish imitator of Wagner, Herr This or Herr That.

What Mr. Nikisch says about Wagner is eminently sensible, though it may be a disappointment to the true, hysterical disciples of the "Master."

"With regard to Wagner, I don't think that his operas should be performed in concert. For perfect representation they demand the dramatic adjuncts of the stage. I make exception to five or six of his overtures, such as the overture to 'Die Minnesinger,' which, by the way, is to be opening number on my first program, the 'Gotterdammerung' overture and the Vorspiel to 'Tristan and Isolde.'"

It is safe to say that he enters upon his work supported by the respect and kindly feeling of both orchestra and audience. Whether he preserves this respect until the end of his engagement, rests entirely with himself. He has admirable musicians under him; behind him he has money. He has been heralded as a great leader. It remains to be seen whether he is a man of narrow mind, a bigot whose sole desire is to propagate *German* music; or a musician who asks of music only this: is it good or is it bad, regardless of its school, careless as to its origin or nationality.

PHILIP HALE.

[6]

[7] Oct 19

GAZETTE.

The Boston Symphony Concert.

The second concert of the Boston Symphony Orchestra, in Music Hall, last night was listened to by an audience fully as large as that which attended the concert of the week before. The programme afforded excellent opportunities for forming a clearer estimate of the qualities of Mr. Nikisch as a conductor, containing as it did Brahms's variations on a theme by Haydn, Mendelssohn's "Hebrides" overture, and Beethoven's Symphony in A. It may be said here that if the conductor gave indications in his first concert that he might prove, perhaps, a radical reformer in respect to generally received ideas in regard to the interpretation of familiar master works, he did not intensify them on this occasion. The rubato effects that were so alarmingly prevalent at the opening concert were reduced almost to a minimum at this one, and there was but little that could be objected to even by the most rigid and exacting of purists. The Brahms variations were read with delightful clearness, and a richness of color, a variety in effect, a grace and a force were imparted to them that deprived them of the pedantic dryness that had hitherto attached to them. The interpretation of this work was a revelation of many beauties that had before been hidden, and it was a worthy pendant to Mr. Nikisch's fine reading of the "Meistersinger" overture of the previous week. The Mendelssohn overture received a broadly poetic and romantic rendering, and its climaxes were given with splendid power and brilliancy, though there was occasionally wanting something of delicacy in the playing. We have heard the work when it made a much stronger impression. The reading of the Symphony, on the whole, did not depart greatly from what we have been accustomed to. The first allegro was taken slower and lost something of its familiar vivacity, which gave way to a certain inappropriate heaviness, but beyond this there was no fault to be found with it. The long crescendo on a pedal bass leading up to the climax of this movement was brought out with splendid impressiveness. The allegretto was taken more slowly than has been the rule, and with a loss of delicacy and precision that have marked former performances of it here. As it seemed to us, Mr. Nikisch laid too much stress upon the general effect he wished to produce, and neglected essential details of finish in the work of the orchestra. The scherzo was given brilliantly and spiritedly enough, and with a fine feeling for its more emphatic characteristics; but here again there was an unfamiliar coarseness in the orchestra. The finale was read and played with all necessary fire, and, taken altogether, with large and impressive effect. But it must be confessed that, despite many admirable moments in the performance of the symphony, it had an unusual heaviness and was wanting in the highest finish. The most enthusiasm was shown by the audience in its applause at the end of the Brahms variations, and justly, for the reading and playing of this selection was the one complete success in the purely orchestral work of the concert. The soloist was Mr. Anton Hekking, who contributed the andante and finale from Goltermann's concerto for violoncello in A-minor, and a group of smaller pieces, to the programme. The artist created a furore by his playing and fairly earned and fully deserved the applause he received. He has a large, noble tone, exquisite purity of intonation, and plays with the taste and feeling of a thorough artist. His sustained cantabile playing in the andante of the concerto was of rare beauty and expressiveness, and the allegro was given with perfect artistic dignity, and a delightful absence of anything suggesting the mere virtuoso. He was recalled heartily after this selection. Later he played the well known air, by Bach, from the Christmas oratorio, Schumann's "Traumerei," and a trifle by Popper that might have been spared. The delicacy and tenderness with which he played the "Traumerei" excited the audience greatly, and it was only the determination of the artist that resisted the encore that was so imperatively demanded. Mr. Hekking's success was complete. At the next concert Beethoven's "Egmont" overture, Schubert's Unfinished Symphony and Mendelssohn's Italian Symphony will be given. Mr. Carl Baermann is to be the soloist, and will play Beethoven's Concerto in E-flat.

Oct 19

GAZETTE.

Mr. Arthur Nikisch already promises to achieve more personal popularity than was attained by either of his predecessors. He has a decided charm of manner, and is possessed of almost as much personal magnetism as Georg Henschel was blessed with. His heart and soul are given up to music and his work; and it is doubtful whether he will allow himself to be lured away by the fascinations of society. Had Mr. Gericke not emulated the American habit of burning the candle at both ends, he would, in all likelihood, be at present at the head of our orchestra. It is impossible for any man of average strength to give out so much of himself in his work as the conductor of the Symphony Orchestra necessarily does, and yet be able to fritter away his nights at fashionable semi-Bohemian parties. It is said that Mr. Gericke wasted his health and injured his constitution by attempting to lead a fashionable and a working life at one and the same time. He by no means accepted a tenth of the invitations showered upon him; but he allowed himself to drift into the habit of going to a few houses, and, unfortunately, those were the very houses where the late hours helped to sap his constitution. Mr. Nikisch is an enthusiastic musician, and has already made himself popular with the members of his orchestra, as well as at the Tavern Club, where he has naturally stepped into his predecessor's position. Although he spoke little, if any, English before his arrival, he has already mastered the language sufficiently for ordinary conversation. It is pleasant to find that he is liberal enough to give the modern composers a hearing. Mr. Gericke was obliged to go outside the narrow limits he first laid down, in answer to general demand; and if Mr. Nikisch fulfils his promises, Boston will have little cause to complain of the Symphony programmes. Perhaps the most noticeable thing about the new conductor is his hands. These are exceedingly beautiful, being white as marble, small and well shaped. There is no doubt that he realizes this fact; for he takes exceptional care of them, almost always wearing gloves, even often at the private rehearsals. The Boston girls have already begun to rave over these hands, especially when one is used to smooth his back hair. It is well for the susceptible girls to remember that there is a Mrs. Nikisch on the other side of the ocean, and therefore it ought to be impossible for them to work up a sentiment for a married man. Unfortunately, they have taken too many lessons from their married sisters, and realize that marital chains are often no impediment to a flirtation. In this case, as in that of the last conductor, they will find their sentiment and flirtations quite unreciprocated, and will have to content themselves with surreptitious glances at the first and second violins.

NEMO.

Oct 21

ADVERTISER.

THE SYMPHONY.

An Interesting Programme and One That Evoked Much Enthusiasm.

A very interesting programme (although it contained little of the element of novelty), and one which kept the audience at a high pitch of enthusiasm, was that of Saturday night. It was oddly arranged in some respects, since the only overture came in the middle of the concert, while the opening number was a set of variations. Such a number as Schumann's "Traumerei," also, could scarcely be called fitting for the occasion, being a transcription from a piano work, and becoming as a 'cello solo, a sop to the time-devouring Cerberus, and something better suited to a popular than a symphonic concert. But the performance again showed the great powers of the new conductor, and the splendid ability of the orchestra. It has been said that happy countries have no history, and it might be added that excellent concerts ought to have no reviews, for a long string of laudatory adjectives becomes rather tiresome to any reader. Yet I can give only praise to the marvellous clearness of the variations of Haydn's Theme (Chorale St. Antoni) by Brahms.

Once more the conductor led the concert without the aid of scores, and again he showed that this proceeding is an advantage, by the perfect control of the orchestra gained. The variations were clear in every part, and the suitable distinctions between the different presentations of the theme were very finely drawn. Brahms is the one great living master of the variation form. Whether on piano or with full orchestra, he always shows a sense of fitness, as well as great skill and learning, as witness the piano variations upon the last theme that Schumann wrote (the unhappy master thought that it was dictated by spirits) which is appropriately ended by a funeral march, or the variations of a Handelian theme culminating in a fugue. Beethoven in his search for grand finales, pushed the variation from across the border line of development, and Brahms, in some respects the true successor of Beethoven, does much the same thing. The finale of this set of variations becomes a grandiose development and is full of breadth and majesty. Apart from the ingenuity of construction, such works serve admirably to display an orchestra; instrument after instrument passes in review, and the tone-coloring is chameleon-like in its changes. The wood wind instruments had many opportunities to display their excellence of intonation and shading, and used them to advantage, especially M. Molé on the flute in the finale; the muted strings in the eighth variation were also remarkable, even where all was so good. The number was a triumph for orchestra and conductor.

The lion's share of the applause was won, as usual by the soloist. Mr. Anton Hekking is an artist "by the grace of God." His 'cello playing is neat, flawless, and has enough of passion and expression in it to take it out of the realms of mere virtuosity, and to redeem it from the insipidity which sometimes attends on technical perfection. In Goltermann's concerto (two movements) the andante was given with pure, sweet tone, and there was clearness even in the most difficult harmonics. The double stopping was also without flaw, although of considerable intricacy, and the skips were made with admirable security. Nevertheless the artist had not Mr. Giese's breadth and power, and in the Bach "air" the tone seemed shallow. But this is probably due to the instrument rather than the artist; not every one can own such a superb Stradivarius as Fritz Giese does. In "Traümerei" Mr. Hekking touched a responsive chord in the breasts of the audience, and they very nearly forced an encore. A good vibrato and a nearly inaudible pianissimo had something to do with this. I have *seen* Remenyi use this popular failing to advantage and make a pianissimo that was quite inaudible by removing his bow almost imperceptibly from the strings, and melt an audience very nearly to tears by it, and after all our Symphony audiences are also like unto these. In Popper's "Papillon" the butterfly flew through the difficult harmonic passages in a most dainty manner, and Mr. Hekking was called out after his performance most enthusiastically.

Revenous a notre orchestre! Everyone knows what triumphs Mr. Gericke used to achieve with the overtures he gave; last night Mr. Nikisch proved that this form was to be as successful under his conductorship. Mendelssohn's "Hebrides Overture" was through and through delightful. Such shading, such a dreamy plashing of waves, such delicate yet effective contrasts, may not be described with type; only those who heard it may treasure its memory. It is becoming a very fashionable thing in musical circles nowadays, thanks to Wagner and Liszt, when Mendelssohn is mentioned or played, to smile patronizingly and say "Very elegant, but"—or "He is melodic and symmetrical, but"—I am glad for the benefit of these "butters" that some great conductors are holding stoutly to this healthy and beautiful composer, that the "Hebrides" made a success, and that the Italian symphony is to follow it this week.

The seventh symphony closed the programme. While I was astonished at some parts of the reading I am quite ready to acknowledge its general manliness and power. Summed up briefly the merits and demerits were these: The introduction, very effective and broad, the organ point at its end most excellently managed. The first movement begun astonishingly slow for a "Vivace," but the second theme given in stronger contrast because of this. The allegretto (the gem of it all) taken with the right tempo, not mawkish or funereal on the one hand, nor flippant on the other, but overshaded a little in some portions. The scherzo, very good, especially in allowing the horn tones to stand out clearly in the important organ point and also in giving the violins due prominence. The lack of these points have been the defect of some previous performances here. The finale was something new to Bostonians; such a saturnalia of percussive and brass instruments! If Mr. Gericke had been in the hall he would have doubted his own ears. Was it a fault? I think not, for I believe that when Beethoven was in his grotesque and joking mood, as he certainly was in the finales of both the seventh and eighth symphonies, he desired just such a tumultuous effect. Beethoven's humor was not of the delicate, refined sort, but was as fierce as that of Aristophanes, and such a reading as that of Saturday night promises well for the "Eroica," and the ninth symphony, when they come.

LOUIS C. ELSON.

Oct 20

BOSTON TIMES.

THE SYMPHONIES.

SECOND CONCERT.

The programme for the second Symphony, even if it may not have drawn the confirmed, musical hermit from his cell, was from the educational standpoint as judiciously arranged as the average auditor could desire. It read as follows:

Brahms,—Variations on a theme by Haydn op. 56; Goltermann,—Andante and Finale from concerto for 'cello in A minor, op. 14; Mendelssohn,—Overture, "Fingal's Cave"; *Soli* for 'cello,—Air (melody from the orchestral suite in D)—Bach; Traummerei, Schumann; and Papillon, Popper;—Beethoven, Symphony, No. 7 in A.

Thus was a repertory rendered attractive, not only because it included master-works, the merit of which had long been recognized, but because compositions of lesser importance, but thoroughly well-made and interesting, were also included. To enjoy the evening first with the most recent of the three great B's—Bach, Beethoven and Brahms—and to end it with the seventh symphony seemed wholly appropriate. The fact of the monumental variations of Brahms being his fifty-sixth opus is worth noting as he had previously published not more than two or three orchestral works; but the freehand and masterly finish of his instrumentation are as noticeable in these variations as in almost anything he afterwards wrote, always excepting his C minor symphony. With what care, too, does he make conspicuous his matchless ingenuity as a contrapuntist and scholastic especially in the two-fold counterpoint with which he announces the theme, at the very commencement, where there is all that dross-less purity that is the inseparable resultant of a double contrapuntal style of writing. In the eighth variation his reduction of the theme to the smaller factors of notation is extraordinary on account of the ease and naturalness with which it is accomplished. There is a latent pedantry, to be sure, whenever counterpoint by diminution is employed, and even Bach's genius could barely conceal his scholasticism at such times; but the variations, while they contain much that is grand in the emotional sense, and also inspiring, plainly illustrate the whys and wherefores of Brahms's unequaled rank as a scholastic.

Beethoven's seventh symphony still holds its own as the most picturesque and imaginative of all orchestral tone-pictures, the pastoral symphony not excepted. As regards its picturesqueness, had Beethoven himself not deemed it superior to "The Pastoral," he would have prescribed in its behalf some definite picture. The work is so well known that any analysis of it would seem supererogatory, but it may be added that if it will not always be a modern symphony, like the glorious ninth, it is still one of the profoundest realizations of nature, glancing, as Carlyle would say, into the deepest deeps of beauty, and seeming at times no less a scene-painting than a soul-painting.

The playing of the orchestra throughout the concert was pregnant with charm; invariably sympathetic in its response to the conductor's reading, and almost as invariably precise and accurate. Despite all the popular entrancement effected by Mr. Nikisch, it would be both unjust and disrespectful to infer that he to any extent aims at such extrinsic effects as might impel the attention of the average auditor and at the same time compromise the composer's intent.

Mr. Nikisch is, in a very conspicuous sense of the term, a subjective interpreter; but he is neither an obtrusive radical nor a sensationalist. His individuality simply teems with poetic and original ideas. These he seldom fails to subordinate to the composer's will. With the "Fingal's Cave" overture, however, there was the occasional impression conveyed that he was trying to out-Mendelssohn Mendelssohn, but as a whole, the performance was charmingly piquant, and in the best sense acceptable. The Brahms variations were thoroughly enwarmed with the conductor's individuality, and the symphony was remarkably well played, the various tempi taken being no less effective than scrupulously judicious and artistic.

Mr. Anton Hekking was the soloist. He is as refined and artistic in his conceptions as could be desired; his tone is not voluminous but it is notably sympathetic, and save in the slight shortcomings of intonation when he played the concerto, the purity of his tone is simply drossless. The facility with which he renders some of the most involved of roulades is marvellous, and he produces a pianissimo, the clearness and delicacy of which it would seem impossible to outrival. He was deservedly applauded and recalled.

Oct 20

BOSTON TIMES.

The recent visit of the new Boston conductor of the Higginson Symphony concerts, Herr Nikisch, to Manchester-by-the-Sea, as the guest of Col. Higginson, his patron, has been made the occasion of several very amusing episodes. In the first place, it must be known that that particular resort is dear to the Boston 400, and kept sacred by them to their own exclusive interests. Occasionally a painfully aspiring woman, who swears that she will be in the swim or die, tries the experiment of leasing a cottage there; or still more ambitious, builds one, and sets herself to work to build up a position thereby. This season one of the fiercest of that type, with persistent zeal, has taken root in the sacred soil, builded a sumptuous cottage and proceeded to climb. After casting about all summer for the coveted opportunity to make the first rung of the ladder, she was fain to sink back in disappointment and chagrin, when the German musician appeared on the horizon. Then she aroused herself to one more Herculean attempt before it should be absolutely too late, put to the utmost test every influence she could command and caught the lion for a dinner, with his host, Colonel Higginson; but, as might have been expected, not Mrs. Higginson. The same method was tried afterwards by other equally aspiring climbers with equal success, for it was hardly policy for Herr Nikisch to refuse such attentions, forced though they were, at the outset of his career, when an evening, however insignificant, might prove troublesome, and specially as his predecessor, Gericke, had stumbled into the same pitfall. This victimizing of the new conductor has made a good deal of amusement for the sweet set, one of whom has dubbed him the "Climber's Hope." It should be added, to set the truly charming gentleman right, that he is winning golden opinions from the best people, who will in all good time teach him to separate the pure metal from the dross.—Town Topics.

Oct 21

TRAVELLER.

The Second Symphony Concert.

Anton Hekking, Soloist.

The programme of the second Symphony concert was:

Brahms.....Variations on a Theme, by Haydn, op. 56
Goltermann.....{Andante and Finale from Concerto for 'cello, in A minor.
Mendelssohn.....Overture, "Fingal's Cave"
Solo for violoncello.
Bach.....Air
Schumann.....Traumerei
Popper.....Papillon
Beethoven.....Symphony No. 7, in A

The soloist was Mr. Anton Hekking. A great audience attended, including hundreds who stood throughout the performance of the long programme. Mr. Nikisch did not gratify the expectation of many in extreme and sensational effects. He bestowed his warm individuality upon everything, giving color and meaning to every phrase, treating the overture and portions of the symphony, notably the *allegretto* and the *scherzo*, with a different touch than perhaps we have been accustomed to, but in no case did his readings greatly antagonize the purists.

The new conductor's tendency is to diagnose his programme in every part, and the process is very interesting to the hearer. The Brahms Variations were finely read, especially the finale. Mention should be made of the exquisite playing of the wood-wind band in the Brahms piece and elsewhere; the orchestra has never had so fine a quartet in this department. M. Sautet's oboe playing is even more artistic than formerly, while the new clarinetest is a valuable acquisition. Again did Mr. Nikisch conduct without score and with the greatest possible distinction. The orchestra responded instantly to his slightest deflection in tempi, while the manner in which individual parts were controlled for the better expression of the melodic idea or the proper elevation or suppression of the accompanying voices was always artistic. The tonality of the band was never more agreeable, and we are sure the gain in virility, already a marked consequence of Mr. Nikisch's spirit, will not diminish this whilom characteristic. Mr. Hekking confirmed the excellent impression he made at one of the chamber concerts of last season. The Goltermann music, though beneath the standard of these concerts, proved a good vehicle for the display of the player's *cantabile* and of his technique. Mr. Hekking is a finished artist, lacking somewhat the wealth of tone and the sensuous appeal the playing of his predecessor in the orchestra has, but withal a delightful performer. The playing of the group of smaller pieces gave much pleasure; the orchestra accompanied each of the selections in a most sympathetic and unobtrusive manner. The programme for the third concert, with Mr. Carl Baermann as soloist, will be as follows: Beethoven, overture, "Egmont"; Beethoven, concerto for pianoforte, No. 5, in E flat; Schubert, symphony in B minor (unfinished); Mendelssohn, symphony in A (Italian).

Oct 22

POST

RECEPTION TO HERR NIKISCH.

Quite a number musical people and persons prominent in art and literature were present yesterday at the reception given to Herr Nikisch by Mr. B. J. Lang at his house on Brimmer street. Among the guests were ex-Governor Claflin, Mr. George L. Osgood, General Francis A. Walker, Messrs. T. and J. Adamowski, Mr. Clayton Johns, Mr. W. R. Richards, Mr. W. F. Apthorp, Professor H. B. Hill of Harvard College, Mr. Arlo Bates, Mr. George Chase, Mr. Barrett Wendell, Mr. I. M. Gaugengigl and Mr. Francis H. Peabody.

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PROGRAMME

Subscription now open at the warerooms of M. Steinert & Sons. Season tickets, with reserved seats for the four Concerts, $4.00. Subscription closes Thursday evening, October 17th. Tickets delivered, to SUBSCRIBERS ONLY, on Friday and Saturday, October 18th and 19th.

C. A. ELLIS, MANAGER.

Boston Post.

THURSDAY MORNING, OCT. 24, 1889

A SUCCESSFUL CONCERT

Given by the Boston Symphony Orchestra at Providence.

PROVIDENCE, Oct. 23.—[SPECIAL.]—The first of a series of four subscription concerts by the Boston Symphony Orchestra was given tonight before a large and representative audience, the programme being as follows:

Overture to "Euryanthe".....Weber
Seneschal's aria from "Jean de Paris".....Boieldieu
Mr. Fischer.
Entr'acte music from "Rosamunde".....Schubert
Songs with piano—
a. "Der Wanderer".....Schubert
b. "Der Schönste Engel".....Graben-Hoffmann
Mr. Fischer.
Symphony in A major ("Italian").....Mendelssohn

The acoustics of the hall are not entirely satisfactory, and although some of the pianissimo passages came out clearer than in our Music Hall, the more marked fortissimo, sounded a little coarse in places. On the other hand, Mr. Fischer was heard to greater advantage than in Boston. The fault seems to be that the hall is too long and broad for its height. The overture was superbly played, and here again Mr. Nikisch gave evidence of the immensely artistic power of his own individuality, as the interpretation was a considerable departure from the ordinary "traditions," and it may be unhesitatingly stated that his reading is an improvement upon these same mysterious and indefinable "traditions," which, after all, are generally matter of habit arising usually from laziness and lack of originality, or, more properly speaking, individuality on the part of most conductors. The "Rosamunde" music was played with the same infinite charm and delicacy which characterized its performance at the first concert in Boston. Mr. Fischer, although apparently suffering from a slight cold, sang in admirable fashion, and was loudly applauded both after the aria and the songs. The difficult colorateur passages of the former were overcome with perfect ease, and the latter were rendered with beautiful artistic feeling and finish. As an encore he sang the well-known "Es War ein Traum," by Lassen. The piano accompaniments to the songs were admirably played by Mr. Max Zach of the orchestra, who possesses in a high degree the peculiar artistic qualities necessary to the accompanist.

As was right and proper, the climax of the programme was reached in the symphony, which was magnificently played, and it was *magnificently right!* The peculiar characteristics of Mendelssohn's musical soul are like second nature to Mr. Nikisch, it would seem. He read the whole work, and particularly the two middle movements (andante con moto and con moto moderato) in a wonderfully romantic and picturesque manner—and the pronounced southern coloring was evidently and properly accentuated. With each hearing the great *humanity* of our new conductor's work becomes more apparent, and tonight his great personal magnetism made itself felt here quite as strongly as in Boston. No one can help having the most absolute conviction that Arthur Nikisch is a true, genuine musician to the bottom of his soul, and his continued success is certain. At all events, the "out-of-town" season has opened under quite as auspicious circumstances as did the home concerts, and there is every probability that in their turn, New York, Philadelphia, Washington and all the other cities on the orchestra's list will be added to the category of Mr. Nikisch's conquests.

ARTHUR WELD.

Boston Daily Globe.

THURSDAY, OCTOBER 24.

NIKISCH AT PROVIDENCE.

First of a Series of Concerts by Boston Symphony Orchestra.

PROVIDENCE, Oct. 23.—The Boston Symphony orchestra, Arthur Nikisch, conductor, gave the first of a series of four concerts in Infantry Hall this evening. The audience, which was an exceptionally large one, was composed of the best known society people here.

The programme was as follows: Overture, "Euryanthe," Weber: entr'acte music from "Rosamunde," Schubert; Mendelssohn's Italian symphony in A.

Emil Fischer was the soloist of the evening, and rendered Seneschal's aria from "Jean de Paris," with orchestral accompaniment, and Schubert's "The Wanderer" and "Schonste Engel" by Graben-Hofman, with piano accompaniment by Max Zach.

The appearance of Herr Nikisch was the signal for a burst of applause which lasted some moments, and was repeated again and again at the end of each number.

The performance was an unqualified success, and the orchestra never played better.

The next concert takes place Nov. 20, and the sale of season tickets is much greater than in years past.

[illegible] so complementing another, Mr. Nikisch was tonight a strikingly characteristic person. His unique treatment of the Coriolan overture and the symphony reminded me of the fact that though Chopin could hardly recognize his own music when played by Liszt, it was often thought by friends of the musicians that it was more enjoyable thus than when played by Chopin himself. It would seem that in this one matter of strikingly original readings of standard works, for which readings Mr. Nikisch is already celebrated, he is a strangely consistent person to fill this peculiar position of musical omnipotence which Mr. Higginson has created. This Hungarian (and that Mr. Nikisch is a Hungarian explains much that we see and have heard of him), with his surprising readings of this evening's music, promises fund for interest and curiosity this winter, second only to that of the music itself. I must confess to great enjoyment, as well as surprise, from much that I heard tonight, and to great admiration for the management of many details—the close of the Coriolan overture, for instance, was something amazing in the beauty of its conception and the refinement of its execution, while the treatment of the episode between the scherzo and the finale of the symphony was truly wonderful. No fear that the orchestra that is brought to do such work can deteriorate. Quite the contrary.

The order of the pieces on the programme was as unique and unconventional as the performance, but after hearing the concert I should not know how to improve that order.

If Mr. Nikisch can better control his orchestra by using no notes himself, I suppose I ought to be contented, but I certainly as much prefer to see the score of a symphony under a conductor's eye during a performance, as I do to see the Bible under the eye of a clergyman while a psalm of David is being spoken. I cannot doubt that a man of luminous talent and ability has come to conduct Mr. Higginson's orchestra. Surely we shall have a winter of great musical excitement and interest at his hands.

B. J. LANG.

PROF. PAINE'S PRAISE.

Prof. John K. Paine was seen by a HERALD representative at the close of the concert, and was enthusiastic over the fine work of Mr. Nikisch as conductor, and said:

"I find that Mr. Nikisch conducts with great freedom and fire and fine expression, and with a fine conception of the works as well as with marked sympathy. Above all, he gives the orchestral instruments full freedom, especially the brass. They are not restrained, as with the previous conductor, but the orchestra can appear in its full glory. He is altogether a very superior and masterly conductor."

"What have you to say, professor, as to the make-up and arrangement of the programme? Do you think that the symphony should come first, last or in the middle?"

"In regard to the latter question, I think no strict rule can be laid down. It depends on the combination of pieces. The symphony may sometimes appear better at the last, but a new work oftener appears to advantage

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THURSDAY, OCTOBER 24, 1889

SYMPHONY CONCERTS.

The First of the Series at Infantry Hall Last Night.

The good sized audience that gathered in Infantry Hall last evening to hear the opening concert of the Boston Symphony Orchestra showed that the extraordinary interest aroused in Boston by the new conductor and the work of the orchestra under him was largely shared by the musical people of Providence. It was distinctly gratifying that so excellent an audience should have appeared to do honor to Mr. Nikisch, for last evening was the first time that he has given a performance in this country in any city outside of Boston.

The programme of last evening's concert was as follows:

Overture to "Euryanthe".....Weber
Aria from "Jean de Paris".....Boieldieu
MR. EMIL FISCHER.
Entr'acte from "Rosamunde".....Schubert
Songs with Piano { (a) "Der Wanderer".....Schubert
(b) "Schoenste Engel".....Graben-Hoffmann
MR. EMIL FISCHER.
Symphony in A (Italian).....Mendelssohn

Mr. Nikisch's presence confirmed for those at the concert the account already given in these columns of his appearance and manner. He revealed himself as a young man of short stature and slight figure, with the finely cut features of an artist, to which latter is given a certain pallor by his jet black hair and pointed beard. He mounts an extraordinarily high platform to conduct and overtops his men by almost his whole height. His manner is extremely composed, direct and concentrated, and is all for his orchestra with nothing for his audience. His beat is generally short and sharp, always instinct with decision, and extraordinarily simple for a conductor who has so much to bring out of his orchestra and so much to put into it. Sometimes it sweeps into a long, undulatory movement, sometimes it shrinks to a pulsation so minute as to be scarcely visible as a beat at all. And as has already been said, he conducts without notes, without even the form of a music stand before him, and with the plainest proof that the score as a whole, and in every slightest detail, is entirely within the domination of his memory—an astonishing feat, but one that has its sole purpose in utility rather than in effect, for it gives an unlimited freedom and power of control to the conductor that is equal to it.

The programme set down for last evening was undoubtedly something of a disappointment to many musical people. It had nothing that might not have been quite familiar to even a slight musical experience; it was concerned solely with the strictly melodious, with the lighter mood of the romantic schools of music; and it left unrepresented some of the weightier matters that many would gladly have had given a place. But those who came with that feeling must have gone away with fully as deep a conviction of Mr. Nikisch's power as anything he could have done would have given them. He filled the performance of this sunny and brilliantly melodious programme with some of the highest qualities of orchestral playing and great interpretation, as surely as though his material had been the stormiest passion that ever was put into music. Yet there was but little of that aggressively modern spirit in its more obvious manifestations that has marked his conducting so far in Boston. Thoroughly modern. Mr. Nikisch's readings certainly were in their wealth and variety of dynamic effect, in their marvellous elaboration of the most subtle melodic and rythmic qualities dwelling in every great composition — the bringing out of every slightest phase that contributes to the meaning of the whole, — in the blazing splendor, the inimitable richness of the tonal quality he secures, in the virility and vigor and solidity imparted by his ringing use of the brass. But there was less evident, because there was less occasion for it, that remarkable freedom in the tempo which Mr. Nikisch in his opening Boston concert used so strikingly in connection with these other orchestral resources, to secure emotional intensity, or strong dramatic effect. Yet there were a few passages notably inspired and quickened with a new meaning in this respect. There was evident, however, a larger freedom granted the orchestra, and an increased spirit, a warmer sentiment in its playing resulting therefrom. Greater technical perfection, more absolute accuracy in attack and polish in enunciation than the Boston orchestra has attained in past years there could not well be. Mr. Nikisch certainly has the great advantage of taking this remarkable body of men delivered over to him in the very acme of their perfect form, and of moulding them to suit the deeper musical purpose and intellectuality with which his work is inspired.

Both the Euryanthe overture and the first movement of the symphony were taken at an extraordinarily rapid rate, and both were given a much more characteristic representation thereby, than they usually receive. In the former the vigor of the trombones and of the kettle drums was particularly notable in comparison with a recent performance of the same piece here, and the whole performance illustrated the advantage that Mr. Nikisch's conception has over perfunctory technical conducting in picturesqueness and force. Never could the poetry of Schubert have a tenderer setting forth than it received in the Rosamunde ballet music, which was played with a grace and charm which were wholly in keeping and which obtained much of their individuality from the delightful work of the exceptionally fine artists upon the flute, oboe and clarinet in the orchestra.

The symphony may truly be said to have offered a surprise to most of those present in the attractiveness and real charm that it had under Mr. Nikisch's hand. Without a single idea of deep feeling, or of aught but gayety with a brief interruption of gentle reverie, it, nevertheless, was given a splendid vigor, a dazzling and many-sided brilliancy that touched the hearer at many new points. Of great effect were the almost imperceptible retarding of the rapid first movement at the organ point on C sharp, after the repeat, and just before the close, allowing a slight but potent acceleration at the very end. In the scherzo, more than a passing word of praise ought to be given to the playing by the horns and bassoons of the brief passage allotted to them alone, which was as exquisite in tone as it was musical in phrasing. Worthy of all praise was the clearness of the rushing last movement, in which the crisp and vigorous notes of the brass were given a distinctly invigorating power in fixing the character of the movement.

Mr. Emil Fischer was the soloist. His powerful bass voice was given a test of flexibility in the exceedingly uninteresting bravura aria he chose from the opera of "Jean de Paris," that never again will be ranked with living and vital works. In Schubert's great song he put his powers to much better use, and discovered the dramatic power and tragic sentiment of it with an abundance of insight and real sympathy. The Graben-Hoffmann song got him back for an encore, for which he gave a beautiful song of Lassen's. There was a singular unevenness in Mr. Fischer's vocal doings last evening; his voice is of beautiful richness and quality, but though ordinarily he phrases with [illegible] artistic appreciation, there will [illegible] be a passage where he quite fails to put the right touch. But his was a performance that can very rarely be [illegible] in the range and strong effective

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C. A. ELLIS, MANAGER.

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Surely we shall have a winter of great musi-
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B. J. LANG.

PROF. PAINE'S PRAISE.

Prof. John K. Paine was seen by a HERALD representative at the close of the concert, and was enthusiastic over the fine work of Mr. Nikisch as conductor, and said:

"I find that Mr. Nikisch conducts with great freedom and fire and fine expression, and with a fine conception of the works as well as with marked sympathy. Above all, he gives the orchestral instruments full freedom, especially the brass. They are not restrained, as with the previous conductor, but the orchestra can appear in its full glory. He is altogether a very superior and masterly conductor."

"What have you to say, professor, as to the make-up and arrangement of the programme? Do you think that the symphony should come first, last or in the middle?"

"In regard to the latter question, I think no strict rule can be laid down. It depends on the combination of pieces. The symphony may sometimes appear better at the last, but a new work oftener appears to advantage

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Boston Post.

THURSDAY MORNING, OCT. 24, 1889

A SUCCESSFUL CONCERT

Given by the Boston Symphony Orchestra at Providence.

PROVIDENCE, Oct. 23.—[SPECIAL.]—The first of a series of four subscription concerts by the Boston Symphony Orchestra was given tonight before a large and representative audience, the programme being as follows:

Overture to "Euryanthe".....Weber
Seneschal's aria from "Jean de Paris".....Boieldieu
Mr. Fischer.
Entr'acte music from "Rosamunde".....Schubert
Songs with piano—
a. "Der Wanderer".....Schubert
b. "Der Schöuste Engel".....Graben-Hoffmann
Mr. Fischer.
Symphony in A major ("Italian").....Mendelssohn

The acoustics of the hall are not entirely satisfactory, and although some of the pianissimo passages came out clearer than in our Music Hall, the more marked fortissimo, sounded a little coarse in places. On the other hand, Mr. Fischer was heard to greater advantage than in Boston. The fault seems to be that the hall is too long and broad for its height. The overture was superbly played, and here again Mr. Nikisch gave evidence of the immensely artistic power of his own individuality, as the interpretation was a considerable departure from the ordinary "traditions," and it may be unhesitatingly stated that his reading is an improvement upon these same mysterious and indefinable "traditions," which, after all, are generally matter of habit arising usually from laziness and lack of originality, or, more properly speaking, individuality on the part of most conductors. The "Rosamunde" music was played with the same infinite charm and delicacy which characterized its performance at the first concert in Boston. Mr. Fischer, although apparently suffering from a slight cold, sang in admirable fashion, and was loudly applauded both after the aria and the songs. The difficult colorateur passages of the former were overcome with perfect ease, and the latter were rendered with beautiful artistic feeling and finish. As an encore he sang the well-known "Es War ein Traum," by Lassen. The piano accompaniments to the songs were admirably played by Mr. Max Zach of the orchestra, who possesses in a high degree the peculiar artistic qualities necessary to the accompanist.

As was right and proper, the climax of the programme was reached in the symphony, which was magnificently played, and it was *magnificently right!* The peculiar characteristics of Mendelssohn's musical soul are like second nature to Mr. Nikisch, it would seem. He read the whole work, and particularly the two middle movements (andante con moto and con moto moderato) in a wonderfully romantic and picturesque manner—and the pronounced southern coloring was evidently and properly accentuated. With each hearing the great *humanity* of our new conductor's work becomes more apparent, and tonight his great personal magnetism made itself felt here quite as strongly as in Boston. No one can help having the most absolute conviction that Arthur Nikisch is a true, genuine musician to the bottom of his soul, and his continued success is certain. At all events, the "out-of-town" season has opened under quite as auspicious circumstances as did the home concerts, and there is every probability that in their turn, New York, Philadelphia, Washington and all the other cities on the orchestra's list will be added to the category of Mr. Nikisch's conquests.

ARTHUR WELD.

Boston Daily Globe.

THURSDAY, OCTOBER 24.

NIKISCH AT PROVIDENCE.

First of a Series of Concerts by Boston Symphony Orchestra.

PROVIDENCE, Oct. 23.—The Boston Symphony orchestra, Arthur Nikisch, conductor, gave the first of a series of four concerts in Infantry Hall this evening. The audience, which was an exceptionally large one, was composed of the best known society people here.

The programme was as follows: Overture, "Euryanthe," Weber: entr'acte music from "Rosamunde," Schubert; Mendelssohn's Italian symphony in A.

Emil Fischer was the soloist of the evening, and rendered Seneschal's aria from "Jean de Paris," with orchestral accompaniment, and Schubert's "The Wanderer" and "Schonste Engel" by Graben-Hofman, with piano accompaniment by Max Zach.

The appearance of Herr Nikisch was the signal for a burst of applause which lasted some moments, and was repeated again and again at the end of each number.

The performance was an unqualified success, and the orchestra never played better.

The next concert takes place Nov. 20, and the sale of season tickets is much greater than in years past.

PROVIDENCE JOURNAL [8]

THURSDAY, OCTOBER 24, 1889.

SYMPHONY CONCERTS.

The First of the Series at Infantry Hall Last Night.

The good sized audience that gathered in Infantry Hall last evening to hear the opening concert of the Boston Symphony Orchestra showed that the extraordinary interest aroused in Boston by the new conductor and the work of the orchestra under him was largely shared by the musical people of Providence. It was distinctly gratifying that so excellent an audience should have appeared to do honor to Mr. Nikisch, for last evening was the first time that he has given a performance in this country in any city outside of Boston.

The programme of last evening's concert was as follows:

Overture to "Euryanthe".....Weber
Aria from "Jean de Paris".....Boieldieu
MR. EMIL FISCHER.
Entr'acte from "Rosamunde".....Schubert
Songs with Piano { (a) "Der Wanderer".....Schubert
(b) "Schoenste Engel".....Graben-Hoffmann }
MR. EMIL FISCHER.
Symphony in A (Italian).....Mendelssohn

Mr. Nikisch's presence confirmed for those at the concert the account already given in these columns of his appearance and manner. He revealed himself as a young man of short stature and slight figure, with the finely cut features of an artist, to which latter is given a certain pallor by his jet black hair and pointed beard. He mounts an extraordinarily high platform to conduct and overtops his men by almost his whole height. His manner is extremely composed, direct and concentrated, and is all for his orchestra with nothing for his audience. His beat is generally short and sharp, always instinct with decision, and extraordinarily simple for a conductor who has so much to bring out of his orchestra and so much to put into it. Sometimes it sweeps into a long, undulatory movement, sometimes it shrinks to a pulsation so minute as to be scarcely visible as a beat at all. And as has already been said, he conducts without notes, without even the form of a music stand before him, and with the plainest proof that the score as a whole, and in every slightest detail, is entirely within the domination of his memory—an astonishing feat, but one that has its sole purpose in utility rather than in effect, for it gives an unlimited freedom and power of control to the conductor that is equal to it.

The programme set down for last evening was undoubtedly something of a disappointment to many musical people. It had nothing that might not have been quite familiar to even a slight musical experience; it was concerned solely with the strictly melodious, with the lighter mood of the romantic schools of music; and it left unrepresented some of the weightier matters that many would gladly have had given a place. But those who came with that feeling must have gone away with fully as deep a conviction of Mr. Nikisch's power as anything he could have done would have given them. He filled the performance of this sunny and brilliantly melodious programme with some of the highest qualities of orchestral playing and great interpretation, as surely as though his material had been the stormiest passion that ever was put into music. Yet there was but little of that aggressively modern spirit in its more obvious manifestations that has marked his conducting so far in Boston. Thoroughly modern. Mr. Nikisch's readings certainly were in their wealth and variety of dynamic effect, in their marvellous elaboration of the most subtle melodic and rythmic qualities dwelling in every great composition — the bringing out of every slightest phase that contributes to the meaning of the whole, — in the blazing splendor, the inimitable richness of the tonal quality he secures, in the virility and vigor and solidity imparted by his ringing use of the brass. But there was less evident, because there was less occasion for it, that remarkable freedom in the tempo which Mr. Nikisch in his opening Boston concert used so strikingly in connection with these other orchestral resources, to secure emotional intensity, or strong dramatic effect. Yet there were a few passages notably inspired and quickened with a new meaning in this respect. There was evident, however, a larger freedom granted the orchestra, and an increased spirit, a warmer sentiment in its playing resulting therefrom. Greater technical perfection, more absolute accuracy in attack and polish in enunciation than the Boston orchestra has attained in past years there could not well be. Mr. Nikisch certainly has the great advantage of taking this remarkable body of men delivered over to him in the very acme of their perfect form, and of moulding them to suit the deeper musical purpose and intellectuality with which his work is inspired.

Both the Euryanthe overture and the first movement of the symphony were taken at an extraordinarily rapid rate, and both were given a much more characteristic representation thereby, than they usually receive. In the former the vigor of the trombones and of the kettle drums was particularly notable in comparison with a recent performance of the same piece here, and the whole performance illustrated the advantage that Mr. Nikisch's conception has over perfunctory technical conducting in picturesqueness and force. Never could the poetry of Schubert have a tenderer setting forth than it received in the Rosamunde ballet music, which was played with a grace and charm which were wholly in keeping and which obtained much of their individuality from the delightful work of the exceptionally fine artists upon the flute, oboe and clarinet in the orchestra.

The symphony may truly be said to have offered a surprise to most of those present in the attractiveness and real charm that it had under Mr. Nikisch's hand. Without a single idea of deep feeling, or of aught but gayety with a brief interruption of gentle reverie, it, nevertheless, was given a splendid vigor, a dazzling and many-sided brilliancy that touched the hearer at many new points. Of great effect were the almost imperceptible retarding of the rapid first movement at the organ point on C sharp, after the repeat, and just before the close, allowing a slight but potent acceleration at the very end. In the scherzo, more than a passing word of praise ought to be given to the playing by the horns and bassoons of the brief passage allotted to them alone, which was as exquisite in tone as it was musical in phrasing. Worthy of all praise was the clearness of the rushing last movement, in which the crisp and vigorous notes of the brass were given a distinctly invigorating power in fixing the character of the movement.

Mr. Emil Fischer was the soloist. His powerful bass voice was given a test of flexibility in the exceedingly uninteresting bravura aria he chose from the opera of "Jean de Paris," that never again will be ranked with living and vital works. In Schubert's great song he put his powers to much better use, and discovered the dramatic power and tragic sentiment of it with an abundance of insight and real sympathy. The Graben-Hoffmann song got him back for an encore, for which he gave a beautiful song of Lassen's. There was a singular unevenness in Mr. Fischer's vocal doings last evening; his voice is of beautiful richness and quality, but though ordinarily he phrases with [illegible] artistic appreciation, there will occasionally be a passage where he quite fails to put the right touch. But his was a performance that can very rarely be equalled in the range and strong effective-

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 23, 1889.

Mr. Nikisch only confirmed the favorable impression formed of him on first hearing, at the second symphony concert last Saturday evening, in Boston. His reading of the seventh symphony of Beethoven is highly praised by the local critics. Mr. Hekking, the new 'cellist, also came in for a share of approbation for his finished performance of the Golterman concerto.

PROVIDENCE CONCERTS

BY THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor,

with assistance of

MISS LOUISE MEISLINGER,

of the Metropolitan Opera Company of New York,

MISS ADELE AUS DER OHE,

the distinguished young Pianiste, and others to be announced.

INFANTRY HALL,

1889-90.

WEDNESDAY EVENINGS, NOV'R 20, JAN'Y 1, AND JAN'Y 30,

AT 8 O'CLOCK.

No efforts will be spared to make these Concerts the leading musical events of the season. The performances will be of the same excellence as those in Boston, where hundreds have been turned away from each concert thus far given this season.

Analytical programmes in book form, similar to those used at the London Philharmonic Concerts, will be issued and mailed to subscribers in advance of each concert.

To enable a larger number to avail themselves of the advantages offered to Season Ticket holders, subscriptions will be received for a short time at the Warerooms of Mess. M. Steinert & Sons and Season Tickets issued for the remaining three Concerts at $3 each.

The Beacon.

BOSTON, SATURDAY, OCT. 26, 1889

THE SYMPHONY CONCERTS.

For the majority of auditors the chief element of interest in tonight's concert will be—as it was at the rehearsal of yesterday afternoon—the performance by Mr. Baermann of Beethoven's fifth pianoforte concerto, being that in E-flat, his last and greatest. The rare appearances of this fine artist have peculiar value in more ways than one; beside the mere comfort and pleasure they give in their assurance of a true playing of something chosen from the best in music, they are helpful and instructive. They teach how to give thought to its proper exposition, feeling its just weight, and form its correct proportion; they show how to subordinate one's own powers to an author's purposes, and to be content even to have one's own accomplishments in art underrated, if only the meaning and expression of a composition can be seen and felt directly and fully. They show what to emulate and what to avoid in personal manner and professional style, and they give encouragement to modest and sincere workers that what they do faithfully and well will be appreciated and desired even though no clamor of popularity and notoriety follow them. We hold Mr. Baermann to be the most satisfactory and the best of the pianists who are to be heard in this country, because to a strong, supple and sometimes splendid technique he adds the culture of a man whose interest and knowledge are not limited to his own profession, the intellectual discrimination of the scholar and the *docent*, and the enthusiasm of the artist. We have no comparisons to make, and we know the many high qualities of other pianists; but in none do we find so well blended as in Mr. Baermann the exact expression of sense, the regard for rhythm, the gradation of color and force and the deep art feeling which are all needed for the highest expositors of great music. Especially in Beethoven, Schumann, Brahms and Liszt have we enjoyed his playiug, and we found ever new illustrations of his insight, his sympathy and his successful transference of the author's ideas to the listener's mind in his yesterday afternoon rendering of this concerto, which he has already played twice before to Symphony audiences. The perfect lucidity and delicacy of the *allegro*, the tenderness of the *adagio*, and the buoyancy of the rondo were alike admirable and were received with great applause by an enormous audience. A strong and dramatic reading of Beethoven's "Egmont" overture, kept quite close to the standard interpretation, began the concert. The third place was occupied,—not by the unfinished Schubert symphony, as proposed,—but by the "Kamarins-kaja" of Elinka, once played at a "Popular" by Mr. Gericke, but now first placed in a Symphony programme; the reading was picturesque and romantic, the quaint irregular accent and the wandering flights of the themes being skilfully marked; one passage also gave a capital opportunity for the delicious tone and free execution of the new first clarinet to be well noticed. The last place was assigned to Mendelssohn's "Indian" symphony, which we could not delay to hear. On Saturday next, Mr. Emil Fischer will sing twice, and the orchestra will play the "Euryanthe" overture, two MS. "Episodes" by Arthur Bird (their first hearing) and Valkmann's B-flat symphony.

On Thursday evening the orchestra will give the first concert of five at the Sanders Theatre. The programme has not been given out yet, but it is known that Mrs. Moore-Lawson, a very delightful soprano, will sing. The orchestra sounds superbly in this amphitheatre and the music-lover will be well repaid for a trip thither to hear it.

SUNDAY [illegible]

BOSTON, OCTOBER 27, 1889

MUSICAL MATTERS.

The Symphony Concert---Carl Baermann, Soloist.

The third of the season's concerts by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, was given at Music Hall last evening, when Mr. Carl Baermann was the soloist, and the several numbers were as follows:

Overture, "Egmont".....Beethoven
Concerto for pianoforte in E flat.....Beethoven
Fantasie for orchestra, "Komarinskaja".....Glinka
Symphony in A, "Italian".....Mendelssohn

Although such programmes as this are not altogether satisfactory after a five-years' experience with similar selections in these concerts, there can be little but praise given in commenting upon its performance. Mr. Nikisch certainly gave to these familiar compositions a freshness and interest seldom realized in their earlier productions here, and this fact made the concert a source of enjoyment, despite the lack of skill shown in choosing its selections. The change made from the original list of works announced, by which the Glinka fantasie was substituted for the unfinished symphony by Schubert, may be taken as an evidence of a desire on the new conductor's part to meet the reasonable demands of his audiences, and the next programme in this series gives further evidence of this intention on the part of Mr. Nikisch. The reading given the symphony more fully realized all its romantic beauty than any heard here in recent years, and the interpretation of the andante movement was almost a revelation. Throughout the entire composition the exquisite tone coloring of the orchestration was brought out with thoroughly delightful effect, and the artistic nature of the conductor was shown in all the admirable work done under his baton. The familiar "Egmont" overture was played with equal success, and the virile quality of the tone of the strings in this number again illustrated the greater freedom given the men under the new regime. The Glinka fantasie was played in a way that gave its ever varying contrasts with striking effect, and the odd conceits of quaint Russian folk songs were finely shown in the performance. The soloist of the evening, Mr. Carl Baermann, needs no added words of commendation in these columns. Always a favorite with Boston audiences since he established his residence here, he had a most hearty welcome upon his entrance, and again repeated his great success in the Beethoven concerto, which he has played so satisfactorily in earlier seasons. The charm of his playing in this great composition swayed the audience and held its attention to the last, and then the applause which rewarded the player made a fit tribute to his attainments as a pianist. It is seldom that so good a reading of the orchestral score of the concerto has been heard here, and the enjoyment attending this number was greatly enhanced by the ability of Mr. Nikish as shown in this portion of the programme. The soloist at the next concert will be Mr. Emil Fischer, basso, and the programme will include Weber's overture, "Euryanthe"; Weber's Lysiart's air from "Euryanthe"; Arthur Bird's two episodes for orchestra (MS.) (a) "Oriental Scene," (b) "Intermezzo"; songs with pianoforte, and Volkmann's symphony in B flat.

Gazette

BOSTON, SUNDAY MORNING, OCT. 27.

The Boston Symphony Concert.

The programme for the third concert of the Boston Symphony Orchestra, in Music Hall, last night, was: Overture, "Egmont," Beethoven; Concerto for pianoforte in E-flat, No. 5, Beethoven; "Komarinskaja" Fantasie on two Russian folk songs, for orchestra, by Glinka, and Mendelssohn's "Italian" Symphony. The reading accorded the "Egmont" overture would have been unexceptionable, had it not been for the liberties taken with the tempo here and there, which interfered with the strong current of the music, and interrupted its course for the mere production of a sugary effect. The opening was given with splendid vigor, and there was a fine dignity in the interpretation generally save when Mr. Nikisch indulged his propensity for "showing up" whenever a bit of flowing melody appears. The work of the orchestra was, on the whole, the best it has done this season so far, and this excellence was maintained through the Mendelssohn symphony, which was beautifully read by Mr. Nikisch from beginning to end, and with an utter absence of that capriciousness in respect to varying the time which he has manifested in his other readings of symphonies. The opening movement was taken somewhat faster, and the minuet somewhat slower than usual, but with an effect with which no fault is to be found in view of the fact that it did no violence to the innate character of the music. The Glinka fantasie, which had been heard here before at one of the Popular Concerts of last season, has a delightfully quaint originality in melody, rhythm, harmonies and orchestral effect. Mr. Nikisch's treatment of this selection was full of character, and it would be difficult to conceive a more sympathetic or more appropriate reading than he accorded it. The lack of space at our command prevents a more detailed account of the performances, but it may be said in brief, that both Mr. Nikisch and his orchestra showed a marked advance over their efforts in the two preceding concerts. The soloist was Carl Baermann, whose performance of the noble concerto is in need of no fresh laudation; nor is it necessary to add that it was both read and played in the purest artistic taste, with a masterly command of refined technique, and an enthusiasm and a sympathetic sentiment that felt every shade of meaning in the work. The performance was rewarded with a storm of applause, and the artist was twice recalled with immense fervor. At the next concert will be played Weber's overture to "Euryanthe," two Episodes for orchestra, by Arthur Bird (first time) and Volkmann's Symphony in B-flat. Mr. Emil Fischer is to be the soloist, and will sing an air from "Euryanthe" and a group of songs.

Boston Journal.

MONDAY MORNING, OCTOBER 28, 1889.

The Symphony Concert.

Carl Baermann was the soloist at the Symphony concert Saturday evening, giving Beethoven's Imperial Concerto in E flat. Mr. Baermann is always cordially received by Music Hall audiences, and his appearances are not so frequent as to cause any diminution in the cordiality. A great concerto for the piano in his hands becomes a thing of much interest, and he was doubtless responsible for a share of the standees who completely filled the hall. Mr. Baermann's work is always that of an artist, yet this concerto, which had been often given at the Symphony concerts, and by him as well, seemed to take on new beauty Saturday evening. The clear and admirable technique of Mr. Baermann, the expressive shading, the rich and beautiful accompaniment of the orchestra, all contributed to an ensemble that was all that the most ultra-musical could wish.

For the orchestral work a change had been made, and for the intermediate number a bridal song and dance by Glinka, one of the earliest Russian composers of note, was given. Beethoven's "Egmont" overture and Mendelssohn's Italian Symphony were the other numbers.

The fact that scarcely a person left the hall until the close of the symphony, and the concert was long, is evidence that the work of Mr. Nikisch is of sufficient attraction to keep even the standees in their places. The beautiful andante of the symphony as well as the closing movement were specimens of the rare gift of the conductor, and the overture and selection from Glinka were given with all the characteristic shading which has come to be looked for as a matter of course. Next week we are to have Weber and a symphony by Volkmann, with selections from Arthur Bird (manuscript), for the first time in Boston. Mr. Emil Fischer of New York will sing.

Boston Evening Transcript.

TUESDAY, OCTOBER 29, 1889.

THE KNEISEL QUARTET CONCERT.

The Kneisel Quartet, composed of the same artists as last year with the exception of Mr. Hekking, 'cellist, who takes the place of Mr. Giese, gave the first concert of its fifth season in Chickering Hall, Monday night. The programme was:

Quartet in E Minor, op. 35.....Volkmann
Songs—
"By the Danube".....Gustav Presser
"The Almond Tree".....Schumann
Tuscan song.....Tyson Wolff
Quintet in F Major, op. 88.....Brahms

Mrs. Corinne Moore Lawson was the singer. Mr. Max Zach played the second viola in the quintet.

Volkmann's quartet, played for the second time in these concerts, is one of those works that can always be heard with sincere and lively pleasure. It is bright and interesting from first to last, and more than once agreeably reminds one of Mozart in its graceful and elegant simplicity and easy flow. It was played to perfection, and Mr. Hekking's beautifully pure, sweet and even tone contributed exquisitely to the ensemble in the excellence of its blending and sustaining quality. Brahms's quintet was given by the club in its completeness for the first time, the third and last movement being added, bringing the work to a brilliant close. It need hardly be said that the whole was given most carefully and superbly, and that its many difficulties were most triumphantly overcome. Its beauties, indeed, as well as the frequent strangeness of its modulations and confusion of rhythms, its learning and highly wrought workmanship, were set in the clearest possible lights, all of which excellence found deep appreciation and due desert in long-continued applause at the end. Indeed, the playing of this justly admired quartet has never been smoother, more brilliant nor more finished, and the continued regard in which they are held was seen in the large and intelligent audience of musically disposed subscribers. Mrs. Lawson, whose singing made such a good impression at the Worcester Festival, was heard in Boston for the first time. Presser's song was by no means a suitable choice for the occasion, and she did her powers little justice in it, but in the charming song by Schumann and in that by Wolff she proved herself a pleasing and capable singer, possessing a voice of good range and quality as well as taste and intelligence. Her accompaniments were played by Mr. Arthur Foote in his usual musicianly and graceful manner.

of some previous performances here.

[9]

The Musical Courier.

NEW YORK, WEDNESDAY, OCTOBER 23, 1889.

Mr. Nikisch only confirmed the favorable impression formed of him on first hearing, at the second symphony concert last Saturday evening, in Boston. His reading of the seventh symphony of Beethoven is highly praised by the local critics. Mr. Hekking, the new 'cellist, also came in for a share of approbation for his finished performance of the Golterman concerto.

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INFANTRY HALL,

1889-90.

WEDNESDAY EVENINGS, NOV'R 20, JAN'Y 1, AND JAN'Y [illegible]

AT 8 O'CLOCK.

[illegible] as [illegible] Boston, where [illegible] concert thus far given this season.

Analytical programmes in book form, [illegible]

[illegible]

The Beacon.

BOSTON, SATURDAY, OCT. 26, 1889

THE SYMPHONY CONCERTS.

For the majority of auditors the chief element of interest in tonight's concert will be—as it was at the rehearsal of yesterday afternoon—the performance by Mr. Baermann of Beethoven's fifth pianoforte concerto, being that in E-flat, his last and greatest. The rare appearances of this fine artist have peculiar value in more ways than one; beside the mere comfort and pleasure they give in their assurance of a true playing of something chosen from the best in music, they are helpful and instructive. They teach how to give thought to its proper exposition, feeling its just weight, and form its correct proportion; they show how to subordinate one's own powers to an author's purposes, and to be content even to have one's own accomplishments in art underrated, if only the meaning and expression of a composition can be seen and felt directly and fully. They show what to emulate and what to avoid in personal manner and professional style, and they give encouragement to modest and sincere workers that what they do faithfully and well will be appreciated and desired even though no clamor of popularity and notoriety follow them. We hold Mr. Baermann to be the most satisfactory and the best of the pianists who are to be heard in this country, because to a strong, supple and sometimes splendid technique he adds the culture of a man whose interest and knowledge are not limited to his own profession, the intellectual discrimination of the scholar and the *docent*, and the enthusiasm of the artist. We have no comparisons to make, and we know the many high qualities of other pianists; but in none do we find so well blended as in Mr. Baermann the exact expression of sense, the regard for rhythm, the gradation of color and force and the deep art feeling which are all needed for the highest expositors of great music. Especially in Beethoven, Schumann, Brahms and Liszt have we enjoyed his playiug, and we found ever new illustrations of his insight, his sympathy and his successful transference of the author's ideas to the listener's mind in his yesterday afternoon rendering of this concerto, which he has already played twice before to Symphony audiences. The perfect lucidity and delicacy of the *allegro*, the tenderness of the *adagio*, and the buoyancy of the rondo were alike admirable and were received with great applause by an enormous audience. A strong and dramatic reading of Beethoven's "Egmont" overture, kept quite close to the standard interpretation, began the concert. The third place was occupied,—not by the unfinished Schubert symphony, as proposed,—but by the "Kamarins-kaja" of Elinka, once played at a "Popular" by Mr. Gericke, but now first placed in a Symphony programme; the reading was picturesque and romantic, the quaint irregular accent and the wandering flights of the themes being skilfully marked; one passage also gave a capital opportunity for the delicious tone and free execution of the new first clarinet to be well noticed. The last place was assigned to Mendelssohn's "Indian" symphony, which we could not delay to hear. On Saturday next, Mr. Emil Fischer will sing twice, and the orchestra will play the "Euryanthe" overture, two MS. "Episodes" by Arthur Bird (their first hearing) and Valkmann's B-flat symphony.

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SUNDAY HERALD.

BOSTON, OCTOBER 27, 1889.

MUSICAL MATTERS.

The Symphony Concert—Carl Baermann, Soloist.

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Overture, "Egmont"	Beethoven
Concerto for pianoforte in E flat	Beethoven
Fantasie for orchestra, "Komarinskaja"	Glinka
Symphony in A, "Italian"	Mendelssohn

Although such programmes as this are not altogether satisfactory after a five-years' experience with similar selections in these concerts, there can be little but praise given in commenting upon its performance. Mr. Nikisch certainly gave to these familiar compositions a freshness and interest seldom realized in their earlier productions here, and this fact made the concert a source of enjoyment, despite the lack of skill shown in choosing its selections. The change made from the original list of works announced, by which the Glinka fantasie was substituted for the unfinished symphony by Schubert, may be taken as an evidence of a desire on the new conductor's part to meet the reasonable demands of his audiences, and the next programme in this series gives further evidence of this intention on the part of Mr. Nikisch. The reading given the symphony more fully realized all its romantic beauty than any heard here in recent years, and the interpretation of the andante movement was almost a revelation. Throughout the entire composition the exquisite tone coloring of the orchestration was brought out with thoroughly delightful effect, and the artistic nature of the conductor was shown in all the admirable work done under his baton. The familiar "Egmont" overture was played with equ l success, and the virile quality of the tone of the strings in this number again illustrated the greater freedom given the men under the new regime. The Glinka fantasie was played in a way that gave its ever varying contrasts with striking effect, and the odd conceits of quaint Russian folk songs were finely shown in the performance. The soloist of the evening, Mr. Carl Baermann, needs no added words of commendation in these columns. Always a favorite with Boston audiences since he established his residence here, he had a most hearty welcome upon his entrance, and again repeated his great success in the Beethoven concerto, which he has played so satisfactorily in earlier seasons. The charm of his playing in this great composition swayed the audience and held its attention to the last, and then the applause which rewarded the player made a fit tribute to his attainments as a pianist. It is seldom that so good a reading of the orchestral score of the concerto has been heard here, and the enjoyment attending this number was greatly enhanced by the ability of Mr. Nikish as shown in this portion of the programme. The soloist at the next concert will be Mr. Emil Fischer, basso, and the programme will include Weber's overture, "Euryantne"; Weber's Lysiart's air from "Euryanthe"; Arthur Bird's two episodes for orchestra (M. S.) (a) "Oriental Scene," (b) "Intermezzo"; songs with pianoforte, and Volkmann's symphony in B flat.

Gazette

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Boston Journal.

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For the orchestral work a change had been made, and for the intermediate number a bridal song and dance by Glinka, one of the earliest Russian composers of note, was given. Beethoven's "Egmont" overture and Mendelssohn's Italian Symphony were the other numbers.

The fact that scarcely a person left the hall until the close of the symphony, and the concert was long, is evidence that the work of Mr. Nikisch is of sufficient attraction to keep even the standees in their places. The beautiful andante of the symphony as well as the closing movement were specimens of the rare gift of the conductor, and the overture and selection from Glinka were given with all the characteristic shading which has come to be looked for as a matter of course. Next week we are to have Weber and a symphony by Volkmann, with selections from Arthur Bird (manuscript), for the first time in Boston. Mr. Emil Fischer of New York will sing.

Boston Evening Transcript.

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THE KNEISEL QUARTET CONCERT.

The Kneisel Quartet, composed of the same artists as last year with the exception of Mr. Hekking, 'cellist, who takes the place of Mr. Giese, gave the first concert of its fifth season in Chickering Hall, Monday night. The programme was:

Quartet in E Minor, op. 35	Volkmann
Songs—	
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"The Almond Tree"	Schumann
Tuscan song	Tyson Wolff
Quintet in F Major, op. 88	Brahms

Mrs. Corinne Moore Lawson was the singer. Mr. Max Zach played the second viola in the quintet. Volkmann's quartet, played for the second time in these concerts, is one of those works that can always be heard with sincere and lively pleasure. It is bright and interesting from first to last, and more than once agreeably reminds one of Mozart in its graceful and elegant simplicity and easy flow. It was played to perfection, and Mr. Hekking's beautifully pure, sweet and even tone contributed exquisitely to the ensemble in the excellence of its blending and sustaining quality. Brahms's quintet was given by the club in its completeness for the first time, the third and last movement being added, bringing the work to a brilliant close. It need hardly be said that the whole was given most carefully and superbly, and that its many difficulties were most triumphantly overcome. Its beauties, indeed, as well as the frequent strangeness of its modulations and confusion of rhythms, its learning and highly wrought workmanship, were set in the clearest possible lights, all of which excellence found deep appreciation and due desert in long-continued applause at the end. Indeed, the playing of this justly admired quartet has never been smoother, more brilliant nor more finished, and the continued regard in which they are held was seen in the large and intelligent audience of musically disposed subscribers. Mrs. Lawson, whose singing made such a good impression at the Worcester Festival, was heard in Boston for the first time. Presser's song was by no means a suitable choice for the occasion, and she did her powers little justice in it, but in the charming song by Schumann and in that by Wolff she proved herself a pleasing and capable singer, possessing a voice of good range and quality as well as taste and intelligence. Her accompaniments were played by Mr. Arthur Foote in his usual musicianly and graceful manner.

of some previous performances here.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 23, 1889.

Mr. Nikisch only confirmed the favorable impression formed of him on first hearing, at the second symphony concert last Saturday evening, in Boston. His reading of the seventh symphony of Beethoven is highly praised by the local critics. Mr. Hekking, the new 'cellist, also came in for a share of approbation for his finished performance of the Golterman concerto.

OPINIONS OF THE PRESS AND VARIOUS MUSICAL AUTHORITIES.

H. E. KREHBIEL *in New York Tribune.*

"Herr Nikisch is the kind of Conductor who gives people who can think something to think about. He troubles the musical waters with his baton and will not have them stagnate. He belongs to the younger set of Conductors who are putting an end to the old music-box style of performance. He is an interpreter, expounder, commentator; but he lets the instruments inspired by the men executing his will make the publication. He invites a fortissimo by a wave of his wand, but he does not act the fortissimo for the edification of the audience. He uses no music but he makes no parade of the fact.

His gestures are incisive and full of nervous energy, but not sweeping. * * * *

He does not obtrude his signs of expression upon the public, though he uses them freely; his men know his intentions before they come before the people. He directs his men, controls and sways them; they are his agents of expression, the vehicles of his emotional proclamation. They follow him boldly in the wildest charge, for he neglects no cue. He is a leader whom it is safe to follow."

W. S. HENDERSON *in New York Times.*

"Mr. Nikisch unquestionably possesses in addition to his command as a disciplinarian a rich and generous warmth of temperament. He has a sympathetic appreciation of the composer's feelings that reaches backward across the years and becomes instinct with a vitality that seems contemporaneous with the birth of the work in the composer's mind. This is the highest tribute that can be paid to a Conductor. It is a quality which he shares with a master-actor who reveals to us the soul of a dramatic poem. This is what Mr. Nikisch does for a composition. He finds its soul. * * * *

It is a happy thing not only for Boston, but for America, that there is a Col. Higginson to keep such an Orchestra together, to retain it for the continued production of thoroughly rehearsed performances, and for the complete and satisfactory exposition of its Conductor's conceptions. It is another happy thing that so strong a leader has been found for this musical battalion. Mr. Nikisch is undeniably the man to take up the work which Mr. Gericke has laid down and carry it forward to new and grander heights."

RICHARD ALDRICH *in Providence Journal.*

"Greater technical perfection, more absolute accuracy in attack and polish in enunciation than the Boston Orchestra has attained in past years there could not well be. Mr. Nikisch certainly has the great advantage of taking this remarkable body of men delivered over to him in the very acme of their perfect form, and of moulding them to suit the deeper musical purpose and intellectuality with which his work is inspired."

CARL ZERRAHN.

"Mr. Nikisch is not a drill-master. He is a Conductor after my own heart. He meets all my ideas. I am more than satisfied. He is splendid."

BERNHARD LISTEMANN.

"Mr. Nikisch is certainly a Conductor from head to sole, and Boston may be proud of having secured him for a term of years."

ARTHUR WELD *in Boston Post.*

"The whole programme was most finely and conscientiously executed by the Orchestra who seem to thoroughly enjoy playing under their new master. His immense magnetism and his overflowing musical soul seem to touch every one of them and each man does his very best.

The well-grounded hopes for a season of unusual musical interest which were founded upon the first week's experience were more than confirmed on Saturday, and it can only be said—apropos of the extraordinary way in which Mr. Nikisch appears to be missed in his own home—that Leipsic's loss has been indeed our gain."

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Boston [illegible]

WEDNESDAY, SEPT. 18.

ANTICS OF THE WAITERS.

They Crowd and Jam for the Coveted First Place.

Police Hustled to One Side by the Throng of Ticket Seekers.

Wild Scene at Midnight in the Court Leading to Music Hall.

After the sale of the rehearsal tickets yesterday morning Music Hall court was kept cleared by the police until midnight, at which hour it had been announced the court would again be thrown open to the waiters. Two hours before midnight Winter street became crowded with waiters and Fox's martyrs.

Fox had engaged 80 men to stand for him, and other speculators had their gangs. Each was bound to be first in place. Hence ensued a scene.

A rope had been stretched across the entrance to the court. In front of it stood Sergt. Kimball, Sergt. Brickley and Patrolmen Powers, Norton, Brennan and Henessey. Inside the rope were merely the manager of the symphonies, Mr. Ellis, his assistant, Mr. Comee, Arthur Wild, the well-known musical critic, and Engineer Kilgore of the hall. It was with difficulty that the police could keep the sidewalk clear during the latter part of the evening. The crowd reached entirely across the street.

About 11 o'clock the fun began. Speculators and their men pressed close to the front and were next to the rope. Those behind kept pressing forward. Those in front tried to hold their ground. The pressure was too great for them, and they were repeatedly rushed over the "dead line," when the officers promptly grabbed them, clubbed them and hauled them back into the ranks again.

The struggle for position increased as the time drew near to 12. When the clock lacked but a quarter of the bided hour there was a grand rush. A half-dozen men were sent head foremost over the rope into the court. The police found them desperate, and there was a very spirited struggle, but order was finally restored.

Shortly after 12 o'clock, the sergeant announced that 30 men would be admitted by the left entrance. This entrance was a narrow passageway inside a row of stone forts. The crowd jammed and surged over that way. The police said "Now!" and opened a passageway for the 30. Every man in the crowd seemed to labor under the impression that he belonged to the chosen number, and, consequently, every man in the crowd made a rush for that narrow passageway.

First came James Sullivan. He didn't intend to run; he had understood that was against the rules, but the press behind sent him spinning along like a cork on the crest of an angry billow. He was in the lead half way up the court trying to keep the crowd back, when by him shot the flying figure of William Jones, a colored boy. Then the whole crowd started on the run. They reached the end of the court, and were piled up in the corner. There they struggled, fought, slugged, pounded and scratched.

Mr. Ellis, Mr. Comee, Mr. Weld and Mr. Kilgore were there. Mr. Comee had a policeman's billy, and Mr. Weld had a heavy cane.

"We shall have to do what we can to straighten things out here," said Mr. Weld.

Mr. Conley of the Adams House had eight messenger boys in line, Joe Cavanagh had several men and Mr. Hayfield had a gang.

When all had settled into their places there was a cry for chairs. It began to rain. Some had overcoats and put them on. Those who did not turned up their coat-collars, put their hands in their pockets, and stood the wet as best they could.

Boston Daily Traveller.

TUESDAY, OCTOBER 29, 1889.

Kneisel Quartet Concert—The Hegner Concert Sale—Notes.

The fifth season of Kneisel Quartet concerts was well begun last night in Chickering Hall. The quartet appeared with Mr. Hekking in place of Mr. Giese. The programme was: Volkmann Quartet in E minor, op. 35; Songs—"By the Danube," G. Presser; "The Almond Tree," Schumann; "Tuscan Song," Tyson Wolff (Mrs. Corinne Moore Lawson); Quintet, op. 88, Brahms. Both the instrumental numbers had been heard in previous concerts by this quartet, but their eminent worth is cause enough for their revival. The quintet is one of the least hard of all of Brahms's compositions for the chamber; who can hear the beautiful second movement with its alternating sorrow and gayety, and then deny Brahms the possession of musical feeling; Volkmann's quartet is a concise and technically well-made composition, melodious and interesting. The playing of both numbers was so refined and musically just, that criticism is stayed. Mr. Hekking is, perhaps, a degree over cautious with his tone, yet the ensemble of the quartet is only a trifle less study than formerly. It marks the possession of an artistic conscience when the first programme of a new season is so thoroughly well prepared as was that of last night. The large audience was unusually interested and appreciative, and it goes without saying was composed of the best musical element. Mrs. Lawson made a pleasant impression, but did not sing as freely, save in the bright song by Wolff, as is her wont. It was her first appearance in Boston. Hers is a thoroughly musical nature, and her lovely voice is in itself a prize. The pianoforte accompaniments were in the safe and helpful hands of Arthur Foote.

Boston Courier.

SUNDAY MORNING, OCTOBER 27, 1889.

THE SYMPHONY CONCERT.

Those who expected Strauss' waltzes and other frivolities from our new conductor, because of his catholicity of taste in music, are doomed to disappointment. The third programme brought chiefly Beethoven and Mendelssohn, and the next is to bring Weber and Volkman. That the public is quite satisfied with the arrangement is evident from the fact that even standing room is with difficulty attainable at either rehearsals or concerts. This was not to be wondered at at last night's concert, for Professor Baermann is so great a pianist, and so modest in the number of his public appearances, that there is not the slightest chance of his ever wearing out his welcome from the public; and when to such a great artist is added a most interesting conductor, and a perfect orchestra, the combination is worth travelling a long way to hear.

The fifth number of the programme was the Egmont overture, which reminded of the triumph of the "Coriolanus" overture, as given a couple of weeks ago. Inspired directly by Goethe, and by the love of liberty and universal brotherhood which was always a dominant idea with Beethoven, it becomes one of his most earnest works and has its root in the same enthusiasm which led to the "Heroic" symphony, and the immense Ninth symphony. The close union of thought and tone in this overture is remarkable, (it was the hearing of "Egmont" which first led Wagner to believe that poetry could be intensified by music) yet I should be loth to go to the lengths which some of the "intention finders" have attained with this short work. It is sufficient if we find reflected in it some of the misery and suspense of Holland and the Netherlands, some of the presentiment of Egmout's treacherous doom, and at the end, a triumph over tyranny, and these changes of emotions were splendidly brought out by Mr. Nikisch. At the beginnning the sombre chords were as impressive as possible, and the anxious pauses of suspense were given with a poetry of feeling that could not but reveal their true meaning to any student either of Goethe or Motley. The brisk finale, too, in which the piccolo is used as in no other work in the whole repertoire, giving by a few simple runs a fierce brilliancy to a movement whose tone color would be dull without it, was performed in admirable contrast; a fine reading of a most dramatic overture. Then came what the audience were evidently most interested in—Professor Baermann and the Emperor concerto. It fitted well to such a majestic preamble. Of all the piano works of Beethoven, it seems to me the most distinctly masculine, so much so, indeed, that I have never heard an entirely satisfactory performance of it even by the greatest female pianists, Essipoff, Mehlig, Aus der Ohe, Clara Schumann, all leave something to be desired in this work, while they completely conquer many others. Another feature besides the masculinity, in which this work stands above all others of its school, is the absolute poise attained between piano and orchestra. Chopin's two concertos are the most beautiful of piano pieces (with an accidental orchestra in the background); Beethoven's earlier concertos, if one excepts the fourth, do not wholly wed the orchestra to the solo instrument; but in this work the two elements fuse and become one. It therefore, takes more than a mere pianist to play the "Emperor" concerto—it takes a musician. It was in this matter that Professor Baermann pleased me most; every technical difficulty was artistically overcome, but no technical difficulty was brought to the auditor's notice; one thought of the ensemble, of the beauty of the ideas expressed, of the rich intertwining of the two parts, but never of the solo pianist, as such. The performer evidently understood every detail of the score, and had grasped the composer's full intention—abnegation of piano effects to the effect of the whole.

The shading was absolutely without fault, and the left hand scales at the end of the first movement were clear as crystal. The short adagio proved that Professor Baermann is becoming more and more expressive with each performance. There was a tenderness and beauty in this portion of the work which was worthy of all praise.

The finale was taken a trifle too rapidly at first (although entirely free from blur), but after the orchestra had repeated the theme a little slower, the unity was undisturbed, and the final scales, after the mysterious kettle drum strokes, were a whirlwind of triumph.

The performance of the Kamarinskaia, by Glinka, was a great revelation of the powers of the conductor. Heard here some years ago the work made at the best but a tame impression, but last night it was all aglow with life and vigor. I have heard the chief theme of this work sung under the leadership of a Russian conductor, and the interpretation was vividly like that of last night's concert. The brusque sforzando effects, the bold kettledrum strokes and the capricious changes, were all quite in line with the subject. It must be borne in mind that the Kamarinskaia is a Russian dance, executed wholly by male dancers, like the Halling of Norway, and it is not as dainty or refined in its touches as a minuet or a waltz. The *brusquerie*, with which Mr. Nikisch invested it, were all eminently proper in such a work, and reminded of Mr. Gericke's successes in the Hungarian dances of last season. The work brought the new clarinettist to the front more prominently than anything yet given, and his excellent intonation and shading deserve all praise.

The Italian symphony may never have the rank of the Scotch one, but it is as sunny in its first movement as the latter is sombre, and it is pleasing from first note to last. Most delightful of it all was the andante in which the violas presented the theme with a tenderness that had just the Mendelssohnian touch of refined melancholy.

In the trio of the scherzo the horns played most beautifully, and the trumpets, although not having so prominent a part, made the most of their phrases. One may well be proud of the *harmonie* of our orchestra, as well as of the strings. The last named instruments had their opportunity in the finale—and used it. Mr. Nikisch did not turn the saltarelle into a tarantelle as some conductors do, but showed a keen understanding of subtler differences of tempo, as well as of shading. Although the audience might have been more enthusiastic, particularly after the concerto, and the Kamarinskaia, yet scarcely any left before the last cadence had been reached, a fact worthy of record in a concert lasting until quarter of ten.

LOUIS C. ELSON.

Boston Post.

MONDAY MORNING, OCT. 28, 1889.

THIRD SYMPHONY CONCERT.

Mr. Nikisch presented the following programme on Saturday evening to an audience which completely filled Music Hall:

Overture to "Egmont".....Beethoven
Concerto for pianoforte, No. 5, E flat.....Beethoven
"Komarinskaja" fantasie for orchestra.....Glinka
Symphony in A (Italian).....Mendelssohn
Soloist, Mr. Carl Baermann.

The symphony has already been mentioned in this column with reference to its performance in Providence last Wednesday, and it need only be said now that the superior acoustic properties of Music Hall caused the interpretation to appear, if possible, to even greater advantage than in the rather noisy and over-resonant hall in Providence. The chief feature of Mr. Nikisch's reading is its extreme picturesqueness and, so to speak, its good humor. He is quite *en rapport* with the particularly gay mood in which Mendelssohn conceived this work, and he gives that side of the composition its full due. Of many beautiful details, that which probably appealed most immediately to the public at large was the beautiful horn passage in the third movement, which recurred several times and which was most exquisitely played by Mr. Reiter. The Russian composition is a singular work, and very difficult of comprehension to our musical ears. There is a terrible lack of sustained phrase, as the whole consists of a row of neat little musical thoughts and variations on the Russian folk-songs, which are placed side by side, but with little connection. It was, however, finely played by the orchestra, although it all too evidently puzzled the listeners.

Technically speaking, Mr. Baermann was at his best on Saturday. It is improbable that he has ever played with greater finish of detail, delicacy of touch and elegance of conception. His playing was as clear as crystal and the interpretation of the noble work was thoughtful, sympathetic and conscientious. But the *tempi* were too fast throughout, and this especially marred the general effect in the last movement. He was very enthusiastically received.

All three numbers were deeply interesting, and they were all magnificently played; but the artistic interest of the concert lay in the Beethoven overture. It would seem almost as if Mr. Nikisch were determined to try and move such as still lamentably fail to understand his Beethoven conceptions, and if, after his "Egmont" reading, they yet hold out against him, he might as well give up all hope of proselyting them. It was a reading which could hardly help stirring the unprejudiced listener to his very soul. It was like a panorama of all the tragic moments of Egmont's life. It must have been the way in which Beethoven conceived the work, it was so perfect. This seems a fitting occasion to say a few words about "classical" interpretations in general. Since the appearance of Mr. Nikisch before the public in Boston, and the manner in which he has surprised his audiences with regard to some of the older compositions, a great deal has been said in private, and also in the newspapers, about musical "traditions." It seems that many people feel that he has gone deliberately against the "traditions," and particularly in the case of Beethoven. The real truth is that there is no such thing as "tradition" in music. Not yet seven years ago, in an old palace on the great waterway of the City of the Ocean, the greatest master of the times died. His whole life had been a determined attempt to certify his position towards the public and more especially towards the conductors. And when Richard Wagner went to Venice to die, his mind was doubtless quite at rest on one point. He thought he had left his "traditions" fixed beyond possibility of change—"mortised and tenoned in granite." Not at all. Today, after only seven years, there are no Wagner traditions, and if this is so, where shall we find Beethoven traditions after sixty-two years? For every musician that Beethoven knew personally, Wagner probably knew fifty, and yet he is interpreted today in a thousand different ways. Even at Bayreuth, the Mecca of all his followers, we have seen last year, during Levy's illness, an interpretation of "Parsifal" by Mottl which was totally different from Levy's, and yet Frau Wagner herself was coaching him. The "classical" traditions, such as they are, do not come from Beethoven nor the other great masters. Far from it. They are from some conductor who was in those times, or later on, what Mr. Nikisch is in Boston today; that is to say, a musician to the tips of his fingers; a splendid, whole-souled, magnetic musician, who played the works in his own way, and the public in those days thought he was right, and followed him. Well, likely enough Mr. Nikisch may do the same thing here. Times may change, but the soul of the music will remain always, and if it has to be interpreted in a slightly different way for different countries and races, it is still Beethoven. Other objectors say that Mr. Nikisch offends against the "evident spirit of Beethoven." Will any man say what the "evident spirit" of any painter, musician or writer has been? The same thing always has been and always will be beautiful to different people in different ways. And this is certainly truer of music than of the plastic and imitative arts. The strongest hold that absolute music has over the public at large is precisely the fact that a hundred people may listen and it may mean a different thing and strike different responding chords in all of them, and yet all will be pleased. There is doubtless an "evident spirit" in music to each separate person, but not to any twenty, and certainly not to ten thousand. What call have we in this country of progress for this ridiculous ultra-conservatism? Is America the place to start a new Philistinism in music? In this generation, where the young musicians are growing up all around us, receptive and ready to learn, let us reach out both hands to Mr. Nikisch, who comes to us as a warm-hearted young teacher and a prophet—and let us not draw back because we have a metronome in one hand and a book of instructions by some "Stock capellmeister" in the other. Let us remember that the essence of music is its soul and not its mathematics; and it is better to touch one person's heart than to satisfy fifty people's conventionalities.

ARTHUR WELD.

BOSTON [illegible]

BOSTON, SUNDAY, OCTOBER 27, 1889.

[10]

THE SYMPHONIES.

THIRD CONCERT.

With each renewed experience with Mr. Nikisch as a conductor the more transparent do his methods of conducting become. He never obscures his intent and the anxious and fastidious auditor is constantly kept on the alert for some new and wholly unexampled interpretation of some well-known master-work.

Whether all this is as it should be is an open question. There are two classes of interpreters, the one objective and the other subjective; the former seldom reads between the lines while the latter almost invariably does so. The more orthodox the critic, the more pronounced will be his dislike for such methods as the subjective interpreter is wont to employ. It is in just this respect that Mr. Nikisch courageously places himself at either the advantage or disadvantage of the vast amount of criticism that he must inevitably encounter. His position is by no means a negative position. If he desires a retard, an accelerando, a rubato or any other symbol of musical expression that may not appear in the score, he makes it and announces his "new departure" with all the prominence of a genuine master.

In defense of his so doing it should be borne in mind that the most disloyal interpreters of classical music have often been the classical composers whenever they have appeared in public as performers. This is especially true of Beethoven, who, at the head of an orchestra, as tradition informs us, was widely at variance with his score, not only as regards his prescribed *tempi*, but in all other respects. The right of a conductor or interpreter to be at variance with the composer, is one that wholly depends upon the merit and breadth of his education as a musician.

Therefore, when Mr. Nikisch is at variance with the composer, his ability to maintain his position should correspond with his artistic merit. Of this much is known—by hearsay, 'tis true, but by such well-founded hearsay that the utmost reliance may be placed upon it. He is an educated composer, and an uncommonly good performer upon the violin and pianoforte. Let his peers, then, be the first to find all manner of fault with him, but it will remain for the general public, as jurors, to discriminate as to what is merely a fault-finder's opinion on the one hand, and what is absolute merit on the other.

The programme for last evening's concert was as follows:

Overture, "Egmont," Beethoven; concerto for pianoforte in E flat, Beethoven; "Komarinskaja," Glinka; symphony in A (Italian), Mendelssohn.

Few overtures make so exciting an impression as Beethoven's "Egmont," and a more remarkably compressed, brief, yet forceful and complete epitome of a tragic poem it would be difficult to name. All the music is as clear, full and strong as the very language of the tragedy itself. There is nothing patched up or uncertain in its plan; it is as free from all chaotic vagary as it is characteristic of the great master himself.

Mainly on account of the programme the entire concert was the most exhilarating of the season thus far, but the event of deepest interest was Carl Baermann's performance of the Emperor concerto. Perhaps the most just verdict that could be rendered of Mr. Baermann's conception would be that it was a remarkably clear and complete photograph of the work as it is written, and in an unusually strong light. Seldom, if ever has the heroic first movement moved upward and onward with such exciting and inspired momentum. Then followed that deep and poetic melody of infinite sweetness, singing itself out from the muted strings, and with an effect that is altogether heavenly. But here the masterly artist at the piano did not seem in full sympathy with the intent of the composer; and it was not until the unaccountable motive of the allegro had taken wings, that one found the photograph again at its clearest; yet the wonderfully rich orchestral parts,—rich in images, rich in ideas and rich in coloring, were not done anything like the justice that they have heretofore received. Of Mr. Baermann's playing in this last movement, it can only be said that it disarmed criticism. He rendered the work without notes, and at the conclusion of his performance one felt that the artist had not merely trusted to his marvellous memory, with flawless success, but to his sure, firm, and limpid technique, with a tone alike audible in the most delicate and subtle as well as in the strongest passages, but that he had been completely master not simply of the charming instrument on which he performed, but of himself. The little pieces by Glinka that the orchestra played, are scarcely worthy of serious mention.

From the orchestra there was not all the fine precision that has heretofore been noticeable, and especially is this true of the playing of the violins, while instead there was an abundance of the pungent quality. The former warmth and richness of the 'cellos was also missed. Mendelssohn's warmest and most rose-colored symphony, however, went to a charm, the ensemble being alive and vital at every point.

At the next concert the soloist will be Emil Fischer, the eminent basso.

Boston Daily Globe.

WEDNESDAY, SEPT. 18.

ANTICS OF THE WAITERS.

They Crowd and Jam for the Coveted First Place.

Police Hustled to One Side by the Throng of Ticket Seekers.

Wild Scene at Midnight in the Court Leading to Music Hall.

After the sale of the rehearsal tickets yesterday morning Music Hall court was kept cleared by the police until midnight, at which hour it had been announced the court would again be thrown open to the waiters. Two hours before midnight Winter street became crowded with waiters and Fox's martyrs.

Fox had engaged 80 men to stand for him, and other speculators had their gangs. Each was bound to be first in place. Hence ensued a scene.

A rope had been stretched across the entrance to the court. In front of it stood Sergt. Kimball, Sergt. Brickley and Patrolmen Powers, Norton, Brennan and Henessey. Inside the rope were merely the manager of the symphonies, Mr. Ellis, his assistant, Mr. Comee, Arthur Wild, the well-known musical critic, and Engineer Kilgore of the hall. It was with difficulty that the police could keep the sidewalk clear during the latter part of the evening. The crowd reached entirely across the street.

About 11 o'clock the fun began. Speculators and their men pressed close to the front and were next to the rope. Those behind kept pressing forward. Those in front tried to hold their ground. The pressure was too great for them, and they were repeatedly rushed over the "dead line," when the officers promptly grabbed them, clubbed them and hauled them back into the ranks again.

The struggle for position increased as the time drew near to 12. When the clock lacked but a quarter of the bided hour there was a grand rush. A half-dozen men were sent head foremost over the rope into the court. The police found them desperate, and there was a very spirited struggle, but order was finally restored.

Shortly after 12 o'clock, the sergeant announced that 30 men would be admitted by the left entrance. This entrance was a narrow passageway inside a row of stone forts. The crowd jammed and surged over that way. The police said "Now!" and opened a passageway for the 30. Every man in the crowd seemed to labor under the impression that he belonged to the chosen number, and, consequently, every man in the crowd made a rush for that narrow passageway.

First came James Sullivan. He didn't intend to run; he had understood that was against the rules, but the press behind sent him spinning along like a cork on the crest of an angry billow. He was in the lead half way up the court trying to keep the crowd back, when by him shot the flying figure of William Jones, a colored boy. Then the whole crowd started on the run. They reached the end of the court, and were piled up in the corner. There they struggled, fought, slugged, pounded and scratched.

Mr. Ellis, Mr. Comee, Mr. Weld and Mr. Kilgore were there. Mr. Comee had a policeman's billy, and Mr. Weld had a heavy cane.

"We shall have to do what we can to straighten things out here," said Mr. Weld.

Mr. Conley of the Adams House had eight messenger boys in line, Joe Cavanagh had several men and Mr. Hayfield had a gang.

When all had settled into their places there was a cry for chairs. It began to rain. Some had overcoats and put them on. Those who did not turned up their coat-collars, put their hands in their pockets, and stood the wet as best they could.

Boston Daily Traveller.

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The fifth number of the programme was the Egmont overture, which reminded of the triumph of the "Coriolanus" overture, as given a couple of weeks ago. Inspired directly by Goethe, and by the love of liberty and universal brotherhood which was always a dominant idea with Beethoven, it becomes one of his most earnest works and has its root in the same enthusiasm which led to the "Heroic" symphony, and the immense Ninth symphony. The close union of thought and tone in this overture is remarkable, (it was the hearing of "Egmont" which first led Wagner to believe that poetry could be intensified by music) yet I should be loth to go to the lengths which some of the "intention finders" have attained with this short work. It is sufficient if we find reflected in it some of the misery and suspense of Holland and the Netherlands, some of the presentiment of Egmont's treacherous doom, and at the end, a triumph over tyranny, and these changes of emotions were splendidly brought out by Mr. Nikisch. At the beginning the sombre chords were as impressive as possible, and the anxious pauses of suspense were given with a poetry of feeling that could not but reveal their true meaning to any student either of Goethe or Motley. The brisk finale, too, in which the piccolo is used as in no other work in the whole repertoire, giving by a few simple runs a fierce brilliancy to a movement whose tone color would be dull without it, was performed in admirable contrast; a fine reading of a most dramatic overture. Then came what the audience were evidently most interested in—Professor Baermann and the Emperor concerto. It fitted well to such a majestic preamble. Of all the piano works of Beethoven, it seems to me the most distinctly masculine, so much so, indeed, that I have never heard an entirely satisfactory performance of it even by the greatest female pianists, Essipoff, Mehlig, Aus der Ohe, Clara Schumann, all leave something to be desired in this work, while they completely conquer many others. Another feature besides the masculinity, in which this work stands above all others of its school, is the absolute poise attained between piano and orchestra. Chopin's two concertos are the most beautiful of piano pieces (with an accidental orchestra in the background); Beethoven's earlier concertos, if one excepts the fourth, do not wholly wed the orchestra to the solo instrument; but in this work the two elements fuse and become one. It therefore, takes more than a mere pianist to play the "Emperor" concerto—it takes a musician. It was in this matter that Professor Baermann pleased me most; every technical difficulty was artistically overcome, but no technical difficulty was brought to the auditor's notice; one thought of the ensemble, of the beauty of the ideas expressed, of the rich intertwining of the two parts, but never of the solo pianist, as such. The performer evidently understood every detail of the score, and had grasped the composer's full intention—abnegation of piano effects to the effect of the whole.

The shading was absolutely without fault, and the left hand scales at the end of the first movement were clear as crystal. The short adagio proved that Professor Baermann is becoming more and more expressive with each performance. There was a tenderness and beauty in this portion of the work which was worthy of all praise.

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In the trio of the scherzo the horns played most beautifully, and the trumpets, although not having so prominent a part, made the most of their phrases. One may well be proud of the *harmonie* of our orchestra, as well as of the strings. The last named instruments had their opportunity in the finale—and used it. Mr. Nikisch did not turn the saltarelle into a tarantelle as some conductors do, but showed a keen understanding of subtler differences of tempo, as well as of shading. Although the audience might have been more enthusiastic, particularly after the concerto, and the Kamarinskaia, yet scarcely any left before the last cadence had been reached, a fact worthy of record in a concert lasting until quarter of ten.

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The symphony has already been mentioned in this column with reference to its performance in Providence last Wednesday, and it need only be said now that the superior acoustic properties of Music Hall caused the interpretation to appear, if possible, to even greater advantage than in the rather noisy and over-resonant hall in Providence. The chief feature of Mr. Nikisch's reading is its extreme picturesqueness and, so to speak, its good humor. He is quite *en rapport* with the particularly gay mood in which Mendelssohn conceived this work, and he gives that side of the composition its full due. Of many beautiful details, that which probably appealed most immediately to the public at large was the beautiful horn passage in the third movement, which recurred several times and which was most exquisitely played by Mr. Reiter. The Russian composition is a singular work, and very difficult of comprehension to our musical ears. There is a terrible lack of sustained phrase, as the whole consists of a row of neat little musical thoughts and variations on the Russian folk-songs, which are placed side by side, but with little connection. It was, however, finely played by the orchestra, although it all too evidently puzzled the listeners.

Technically speaking, Mr. Baermann was at his best on Saturday. It is improbable that he has ever played with greater finish of detail, delicacy of touch and elegance of conception. His playing was as clear as crystal and the interpretation of the noble work was thoughtful, sympathetic and conscientious. But the *tempi* were too fast throughout, and this especially marred the general effect in the last movement. He was very enthusiastically received.

All three numbers were deeply interesting, and they were all magnificently played; but the artistic interest of the concert lay in the Beethoven overture. It would seem almost as if Mr. Nikisch were determined to try and move such as still lamentably fail to understand his Beethoven conceptions, and if, after his "Egmont" reading, they yet hold out against him, he might as well give up all hope of proselyting them. It was a reading which could hardly help stirring the unprejudiced listener to his very soul. It was like a panorama of all the tragic moments of Egmont's life. It must have been the way in which Beethoven conceived the work, it was so perfect. This seems a fitting occasion to say a few words about "classical" interpretations in general. Since the appearance of Mr. Nikisch before the public in Boston, and the manner in which he has surprised his audiences with regard to some of the older compositions, a great deal has been said in private, and also in the newspapers, about musical "traditions." It seems that many people feel that he has gone deliberately against the "traditions," and particularly in the case of Beethoven. The real truth is that there is no such thing as "tradition" in music. Not yet seven years ago, in an old palace on the great waterway of the City of the Ocean, the greatest master of the times died. His whole life had been a determined attempt to certify his position towards the public and more especially towards the conductors. And when Richard Wagner went to Venice to die, his mind was doubtless quite at rest on one point. He thought he had left his "traditions" fixed beyond possibility of change—"mortised and tenoned in granite." Not at all. Today, after only seven years, there are no Wagner traditions, and if this is so, where shall we find Beethoven traditions after sixty-two years? For every musician that Beethoven knew personally, Wagner probably knew fifty, and yet he is interpreted today in a thousand different ways. Even at Bayreuth, the Mecca of all his followers, we have seen last year, during Levy's illness, an interpretation of "Parsifal" by Mottl which was totally different from Levy's, and yet Frau Wagner herself was coaching him. The "classical" traditions, such as they are, do not come from Beethoven nor the other great masters. Far from it. They are from some conductor who was in those times, or later on, what Mr. Nikisch is in Boston today; that is to say, a musician to the tips of his fingers; a splendid, whole-souled, magnetic musician, who played the works in his own way, and the public in those days thought he was right, and followed him. Well, likely enough Mr. Nikisch may do the same thing here. Times may change, but the soul of the music will remain always, and if it has to be interpreted in a slightly different way for different countries and races, it is still Beethoven. Other objectors say that Mr. Nikisch offends against the "evident spirit of Beethoven." Will any man say what the "evident spirit" of any painter, musician or writer has been? The same thing always has been and always will be beautiful to different people in different ways. And this is certainly truer of music than of the plastic and imitative arts. The strongest hold that absolute music has over the public at large is precisely the fact that a hundred people may listen and it may mean a different thing and strike different responding chords in all of them, and yet all will be pleased. There is doubtless an "evident spirit" in music to each separate person, but not to any twenty, and certainly not to ten thousand. What call have we in this country of progress for this ridiculous ultra-conservatism? Is America the place to start a new Philistinism in music? In this generation, where the young musicians are growing up all around us, receptive and ready to learn, let us reach out both hands to Mr. Nikisch, who comes to us as a warm-hearted young teacher and a prophet—and let us not draw back because we have a metronome in one hand and a book of instructions by some "Stock capellmeister" in the other. Let us remember that the essence of music is its soul and not its mathematics; and it is better to touch one person's heart than to satisfy fifty people's conventionalities.

ARTHUR WELD.

BOSTON TIMES, SU[illegible]

BOSTON, SUNDAY, OCTOBER 27, 1889.

[10]

THE SYMPHONIES.

THIRD CONCERT.

With each renewed experience with Mr. Nikisch as a conductor the more transparent do his methods of conducting become. He never obscures his intent and the anxious and fastidious auditor is constantly kept on the alert for some new and wholly unexampled interpretation of some well-known master-work.

Whether all this is as it should be is an open question. There are two classes of interpreters, the one objective and the other subjective; the former seldom reads between the lines while the latter almost invariably does so. The more orthodox the critic, the more pronounced will be his dislike for such methods as the subjective interpreter is wont to employ. It is in just this respect that Mr. Nikisch courageously places himself at either the advantage or disadvantage of the vast amount of criticism that he must inevitably encounter. His position is by no means a negative position. If he desires a retard, an accelerando, a rubato or any other symbol of musical expression that may not appear in the score, he makes it and announces his "new departure" with all the prominence of a genuine master.

In defense of his so doing it should be borne in mind that the most disloyal interpreters of classical music have often been the classical composers whenever they have appeared in public as performers. This is especially true of Beethoven, who, at the head of an orchestra, as tradition informs us, was widely at variance with his score, not only as regards his prescribed *tempi*, but in all other respects. The right of a conductor or interpreter to be at variance with the composer, is one that wholly depends upon the merit and breadth of his education as a musician.

Therefore, when Mr. Nikisch is at variance with the composer, his ability to maintain his position should correspond with his artistic merit. Of this much is known—by hearsay, 'tis true, but by such well-founded hearsay that the utmost reliance may be placed upon it. He is an educated composer, and an uncommonly good performer upon the violin and pianoforte. Let his peers, then, be the first to find all manner of fault with him, but it will remain for the general public, as jurors, to discriminate as to what is merely a fault-finder's opinion on the one hand, and what is absolute merit on the other.

The programme for last evening's concert was as follows:

Overture, "Egmont," Beethoven; concerto for pianoforte in E flat, Beethoven; "Komarinskaja," Glinka; symphony in A (Italian), Mendelssohn.

Few overtures make so exciting an impression as Beethoven's "Egmont," and a more remarkably compressed, brief, yet forceful and complete epitome of a tragic poem it would be difficult to name. All the music is as clear, full and strong as the very language of the tragedy itself. There is nothing patched up or uncertain in its plan; it is as free from all chaotic vagary as it is characteristic of the great master himself.

Mainly on account of the programme the entire concert was the most exhilarating of the season thus far, but the event of deepest interest was Carl Baermann's performance of the Emperor concerto. Perhaps the most just verdict that could be rendered of Mr. Baermann's conception would be that it was a remarkably clear and complete photograph of the work as it is written, and in an unusually strong light. Seldom, if ever has the heroic first movement moved upward and onward with such exciting and inspired momentum. Then followed that deep and poetic melody of infinite sweetness, singing itself out from the muted strings, and with an effect that is altogether heavenly. But here the masterly artist at the piano did not seem in full sympathy with the intent of the composer; and it was not until the unaccountable motive of the allegro had taken wings, that one found the photograph again at its clearest; yet the wonderfully rich orchestral parts,—rich in images, rich in ideas and rich in coloring, were not done anything like the justice that they have heretofore received. Of Mr. Baermann's playing in this last movement, it can only be said that it disarmed criticism. He rendered the work without notes, and at the conclusion of his performance one felt that the artist had not merely trusted to his marvellous memory, with flawless success, but to his sure, firm, and limpid technique, with a tone alike audible in the most delicate and subtle as well as in the strongest passages, but that he had been completely master not simply of the charming instrument on which he performed, but of himself. The little pieces by Glinka that the orchestra played, are scarcely worthy of serious mention.

From the orchestra there was not all the fine precision that has heretofore been noticeable, and especially is this true of the playing of the violins, while instead there was an abundance of the pungent quality. The former warmth and richness of the 'cellos was also missed. Mendelssohn's warmest and most rose-colored symphony, however, went to a charm, the ensemble being alive and vital at every point.

At the next concert the soloist will be Emil Fischer, the eminent basso.

Boston Daily Globe.
WEDNESDAY, SEPT. 18.

ANTICS OF THE WAITERS.

They Crowd and Jam for the Coveted First Place.

Police Hustled to One Side by the Throng of Ticket Seekers.

Wild Scene at Midnight in the Court Leading to Music Hall.

After the sale of the rehearsal tickets yesterday morning Music Hall court was kept cleared by the police until midnight, at which hour it had been announced the court would again be thrown open to the waiters. Two hours before midnight Winter street became crowded with waiters and Fox's martyrs.

Fox had engaged 80 men to stand for him, and other speculators had their gangs. Each was bound to be first in place. Hence ensued a scene.

A rope had been stretched across the entrance to the court. In front of it stood Sergt. Kimball, Sergt. Brickley and Patrolmen Powers, Norton, Brennan and Henessey. Inside the rope were merely the manager of the symphonies, Mr. Ellis, his assistant, Mr. Comee, Arthur Wild, the well-known musical critic, and Engineer Kilgore of the hall. It was with difficulty that the police could keep the sidewalk clear during the latter part of the evening. The crowd reached entirely across the street.

About 11 o'clock the fun began. Speculators and their men pressed close to the front and were next to the rope. Those behind kept pressing forward. Those in front tried to hold their ground. The pressure was too great for them, and they were repeatedly rushed over the "dead line," when the officers promptly grabbed them, clubbed them and hauled them back into the ranks again.

The struggle for position increased as the time drew near to 12. When the clock lacked but a quarter of the bided hour there was a grand rush. A half-dozen men were sent head foremost over the rope into the court. The police found them desperate, and there was a very spirited struggle, but order was finally restored.

Shortly after 12 o'clock, the sergeant announced that 30 men would be admitted by the left entrance. This entrance was a narrow passageway inside a row of stone forts. The crowd jammed and surged over that way. The police said "Now!" and opened a passageway for the 30. Every man in the crowd seemed to labor under the impression that he belonged to the chosen number, and, consequently, every man in the crowd made a rush for that narrow passageway.

First came James Sullivan. He didn't intend to run; he had understood that was against the rules, but the press behind sent him spinning along like a cork on the crest of an angry billow. He was in the lead half way up the court trying to keep the crowd back, when by him shot the flying figure of William Jones, a colored boy. Then the whole crowd started on the run. They reached the end of the court, and were piled up in the corner. There they struggled, fought, slugged, pounded and scratched.

Mr. Ellis, Mr. Comee, Mr. Weld and Mr. Kilgore were there. Mr. Comee had a policeman's billy, and Mr. Weld had a heavy cane.

"We shall have to do what we can to straighten things out here," said Mr. Weld.

Mr. Conley of the Adams House had eight messenger boys in line, Joe Cavanagh had several men and Mr. Hayfield had a gang.

When all had settled into their places there was a cry for chairs. It began to rain. Some had overcoats and put them on. Those who did not turned up their coat-collars, put their hands in their pockets, and stood the wet as best they could.

Boston Daily Traveller.
TUESDAY, OCTOBER 29, 1889.

Kneisel Quartet Concert—The Hegner Concert Sale—Notes.

The fifth season of Kneisel Quartet concerts was well begun last night in Chickering Hall. The quartet appeared with Mr. Hekking in place of Mr. Giese. The programme was: Volkmann Quartet in E minor, op. 35; Songs—"By the Danube," G. Presser; "The Almond Tree," Schumann; "Tuscan Song," Tyson Wolff (Mrs. Corinne Moore Lawson); Quintet, op. 88, Brahms. Both the instrumental numbers had been heard in previous concerts by this quartet, but their eminent worth is cause enough for their revival. The quintet is one of the least hard of all of Brahms's compositions for the chamber; who can hear the beautiful second movement with its alternating sorrow and gayety, and then deny Brahms the possession of musical feeling; Volkmann's quartet is a concise and technically well-made composition, melodious and interesting. The playing of both numbers was so refined and musically just, that criticism is stayed. Mr. Hekking is, perhaps, a degree over cautious with his tone, yet the ensemble of the quartet is only a trifle less study than formerly. It marks the possession of an artistic conscience when the first programme of a new season is so thoroughly well prepared as was that of last night. The large audience was unusually interested and appreciative, and it goes without saying was composed of the best musical element. Mrs. Lawson made a pleasant impression, but did not sing as freely, save in the bright song by Wolff, as is her wont. It was her first appearance in Boston. Hers is a thoroughly musical nature, and her lovely voice is in itself a prize. The pianoforte accompaniments were in the safe and helpful hands of Arthur Foote.

Boston Courier.
SUNDAY MORNING, OCTOBER 27, 1889.

THE SYMPHONY CONCERT.

Those who expected Strauss' waltzes and other frivolities from our new conductor, because of his catholicity of taste in music, are doomed to disappointment. The third programme brought chiefly Beethoven and Mendelssohn, and the next is to bring Weber and Volkman. That the public is quite satisfied with the arrangement is evident from the fact that even standing room is with difficulty attainable at either rehearsals or concerts. This was not to be wondered at at last night's concert, for Professor Baermann is so great a pianist, and so modest in the number of his public appearances, that there is not the slightest chance of his ever wearing out his welcome from the public; and when to such a great artist is added a most interesting conductor, and a perfect orchestra, the combination is worth travelling a long way to hear.

The fifth number of the programme was the Egmont overture, which reminded of the triumph of the "Coriolanus" overture, as given a couple of weeks ago. Inspired directly by Goethe, and by the love of liberty and universal brotherhood which was always a dominant idea with Beethoven, it becomes one of his most earnest works and has its root in the same enthusiasm which led to the "Heroic" symphony, and the immense Ninth symphony. The close union of thought and tone in this overture is remarkable, (it was the hearing of "Egmont" which first led Wagner to believe that poetry could be intensified by music) yet I should be loth to go to the lengths which some of the "intention finders" have attained with this short work. It is sufficient if we find reflected in it some of the misery and suspense of Holland and the Netherlands, some of the presentiment of Egmont's treacherous doom, and at the end, a triumph over tyranny, and these changes of emotions were splendidly brought out by Mr. Nikisch. At the beginnning the sombre chords were as impressive as possible, and the anxious pauses of suspense were given with a poetry of feeling that could not but reveal their true meaning to any student either of Goethe or Motley. The brisk finale, too, in which the piccolo is used as in no other work in the whole repertoire, giving by a few simple runs a fierce brilliancy to a movement whose tone color would be dull without it, was performed in admirable contrast; a fine reading of a most dramatic overture. Then came what the audience were evidently most interested in—Professor Baermann and the Emperor concerto. It fitted well to such a majestic preamble. Of all the piano works of Beethoven, it seems to me the most distinctly masculine, so much so, indeed, that I have never heard an entirely satisfactory performance of it even by the greatest female pianists, Essipoff, Mehlig, Aus der Ohe, Clara Schumann, all leave something to be desired in this work, while they completely conquer many others. Another feature besides the masculinity, in which this work stands above all others of its school, is the absolute poise attained between piano and orchestra. Chopin's two concertos are the most beautiful of piano pieces (with an accidental orchestra in the background); Beethoven's earlier concertos, if one excepts the fourth, do not wholly wed the orchestra to the solo instrument; but in this work the two elements fuse and become one. It therefore, takes more than a mere pianist to play the "Emperor" concerto—it takes a musician. It was in this matter that Professor Baermann pleased me most; every technical difficulty was artistically overcome, but no technical difficulty was brought to the auditor's notice; one thought of the ensemble, of the beauty of the ideas expressed, of the rich intertwining of the two parts, but never of the solo pianist, as such. The performer evidently understood every detail of the score, and had grasped the composer's full intention—abnegation of piano effects to the effect of the whole.

The shading was absolutely without fault, and the left hand scales at the end of the first movement were clear as crystal. The short adagio proved that Professor Baermann is becoming more and more expressive with each performance. There was a tenderness and beauty in this portion of the work which was worthy of all praise.

The finale was taken a trifle too rapidly at first (although entirely free from blur), but after the orchestra had repeated the theme a little slower, the unity was undisturbed, and the final scales, after the mysterious kettle drum strokes, were a whirlwind of triumph.

The performance of the Kamarinskaia, by Glinka, was a great revelation of the powers of the conductor. Heard here some years ago the work made at the best but a tame impression, but last night it was all aglow with life and vigor. I have heard the chief theme of this work sung under the leadership of a Russian conductor, and the interpretation was vividly like that of last night's concert. The brusque sforzando effects, the bold kettledrum strokes and the capricious changes, were all quite in line with the subject. It must be borne in mind that the Kamarinskaia is a Russian dance, executed wholly by male dancers, like the Halling of Norway, and it is not as dainty or refined in its touches as a minuet or a waltz. The *brusquerie*, with which Mr. Nikisch invested it, were all eminently proper in such a work, and reminded of Mr. Gericke's successes in the Hungarian dances of last season. The work brought the new clarinettist to the front more prominently than anything yet given, and his excellent intonation and shading deserve all praise.

The Italian symphony may never have the rank of the Scotch one, but it is as sunny in its first movement as the latter is sombre, and it is pleasing from first note to last. Most delightful of it all was the andante in which the violas presented the theme with a tenderness that had just the Mendelssohnian touch of refined melancholy.

In the trio of the scherzo the horns played most beautifully, and the trumpets, although not having so prominent a part, made the most of their phrases. One may well be proud of the *harmonie* of our orchestra, as well as of the strings. The last named instruments had their opportunity in the finale—and used it. Mr. Nikisch did not turn the saltarelle into a tarantelle as some conductors do, but showed a keen understanding of subtler differences of tempo, as well as of shading. Although the audience might have been more enthusiastic, particularly after the concerto, and the Kamarinskaia, yet scarcely any left before the last cadence had been reached, a fact worthy of record in a concert lasting until quarter of ten.

LOUIS C. ELSON.

Boston Post.
MONDAY MORNING, OCT. 28, 1889.

THIRD SYMPHONY CONCERT.

Mr. Nikisch presented the following programme on Saturday evening to an audience which completely filled Music Hall:

Overture to "Egmont".....Beethoven
Concerto for pianoforte, No. 5, E flat.....Beethoven
"Komarinskaja" fantasie for orchestra.....Glinka
Symphony in A (Italian).....Mendelssohn
Soloist, Mr. Carl Baermann.

The symphony has already been mentioned in this column with reference to its performance in Providence last Wednesday, and it need only be said now that the superior acoustic properties of Music Hall caused the interpretation to appear, if possible, to even greater advantage than in the rather noisy and over-resonant hall in Providence. The chief feature of Mr. Nikisch's reading is its extreme picturesqueness and, so to speak, its good humor. He is quite *en rapport* with the particularly gay mood in which Mendelssohn conceived this work, and he gives that side of the composition its full due. Of many beautiful details, that which probably appealed most immediately to the public at large was the beautiful horn passage in the third movement, which recurred several times and which was most exquisitely played by Mr. Reiter. The Russian composition is a singular work, and very difficult of comprehension to our musical ears. There is a terrible lack of sustained phrase, as the whole consists of a row of neat little musical thoughts and variations on the Russian folk-songs, which are placed side by side, but with little connection. It was, however, finely played by the orchestra, although it all too evidently puzzled the listeners.

Technically speaking, Mr. Baermann was at his best on Saturday. It is improbable that he has ever played with greater finish of detail, delicacy of touch and elegance of conception. His playing was as clear as crystal and the interpretation of the noble work was thoughtful, sympathetic and conscientious. But the *tempi* were too fast throughout, and this especially marred the general effect in the last movement. He was very enthusiastically received.

All three numbers were deeply interesting, and they were all magnificently played; but the artistic interest of the concert lay in the Beethoven overture. It would seem almost as if Mr. Nikisch were determined to try and move such as still lamentably fail to understand his Beethoven conceptions, and if, after his "Egmont" reading, they yet hold out against him, he might as well give up all hope of proselyting them. It was a reading which could hardly help stirring the unprejudiced listener to his very soul. It was like a panorama of all the tragic moments of Egmont's life. It must have been the way in which Beethoven conceived the work, it was so perfect. This seems a fitting occasion to say a few words about "classical" interpretations in general. Since the appearance of Mr. Nikisch before the public in Boston, and the manner in which he has surprised his audiences with regard to some of the older compositions, a great deal has been said in private, and also in the newspapers, about musical "traditions." It seems that many people feel that he has gone deliberately against the "traditions," and particularly in the case of Beethoven. The real truth is that there is no such thing as "tradition" in music. Not yet seven years ago, in an old palace on the great waterway of the City of the Ocean, the greatest master of the times died. His whole life had been a determined attempt to certify his position towards the public and more especially towards the conductors. And when Richard Wagner went to Venice to die, his mind was doubtless quite at rest on one point. He thought he had left his "traditions" fixed beyond possibility of change—"mortised and tenoned in granite." Not at all. Today, after only seven years, there are no Wagner traditions, and if this is so, where shall we find Beethoven traditions after sixty-two years? For every musician that Beethoven knew personally, Wagner probably knew fifty, and yet he is interpreted today in a thousand different ways. Even at Bayreuth, the Mecca of all his followers, we have seen last year, during Levy's illness, an interpretation of "Parsifal" by Mottl which was totally different from Levy's, and yet Frau Wagner herself was coaching him. The "classical" traditions, such as they are, do not come from Beethoven nor the other great masters. Far from it. They are from some conductor who was in those times, or later on, what Mr. Nikisch is in Boston today; that is to say, a musician to the tips of his fingers; a splendid, whole-souled, magnetic musician, who played the works in his own way, and the public in those days thought he was right, and followed him. Well, likely enough Mr. Nikisch may do the same thing here. Times may change, but the soul of the music will remain always, and if it has to be interpreted in a slightly different way for different countries and races, it is still Beethoven. Other objectors say that Mr. Nikisch offends against the "evident spirit of Beethoven." Will any man say what the "evident spirit" of any painter, musician or writer has been? The same thing always has been and always will be beautiful to different people in different ways. And this is certainly truer of music than of the plastic and imitative arts. The strongest hold that absolute music has over the public at large is precisely the fact that a hundred people may listen and it may mean a different thing and strike different responding chords in all of them, and yet all will be pleased. There is doubtless an "evident spirit" in music to each separate person, but not to any twenty, and certainly not to ten thousand. What call have we in this country of progress for this ridiculous ultra-conservatism? Is America the place to start a new Philistinism in music? In this generation, where the young musicians are growing up all around us, receptive and ready to learn, let us reach out both hands to Mr. Nikisch, who comes to us as a warm-hearted young teacher and a prophet—and let us not draw back because we have a metronome in one hand and a book of instructions by some "Stock capellmeister" in the other. Let us remember that the essence of music is its soul and not its mathematics; and it is better to touch one person's heart than to satisfy fifty people's conventionalities.

ARTHUR WELD.

BOSTON TIMES, SUNDAY.
BOSTON, SUNDAY, OCTOBER 27, 1889.

[10]

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At the next concert the soloist will be Emil Fischer, the eminent basso.

... OCTOBER 27, 1889.

Mr. Nikisch's Third Offering ... the Symphony Course.

... though Mr. Nikisch, in his programme ... still places the symphony last—an arrangement which was justly criticised when the orchestra was in another conductor's hands—he has such a happy knack of arrangement that not only is adverse criticism nugatory, but one is compelled to acknowledge that valuable effects are gained by this order of procedure. The person who does not enjoy the programmes that Mr. Nikisch has presented is surely no musician. As regards his judgment, one thing is certain—if any error is to be set down against him it is in his leaning towards popularity; the charge of heaviness cannot be laid to his door.

Great expectations were raised, and very properly so, by the admirable programme announced for the third concert. It was unfortunate that circumstances compelled a vital alteration in Mr. Nikisch's plans. The change from Schubert's unfinished symphony to a fantasia by Glinka was very great. No doubt the odd, bizarre and characteristic music of the Russian composer was interesting enough—perhaps even able—but as a substitute for that most inspirational and beautiful of Franz Schubert's orchestral works it produced, naturally enough, a feeling of disappointment among the many who have come to know that singular production.

The soloist yesterday was the ever-welcome Carl Baermann. We have come to know him so well—to love him, almost—here in Boston that it seems superfluous to pass commendation on his masterly and finished playing, especially so when he interprets a Beethoven concerto, which he always gives in that broad poetic, sympathetic way which distinguishes the thorough musician from the routine technician. One would think there must be close affiliation and sympathy between such a conductor as Nikisch and such a pianoforte virtuoso as Baermann. Their ideas of musical interpretation seem to run so exactly in the same line. The grand Beethoven concerto was played yesterday with the utmost finish as to details, and the utmost nobility as to the ensemble.

Certainly the special event of the concert so far as the purely orchestral portion of the programme is concerned was the performance of the famous "Italian" symphony of Mendelssohn. It is all very well for critics who are fond of applying mathematics and the yardstick to the interpretation of music to carp at the "liberties" (?) which Mr. Nikisch takes with the works of this eminent classicist. But what thorough musician, free from traditional prejudice, can listen to either of the two great works of this composer with which Nikisch has thus far favored us without being delighted and charmed by the freedom and grace of the performance.

No fault could be found with the rapidity with which the tempo of the vivace movement was taken. Yet, notwithstanding the pace at which it was played, there was observable the finest shading—the utmost delicacy of touch. The performance was better, as a whole, than anything the orchestra has done this season. The usual enormous audience was in attendance, and there is no question but the organization has caught high popular favor. Indeed every concert makes newly evident the absurdity of the insinuation that has been made that the patrons of these concerts merely attend because it is "the fashion." The personnel of the audiences, the breathless attention with which the vast majority follow the interpretation of the orchestra, present unimpeachable evidence that Mr. Nikisch, like Mr. Gericke, has most interested, sympathetic and interested hearers.

The programme this week is of especial interest, as introducing two new works by "home talent," and as giving opportunity for a singer of deserved repute. This is the order:

Overture, Euryanthe............................Weber
Lysiart's air from Euryanthe..................Weber
Two episodes for orchestra (MS.).......Arthur Bird
a. Oriental scene..................................
b. Intermezzo......................................
First time in Boston.
Songs, with pianoforte.............................
Symphony in B flat.........................Volkman
Soloist, Emil Fischer.

BOSTON HERALD.

... DAY, OCTOBER 29, 1889.

THE KNEISEL QUARTET.

The first of the season's series of chamber music concerts by the Kneisel quartet was given at Chickering Hall last evening with the assistance of Mrs. Corinne Moore Lawson, soprano, as soloist. The evening's selections were as follows: Quartet in E minor, op. 35, Volkmann; songs with piano—a, "By the Danube," Presser; b, "The Almond Tree," Schumann; c, "Tuscan Song," Wolff—Mrs. Lawson; quintet in F, op. 88, Brahms. The permanent popularity of the concerts given under Mr. Kneisel's direction was again shown by the attendance an of audience limited in numbers only by the capacity of the hall, the subscription list for the season well nigh exhausting the supply of tickets. ...ently, it may be said that the playing of the quartet has suffered in no essential by the substitution of Mr. Hekking for Mr. Giese. Mr. Hekking is an admirable chamber player, and, while his presence will not tend to make the ensemble of the quartet more verile, it will be a strong factor in keeping it refined. The Volkmann quartet is well written, has abundant humor, and is, withal, melodic and interesting. Brahms, in the quartet, is more ... and satisfies the heart more than in much of his chamber music. The reading of both works was an expression of the highest executive ability joined ... musical feeling. The playing of the Kneisel quartet was never more polished, ... or sympathetic. More noticeable this season than ever is the rich quality of ... viola. The audience was especially ... and responsive. Mrs. Lawson sung ... first time in Boston on this occasion. ... songs by Presser and Wolff, both of the ... German school, are not known here; ... "Tuscan Song" is bright and has a good ... and Mrs Lawson made her ... in it. Schumann's "The Almond ... was sweetly sung. The singer, whose ... work at the Worcester festival is ... was not entirely at her ease ... though nothing could hide her ... spirit, nor mar the intelligence ... work. The songs were enjoyed by the ... who recalled the singer. The ... accompaniments were sympathetically played by Arthur Foote.

CHICKERING HALL.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEĆENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mrs. CORINNE MOORE—LAWSON, Soprano.

I. CONCERT.

MONDAY, OCTOBER 28TH, AT 8 P. M.

PROGRAMME.

VOLKMANN.	QUARTET, in E minor, op. 35, No. 4. Allegro comodo. Scherzo (Presto.) Andantino. Finale; Allegretto vivace.
	SONGS.
GUSTAV PRESSER.	"BY THE DANUBE."
SCHUMANN.	"THE ALMOND TREE."
TYSON WOLFF.	"TUSCAN SONG."
BRAHMS.	QUINTET, in F, op. 88. Allegro non troppo ma con brio Grave ed appassionata. Allegro energico (first time.) Second Viola, MR. MAX ZACH.

SECOND CONCERT, Monday, December 2d, at 8 P. M.

Boston Daily Globe.

TUESDAY, OCTOBER 29.

KNEISEL CONCERT.

The Famous Quartet Begin Another Season at Chickering Hall.

The Kneisel quartet, Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola; Anton Hekking, violoncello, with the assistance of Mrs. Corinne Moore-Lawson, soprano, opened its fifth season in Chickering Hall last night. A large audience extended a warm welcome.

Following was the programme:

Quartet in E minor, op. 35, No. 4..........Volkman
Allegro comodo, scherzo (presto), andantino, finale allegretto vivace.

SONGS.

By the Danube.......................Gustav Presser
The Almond Tree..........................Schumann
Tuscan Song............................Tyson Wolff
Quintet in F, op 88.........................Brahms
Allegro non troppo ma con brio, grave ed appassionata, allegro energico (first time).
Second viola, Mr. Max Zach.

Volkmann was a very prolific writer, but among all his compositions none can be picked out that are more enjoyable than the quartet in E minor. The courage of the various movements, particularly of the finale, united with a fund of power to make the rendition very pleasing.

Mrs. Lawson's assistance was thoroughly welcome and was warmly received.

It was the quintet, however, that gave the greatest gratification. Attention and sympathy were both demanded during its entire production.

Two of the three movements of the quintet are combined in the second movement, than which a more compound arrangement seldom occurs. The music is teeming with profound melancholy. The happy episode of the allegro energico, so rollicking and cheerful, forms an agreeable contrast to the quavers of the old subject. The work ended excellently with a presto coda, spirited and delightful.

The next concert will occur on Monday night, Dec. 2.

Boston Post.

TUESDAY MORNING, OCT. 29, 1889

THE KNEISEL QUARTET.

Chickering Hall was well filled with a very representative audience last night for the first concert of the Kneisel Quartet series. The quartet, which is so far reorganized that Mr. Anton Hekking, the new first violoncello of the orchestra, replaces Mr. Giese, presented the following programme:

Quartet in E minor, op. 35........Volkmann
Songs.
"By the Danube"...........Gustav Presser
"The Almond Tree"............Schumann
Tuscan song..................Tyson Wolff
Quintet in F major, op. 88..........Brahms
Second viola—Mr. Max Zach.

The Volkmann quartet is an interesting and beautiful work—and entirely in the very best spirit of classical chamber music. The andantino is extremely touching, and all the other movements present a multitude of melodic and harmonic beauties which follow one another with complete freedom and spontaneity. The chief interest, however, of the programme centred in the Brahms quintet. The first movement of this extraordinarily unequal work is one of the most beautiful, clear and original productions that has as yet emanated from the brain of this great contemporary composer of absolute music. Unfortunately, the middle movement (there are but three) is less clear and easy to understand, while the last, although it is undoubtedly a great exhibition of contrapuntal technique, is very dull and uninteresting to the listener. Both quartet and quintet were superbly played by the executants. If possible, the quartet has gained in *ensemble* and finish of detail. This is probably chiefly due to Mr. Kneisel's great musical intelligence and painstaking enthusiasm; still, he could not accomplish such result unless each individual member of his quartet was a thoroughly finished musician of the highest rank, and so they all are. They seem all to have high ideals and to strive bravely and unhesitatingly to achieve them—and indeed the results attained should amply repay them.

It is unfortunate that so charming a singer as Mrs. Moore-Lawson should have chosen such songs as she did to make her debut before a very exacting Boston audience. This conscientious and admirable artist made a profound impression at Worcester during the late festival, but last night the combination of evident nervousness and two songs entirely unsuited to a chamber-music programme weighed heavily against her chances of adequate recognition. The song by Presser is a bad example of the offensive ballad type, and the song by Wolff is not only dilettante in the extreme, but hopelessly commonplace. Still, Mrs. Moore-Lawson sang the songs, such as they were, very well, excepting the first, in which her nervousness was with difficulty overcome. She will be heard to much better advantage in Cambridge on Thursday next, where she sings with the Symphony Orchestra. And she is really so charming and finished an artist, when at her best, that she will doubtless do away with any slightly unsatisfactory impression that she may have produced last night.

ARTHUR WELD.

HOME JOURNAL.

[11]

SATURDAY, OCTOBER 26, 1889

THE SYMPHONY CONCERT.—In arranging a concert program too little attention is paid to the limited capacity of the human ear. Either the concert is so long drawn out, or the program so unskilfully arranged, that the hearer, after an hour, is unable to receive musical impressions and leaves the hall jaded and depressed. Not without reason did the Italians compose operas which do not take over two hours in the performing, although at the opera the attention is in a measure diverted from the music by the action, costumes and scenery.

The concerts of to-day are as a rule too long. The interest too often flags with each successive number. To make an impression at the very start, to deepen this impression, to dismiss the audience hungry for music—this is no slight task. In this respect Theodore Thomas is unrivaled.

Now where is the proper place for the symphony? Mr. Nikisch seems to think it should be at the end. After an hour or more of music, the audience must hear the work which demands the most serious attention. Is this reasonable or natural?

It depends a little upon the nature of the symphony. If it be such a one as the "Hafner" of Mozart or the Ninth of Haydn, full of melody and life, as a final number it may be effective as a contrast to what has gone before. If it be one by Beethoven or Schumann or Brahms, let it be heard earlier in the evening. Why should that which demands the most careful attention be reserved until the ear necessarily has lost much of its powers of discrimination and enjoyment?

Is it rash to say that the symphony should be the second or third number of the program?

Nor is it by any means a universal custom to reserve the symphony for the last place. The first concert of the Paris Conservatory took place in March, 1828, and opened with Beethoven's Third Symphony. Looking over the program of successive years, it is seen that the symphony as a rule comes first. And in many German cities there is no fixed rule in regard to its place upon the program. The program is often divided into three parts, the second of which is devoted to the symphony.

The program of the second Symphony concert was:

Brahms............Variations on a Theme, by Haydn
Goltermann.. { Andante and Finale from Concerto for 'cello, in A minor.
Mendelssohn..............Overture, "Fingal's Cave"
Bach...... } For 'cello............... { ....Air
Schumann. } ..Traumerei
Popper.... } ....Papillon
Beethoven.........................Symphony No. 7

The soloist was Mr. Anton Hekking.

Although the Brahms selection was admirably played, hearing it was not an unmixed pleasure. Brahms has shown in these variations technical ability, and his instrumentation is not so dry as in many of his more ambitious compositions. It is an exercise, a task which tries the skill of the performers and the patience of the hearers. There is not a spark of divine fire in the subject or variations. Not even the brilliant playing of the wood-wind could dispel the gloomy impression; and after ten minutes one could have exclaimed with Christopher Sly, "'Tis a very excellent piece of work, madam lady; would't were done!"

The Mendelssohn overture was a delightful contrast to the labored lucubration of Brahms. Mr. Nikisch took the tempo at the start somewhat slower than is the custom, with full, free swing; and by it the overture gained in beauty. The delicate passages allotted to the wood-wind were played with rare distinctness. It is not to be denied that here and there closer attention could have been paid to details perhaps petty but indicated by the composer. The *piano* of the composer is sometimes the *forte* of Mr. Nikisch. It seems ungracious, however, to allude to this, when his reading of the overture as a whole was so noble, and at the same time so romantic. And what a work of art this same overture is! Here, there is no trace of that sentimentality which disfigures so much of Mendelssohn's work for the piano. We recognize in it the Mendelssohn of "The Walpurgis Night," the "Midsummer Night's Dream," and the Greek choruses.

What an amount of nonsense has been written about the Seventh Symphony. Victims of hysteria have claimed that it portrayed everything in heaven above, in the earth beneath, in the water under the earth. One man claims that it "paints" a low carousal; another sees in it a procession in the catacombs; while one honest German declares it to be an odalisque's dream of love!

As if music could express anything but musical ideas. As if two people were affected in precisely the same way by a composition. Walt Whitman comes nearer the truth when he says, "All music is what awakes from you when you are reminded by the instruments, ... it is not the oboe nor the beating drums, nor the score of the baritone singer singing his sweet romanza, ... it is nearer and farther than they."

Is there not pleasure enough in "pure musical beauty, inherent in sounds and their combinations?" Is it necessary for complete enjoyment to say of music, "It means this, it means that?"

In his reading of the Symphony Mr. Nikisch did not differ materially from other conductors, except that perhaps he took the *vivace* of the first movement as well as the last movement at a slower pace. As the critic of the Post remarked with reason, conductors have too often run riot in Beethoven *allegros* and *prestos*. And on the other hand we often hear an *andante* drawled out as though it were an *adagio*. The few liberties taken by Mr. Nikisch were such as would recommend themselves to any musical nature. If any of the movements was a disappointment, it was the famous allegretto; here and there were rough passages, and there was an absence of that careful finish which has been hitherto the characteristic of our orchestra. The last movement was full of the coarse, rollicking fun of Rabelais, and the player of the kettledrums might well have been the curé of Meudon.

Mr. Hekking was warmly applauded. His tone is pure, though not so large and noble as that of others; his technique is sure. The *andante* of the Goltermann concerto became a little monotonous from the sameness of tone.

The "Bach air" and "Traumerei" were disarrangements which pleased the people; Popper's "Papillon" is a singular composition which might have been written at the request of a German amateur and proprietor of a small beer garden, who wished to distract the attention of his customers during the tapping of a fresh keg.

PHILIP HALE.

CHICKERING HALL.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEĆENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mrs. CORINNE MOORE-LAWSON, Soprano.

I. CONCERT.

MONDAY, OCTOBER 28TH, AT 8 P. M.

PROGRAMME.

VOLKMANN. QUARTET, in E minor, op. 35, No. 4.
Allegro comodo.
Scherzo (Presto.)
Andantino.
Finale; Allegretto vivace.

SONGS.

GUSTAV PRESSER. "BY THE DANUBE."
SCHUMANN. "THE ALMOND TREE."
TYSON WOLFF. "TUSCAN SONG."

BRAHMS. QUINTET, in F, op. 88.
Allegro non troppo ma con brio
Grave ed appassionata.
Allegro energico (first time.)
Second Viola, MR. MAX ZACH.

SECOND CONCERT, Monday, December 2d, at 8 P. M.

Boston Sunday Globe.

SUNDAY, OCTOBER 27, 1889.

Mr. Nikisch's Third Offering in the Symphony Course.

Although Mr. Nikisch, in his programme making, still places the symphony last—an arrangement which was justly criticised when the orchestra was in another conductor's hands—he has such a happy knack of arrangement that not only is adverse criticism nugatory, but one is compelled to acknowledge that valuable effects are gained by this order of procedure. The person who does not enjoy the programmes that Mr. Nikisch has presented is surely no musician. As regards his judgment, one thing is certain—if any error is to be set down against him it is in his leaning towards popularity; the charge of heaviness cannot be laid to his door.

Great expectations were raised, and very properly so, by the admirable programme announced for the third concert. It was unfortunate that circumstances compelled a vital alteration in Mr. Nikisch's plans. The change from Schubert's unfinished symphony to a fantasia by Glinka was very great. No doubt the odd, bizarre and characteristic music of the Russian composer was interesting enough—perhaps even able—but as a substitute for that most inspirational and beautiful of Franz Schubert's orchestral works it produced, naturally enough, a feeling of disappointment among the many who have come to know that singular production.

The soloist yesterday was the ever-welcome Carl Baermann. We have come to know him so well—to love him, almost—here in Boston that it seems superfluous to pass commendation on his masterly and finished playing, especially so when he interprets a Beethoven concerto, which he always gives in that broad poetic, sympathetic way which distinguishes the thorough musician from the routine technician. One would think there must be close affiliation and sympathy between such a conductor as Nikisch and such a pianoforte virtuoso as Baermann. Their ideas of musical interpretation seem to run so exactly in the same line. The grand Beethoven concerto was played yesterday with the utmost finish as to details, and the utmost nobility as to the ensemble.

Certainly the special event of the concert so far as the purely orchestral portion of the programme is concerned was the performance of the famous "Italian" symphony of Mendelssohn. It is all very well for critics who are fond of applying mathematics and the yardstick to the interpretation of music to carp at the "liberties" (?) which Mr. Nikisch takes with the works of this eminent classicist. But what thorough musician, free from traditional prejudice, can listen to either of the two great works of this composer with which Nikisch has thus far favored us without being delighted and charmed by the freedom and grace of the performance.

No fault could be found with the rapidity with which the tempo of the vivace movement was taken. Yet, notwithstanding the pace at which it was played, there was observable the finest shading—the utmost delicacy of touch. The performance was better, as a whole, than anything the orchestra has done this season. The usual enormous audience was in attendance, and there is no question but the organization has caught high popular favor. Indeed, every concert makes newly evident the absurdity of the insinuation that has been made that the patrons of these concerts merely attend because it is "the fashion." The personnel of the audiences, the breathless attention with which the vast majority follow the interpretation of the orchestra, present unimpeachable evidence that Mr. Nikisch, like Mr. Gericke, has most interested, sympathetic and interested hearers.

The programme this week is of especial interest, as introducing two new works by "home talent," and as giving opportunity for a singer of deserved repute. This is the order:

Overture, Euryanthe.....Weber
Lysiart's air from Euryanthe.....Weber
Two episodes for orchestra (MS.).....Arthur Bird
a. Oriental scene.....
b. Intermezzo.....
First time in Boston.
Songs, with pianoforte.....
Symphony in B flat.....Volkman
Soloist, Emil Fischer.

BOSTON HERALD.

TUESDAY, OCTOBER 29, 1889.

THE KNEISEL QUARTET.

The first of the season's series of chamber music concerts by the Kneisel quartet was given at Chickering Hall last evening with the assistance of Mrs. Corinne Moore Lawson, soprano, as soloist. The evening's selections were as follows: Quartet in E minor, op. 35, Volkmann; songs with piano—a, "By the Danube," Presser; b, "The Almond Tree," Schumann; c, "Tuscan Song," Wolff—Mrs. Lawson; quintet in F, op. 88, Brahms. The permanent popularity of the concerts given under Mr. Kneisel's direction was again shown by the attendance an of audience limited in numbers only by the capacity of the hall, the subscription list for the season well-nigh exhausting the supply of tickets. Briefly, it may be said that the playing of the quartet has suffered in no essential by the substitution of Mr. Hekking for Mr. Giese. Mr. Hekking is an admirable chamber player, and, while his presence will not tend to make the ensemble of the quartet more verile, it will be a strong factor in keeping it refined. The Volkmann quartet is well written, has abundant humor, and is, withal, melodic and interesting. Brahms, in the quartet, is more warm, and satisfies the heart more than in much of his chamber music. The reading of both works was an expression of the highest executive ability joined with musical feeling. The playing of the Kneisel quartet was never more polished, elegant or sympathetic. More noticeable this season than ever is the rich quality of the viola. The audience was especially attentive and responsive. Mrs. Lawson sung for the first time in Boston on this occasion. All the songs by Presser and Wolff, both of the [illegible] German school, are not known here; [illegible] "Tuscan Song" is bright and has a good [illegible] motion, and Mrs Lawson made her [illegible] effect in it. Schumann's "The Almond [illegible] was sweetly sung. The singer, whose [illegible] work at the Worcester festival is [illegible] not forgotten, was not entirely at her ease [illegible] night, though nothing could hide her [illegible] musical spirit, nor mar the intelligence [illegible] work. The songs were enjoyed by the [illegible] who recalled the singer. The [illegible] accompaniments were sympathetically played by Arthur Foote.

Boston Daily Globe.

TUESDAY, OCTOBER 29.

KNEISEL CONCERT.

The Famous Quartet Begin Another Season at Chickering Hall.

The Kneisel quartet, Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola; Anton Hekking, violoncello, with the assistance of Mrs. Corinne Moore-Lawson, soprano, opened its fifth season in Chickering Hall last night. A large audience extended a warm welcome.

Following was the programme;

Quartet in E minor, op. 35, No. 4.....Volkman
Allegro comodo, scherzo (presto), andantino, finale allegretto vivace.

SONGS.

By the Danube.....Gustav Presser
The Almond Tree.....Schumann
Tuscan Song.....Tyson Wolff
Quintet in F, op 88.....Brahms
Allegro non troppo ma con brio, grave ed appassionata, allegro energico (first time).
Second viola, Mr. Max Zach.

Volkmann was a very prolific writer, but among all his compositions none can be picked out that are more enjoyable than the quartet in E minor. The courage of the various movements, particularly of the finale, united with a fund of power to make the rendition very pleasing.

Mrs. Lawson's assistance was thoroughly welcome and was warmly received.

It was the quintet, however, that gave the greatest gratification. Attention and sympathy were both demanded during its entire production.

Two of the three movements of the quintet are combined in the second movement, than which a more compound arrangement seldom occurs. The music is teeming with profound melancholy. The happy episode of the allegro energico, so rollicking and cheerful, forms an agreeable contrast to the quavers of the old subject. The work ended excellently with a presto coda, spirited and delightful.

The next concert will occur on Monday night, Dec. 2.

Boston Post.

TUESDAY MORNING, OCT. 29, 1889

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Chickering Hall was well filled with a very representative audience last night for the first concert of the Kneisel Quartet series. The quartet, which is so far reorganized that Mr. Anton Hekking, the new first violoncello of the orchestra, replaces Mr. Giese, presented the following programme:

Quartet in E minor, op. 35.....Volkmann
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"By the Danube".....Gustav Presser
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Second viola—Mr. Max Zach.

The Volkmann quartet is an interesting and beautiful work—and entirely in the very best spirit of classical chamber music. The andantino is extremely touching, and all the other movements present a multitude of melodic and harmonic beauties which follow one another with complete freedom and spontaneity. The chief interest, however, of the programme centred in the Brahms quintet. The first movement of this extraordinarily unequal work is one of the most beautiful, clear and original productions that has as yet emanated from the brain of this great contemporary composer of absolute music. Unfortunately, the middle movement (there are but three) is less clear and easy to understand, while the last, although it is undoubtedly a great exhibition of contrapuntal technique, is very dull and uninteresting to the listener. Both quartet and quintet were superbly played by the executants. If possible, the quartet has gained in *ensemble* and finish of detail. This is probably chiefly due to Mr. Kneisel's great musical intelligence and painstaking enthusiasm; still, he could not accomplish such result unless each individual member of his quartet was a thoroughly finished musician of the highest rank, and so they all are. They seem all to have high ideals and to strive bravely and unhesitatingly to achieve them—and indeed the results attained should amply repay them.

It is unfortunate that so charming a singer as Mrs. Moore-Lawson should have chosen such songs as she did to make her debut before a very exacting Boston audience. This conscientious and admirable artist made a profound impression at Worcester during the late festival, but last night the combination of evident nervousness and two songs entirely unsuited to a chamber-music programme weighed heavily against her chances of adequate recognition. The song by Presser is a bad example of the offensive ballad type, and the song by Wolff is not only dilettante in the extreme, but hopelessly commonplace. Still, Mrs. Moore-Lawson sang the songs, such as they were, very well, excepting the first, in which her nervousness was with difficulty overcome. She will be heard to much better advantage in Cambridge on Thursday next, where she sings with the Symphony Orchestra. And she is really so charming and finished an artist, when at her best, that she will doubtless do away with any slightly unsatisfactory impression that she may have produced last night.

ARTHUR WELD.

HOME JOURNAL.

SATURDAY, OCTOBER 26, 1889

THE SYMPHONY CONCERT.—In arranging a concert program too little attention is paid to the limited capacity of the human ear. Either the concert is so long drawn out, or the program so unskilfully arranged, that the hearer, after an hour, is unable to receive musical impressions and leaves the hall jaded and depressed. Not without reason did the Italians compose operas which do not take over two hours in the performing, although at the opera the attention is in a measure diverted from the music by the action, costumes and scenery.

The concerts of to-day are as a rule too long. The interest too often flags with each successive number. To make an impression at the very start, to deepen this impression, to dismiss the audience hungry for music—this is no slight task. In this respect Theodore Thomas is unrivaled.

Now where is the proper place for the symphony? Mr. Nikisch seems to think it should be at the end. After an hour or more of music, the audience must hear the work which demands the most serious attention. Is this reasonable or natural?

It depends a little upon the nature of the symphony. If it be such a one as the "Hafner" of Mozart or the Ninth of Haydn, full of melody and life, as a final number it may be effective as a contrast to what has gone before. If it be one by Beethoven or Schumann or Brahms, let it be heard earlier in the evening. Why should that which demands the most careful attention be reserved until the ear necessarily has lost much of its powers of discrimination and enjoyment?

Is it rash to say that the symphony should be the second or third number of the program?

Nor is it by any means a universal custom to reserve the symphony for the last place. The first concert of the Paris Conservatory took place in March, 1828, and opened with Beethoven's Third Symphony. Looking over the program of successive years, it is seen that the symphony as a rule comes first. And in many German cities there is no fixed rule in regard to its place upon the program. The program is often divided into three parts, the second of which is devoted to the symphony.

The program of the second Symphony concert was:

Brahms.....Variations on a Theme, by Haydn
Goltermann..{Andante and Finale from Concerto for 'cello, in A minor.
Mendelssohn.....Overture, "Fingal's Cave"
Bach.....{.....Air
Schumann. } For 'cello.....{..Traumerei
Popper.....{....Papillon
Beethoven.....Symphony No. 7

The soloist was Mr. Anton Hekking.

Although the Brahms selection was admirably played, hearing it was not an unmixed pleasure. Brahms has shown in these variations technical ability, and his instrumentation is not so dry as in many of his more ambitious compositions. It is an exercise, a task which tries the skill of the performers and the patience of the hearers. There is not a spark of divine fire in the subject or variations. Not even the brilliant playing of the wood-wind could dispel the gloomy impression; and after ten minutes one could have exclaimed with Christopher Sly, "'Tis a very excellent piece of work, madam lady; would't were done!"

The Mendelssohn overture was a delightful contrast to the labored lucubration of Brahms. Mr. Nikisch took the tempo at the start somewhat slower than is the custom, with full, free swing; and by it the overture gained in beauty. The delicate passages allotted to the wood-wind were played with rare distinctness. It is not to be denied that here and there closer attention could have been paid to details perhaps petty but indicated by the composer. The *piano* of the composer is sometimes the *forte* of Mr. Nikisch. It seems ungracious, however, to allude to this, when his reading of the overture as a whole was so noble, and at the same time so romantic. And what a work of art this same overture is! Here, there is no trace of that sentimentality which disfigures so much of Mendelssohn's work for the piano. We recognize in it the Mendelssohn of "The Walpurgis Night," the "Midsummer Night's Dream," and the Greek choruses.

What an amount of nonsense has been written about the Seventh Symphony. Victims of hysteria have claimed that it portrayed everything in heaven above, in the earth beneath, in the water under the earth. One man claims that it "paints" a low carousal; another sees in it a procession in the catacombs; while one honest German declares it to be an odalisque's dream of love!

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Mr. Hekking was warmly applauded. His tone is pure, though not so large and noble as that of others; his technique is sure. The *andante* of the Goltermann concerto became a little monotonous from the sameness of tone.

The "Bach air" and "Traumerei" were disarrangements which pleased the people; Popper's "Papillon" is a singular composition which might have been written at the request of a German amateur and proprietor of a small beer garden, who wished to distract the attention of his customers during the tapping of a fresh keg.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, OCTOBER 27, 1889.

Mr. Nikisch's Third Offering in the Symphony Course.

Although Mr. Nikisch, in his programme making, still places the symphony last—an arrangement which was justly criticised when the orchestra was in another conductor's hands—he has such a happy knack of arrangement that not only is adverse criticism nugatory, but one is compelled to acknowledge that valuable effects are gained by this order of procedure. The person who does not enjoy the programmes that Mr. Nikisch has presented is surely no musician. As regards his judgment, one thing is certain—if any error is to be set down against him it is in his leaning towards popularity; the charge of heaviness cannot be laid to his door.

Great expectations were raised, and very properly so, by the admirable programme announced for the third concert. It was unfortunate that circumstances compelled a vital alteration in Mr. Nikisch's plans. The change from Schubert's unfinished symphony to a fantasia by Glinka was very great. No doubt the odd, bizarre and characteristic music of the Russian composer was interesting enough—perhaps even able—but as a substitute for that most inspirational and beautiful of Franz Schubert's orchestral works it produced, naturally enough, a feeling of disappointment among the many who have come to know that singular production.

The soloist yesterday was the ever-welcome Carl Baermann. We have come to know him so well—to love him, almost—here in Boston that it seems superfluous to pass commendation on his masterly and finished playing, especially so when he interprets a Beethoven concerto, which he always gives in that broad poetic, sympathetic way which distinguishes the thorough musician from the routine technician. One would think there must be close affiliation and sympathy between such a conductor as Nikisch and such a pianoforte virtuoso as Baermann. Their ideas of musical interpretation seem to run so exactly in the same line. The grand Beethoven concerto was played yesterday with the utmost finish as to details, and the utmost nobility as to the ensemble.

Certainly the special event of the concert so far as the purely orchestral portion of the programme is concerned was the performance of the famous "Italian" symphony of Mendelssohn. It is all very well for critics who are fond of applying mathematics and the yardstick to the interpretation of music to carp at the "liberties" (?) which Mr. Nikisch takes with the works of this eminent classicist. But what thorough musician, free from traditional prejudice, can listen to either of the two great works of this composer with which Nikisch has thus far favored us without being delighted and charmed by the freedom and grace of the performance.

No fault could be found with the rapidity with which the tempo of the vivace movement was taken. Yet, notwithstanding the pace at which it was played, there was observable the finest shading—the utmost delicacy of touch. The performance was better, as a whole, than anything the orchestra has done this season. The usual enormous audience was in attendance, and there is no question but the organization has caught high popular favor. Indeed, every concert makes newly evident the absurdity of the insinuation that has been made that the patrons of these concerts merely attend because it is "the fashion." The personnel of the audiences, the breathless attention with which the vast majority follow the interpretation of the orchestra, present unimpeachable evidence that Mr. Nikisch, like Mr. Gericke, has most interested, sympathetic and interested hearers.

The programme this week is of especial interest, as introducing two new works by "home talent," and as giving opportunity for a singer of deserved repute. This is the order:

Overture, Euryanthe.....Weber
Lysiart's air from Euryanthe.....Weber
Two episodes for orchestra (MS.).....Arthur Bird
a. Oriental scene.....
b. Intermezzo.....
First time in Boston.
Songs, with pianoforte.....
Symphony in B flat.....Volkman
Soloist, Emil Fischer.

BOSTON HERALD.

TUESDAY, OCTOBER 29, 1889.

THE KNEISEL QUARTET.

The first of the season's series of chamber music concerts by the Kneisel quartet was given at Chickering Hall last evening with the assistance of Mrs. Corinne Moore Lawson, soprano, as soloist. The evening's selections were as follows: Quartet in E minor, op. 35, Volkmann; songs with piano—a, "By the Danube," Presser; b, "The Almond Tree," Schumann; c, "Tuscan Song," Wolff—Mrs. Lawson; quintet in F, op. 88, Brahms. The permanent popularity of the concerts given under Mr. Kneisel's direction was again shown by the attendance an of audience limited in numbers only by the capacity of the hall, the subscription list for the season well-nigh exhausting the supply of tickets. Briefly, it may be said that the playing of the quartet has suffered in no essential by the substitution of Mr. Hekking for Mr. Giese. Mr. Hekking is an admirable chamber player, and, while his presence will not tend to make the ensemble of the quartet more verile, it will be a strong factor in keeping it refined. The Volkmann quartet is well written, has abundant humor, and is, withal, melodic and interesting. Brahms, in the quartet, is more warm, and satisfies the heart more than in much of his chamber music. The reading of both works was an expression of the highest executive ability joined with musical feeling. The playing of the Kneisel quartet was never more polished, elegant or sympathetic. More noticeable this season than ever is the rich quality of the viola. The audience was especially attentive and responsive. Mrs. Lawson sung for the first time in Boston on this occasion. all the songs by Presser and Wolff, both of the spe[illegible]nger German school, are not known here; coun[illegible] "Tuscan Song" is bright and has a good in[illegible] motion, and Mrs Lawson made her orches[illegible]ect in it. Schumann's "The Almond in the [illegible]as sweetly sung. The singer, whose Baerma[illegible]le work at the Worcester festival is is in ne[illegible]otten, was not entirely at her ease add that it, though nothing could hide her tistic tas[illegible]sical spirit, nor mar the intelligence piano[illegible]ork. The songs were enjoyed by the who recalled the singer. The le accompaniments were sympathetyed by Arthur Foote.

CHICKERING HALL.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEČENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mrs. CORINNE MOORE—LAWSON, Soprano.

I. CONCERT.

MONDAY, OCTOBER 28TH, AT 8 P. M.

PROGRAMME.

VOLKMANN. QUARTET, in E minor, op. 35, No. 4.
Allegro comodo.
Scherzo (Presto.)
Andantino.
Finale: Allegretto vivace.

SONGS.

GUSTAV PRESSER. "By the Danube."
SCHUMANN. "The Almond Tree."
TYSON WOLFF. "Tuscan Song."

BRAHMS. QUINTET, in F, op. 88.
Allegro non troppo ma con brio
Grave ed appassionata.
Allegro energico (first time.)
Second Viola, Mr. Max Zach.

Second Concert, Monday, December 2d, at 8 P. M.

Boston Daily Globe.

TUESDAY, OCTOBER 29.

KNEISEL CONCERT.

The Famous Quartet Begin Another Season at Chickering Hall.

The Kneisel quartet, Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola; Anton Hekking, violoncello, with the assistance of Mrs. Corinne Moore-Lawson, soprano, opened its fifth season in Chickering Hall last night. A large audience extended a warm welcome.

Following was the programme;

Quartet in E minor, op. 35, No. 4.....Volkman
Allegro comodo, scherzo (presto), andantino, finale allegretto vivace.

SONGS.

By the Danube.....Gustav Presser
The Almond Tree.....Schumann
Tuscan Song.....Tyson Wolff
Quintet in F, op 88.....Brahms
Allegro non troppo ma con brio, grave ed appassionata, allegro energico (first time).
Second viola, Mr. Max Zach.

Volkmann was a very prolific writer, but among all his compositions none can be picked out that are more enjoyable than the quartet in E minor. The courage of the various movements, particularly of the finale, united with a fund of power to make the rendition very pleasing.

Mrs. Lawson's assistance was thoroughly welcome and was warmly received.

It was the quintet, however, that gave the greatest gratification. Attention and sympathy were both demanded during its entire production.

Two of the three movements of the quintet are combined in the second movement, than which a more compound arrangement seldom occurs. The music is teeming with profound melancholy. The happy episode of the allegro energico, so rollicking and cheerful, forms an agreeable contrast to the quavers of the old subject. The work ended excellently with a presto coda, spirited and delightful.

The next concert will occur on Monday night, Dec. 2.

Boston Post.

TUESDAY MORNING, OCT. 29, 1889

THE KNEISEL QUARTET.

Chickering Hall was well filled with a very representative audience last night for the first concert of the Kneisel Quartet series. The quartet, which is so far reorganized that Mr. Anton Hekking, the new first violoncello of the orchestra, replaces Mr. Giese, presented the following programme:

Quartet in E minor, op. 35.....Volkmann
Songs.
"By the Danube".....Gustav Presser
"The Almond Tree".....Schumann
Tuscan song.....Tyson Wolff
Quintet in F major, op. 88.....Brahms
Second viola—Mr. Max Zach.

The Volkmann quartet is an interesting and beautiful work—and entirely in the very best spirit of classical chamber music. The andantino is extremely touching, and all the other movements present a multitude of melodic and harmonic beauties which follow one another with complete freedom and spontaneity. The chief interest, however, of the programme centred in the Brahms quintet. The first movement of this extraordinarily unequal work is one of the most beautiful, clear and original productions that has as yet emanated from the brain of this great contemporary composer of absolute music. Unfortunately, the middle movement (there are but three) is less clear and easy to understand, while the last, although it is undoubtedly a great exhibition of contrapuntal technique, is very dull and uninteresting to the listener. Both quartet and quintet were superbly played by the executants. If possible, the quartet has gained in *ensemble* and finish of detail. This is probably chiefly due to Mr. Kneisel's great musical intelligence and painstaking enthusiasm; still, he could not accomplish such result unless each individual member of his quartet was a thoroughly finished musician of the highest rank, and so they all are. They seem all to have high ideals and to strive bravely and unhesitatingly to achieve them—and indeed the results attained should amply repay them.

It is unfortunate that so charming a singer as Mrs. Moore-Lawson should have chosen such songs as she did to make her debut before a very exacting Boston audience. This conscientious and admirable artist made a profound impression at Worcester during the late festival, but last night the combination of evident nervousness and two songs entirely unsuited to a chamber-music programme weighed heavily against her chances of adequate recognition. The song by Presser is a bad example of the offensive ballad type, and the song by Wolff is not only dilettante in the extreme, but hopelessly commonplace. Still, Mrs. Moore-Lawson sang the songs, such as they were, very well, excepting the first, in which her nervousness was with difficulty overcome. She will be heard to much better advantage in Cambridge on Thursday next, where she sings with the Symphony Orchestra. And she is really so charming and finished an artist, when at her best, that she will doubtless do away with any slightly unsatisfactory impression that she may have produced last night.

ARTHUR WELD.

HOME JOURNAL.

SATURDAY, OCTOBER 26, 1889

The Symphony Concert.—In arranging a concert program too little attention is paid to the limited capacity of the human ear. Either the concert is so long drawn out, or the program so unskilfully arranged, that the hearer, after an hour, is unable to receive musical impressions and leaves the hall jaded and depressed. Not without reason did the Italians compose operas which do not take over two hours in the performing, although at the opera the attention is in a measure diverted from the music by the action, costumes and scenery.

The concerts of to-day are as a rule too long. The interest too often flags with each successive number. To make an impression at the very start, to deepen this impression, to dismiss the audience hungry for music—this is no slight task. In this respect Theodore Thomas is unrivaled.

Now where is the proper place for the symphony? Mr. Nikisch seems to think it should be at the end. After an hour or more of music, the audience must hear the work which demands the most serious attention. Is this reasonable or natural?

It depends a little upon the nature of the symphony. If it be such a one as the "Hafner" of Mozart or the Ninth of Haydn, full of melody and life, as a final number it may be effective as a contrast to what has gone before. If it be one by Beethoven or Schumann or Brahms, let it be heard earlier in the evening. Why should that which demands the most careful attention be reserved until the ear necessarily has lost much of its powers of discrimination and enjoyment?

Is it rash to say that the symphony should be the second or third number of the program?

Nor is it by any means a universal custom to reserve the symphony for the last place. The first concert of the Paris Conservatory took place in March, 1828, and opened with Beethoven's Third Symphony. Looking over the program of successive years, it is seen that the symphony as a rule comes first. And in many German cities there is no fixed rule in regard to its place upon the program. The program is often divided into three parts, the second of which is devoted to the symphony.

The program of the second Symphony concert was:

Brahms.....Variations on a Theme, by Haydn
Goltermann..{Andante and Finale from Concerto for 'cello, in A minor.
Mendelssohn.....Overture, "Fingal's Cave"
Bach.....{.....Air
Schumann.}For 'cello.....{..Traumerei
Popper....{....Papillon
Beethoven.....Symphony No. 7

The soloist was Mr. Anton Hekking.

Although the Brahms selection was admirably played, hearing it was not an unmixed pleasure. Brahms has shown in these variations technical ability, and his instrumentation is not so dry as in many of his more ambitious compositions. It is an exercise, a task which tries the skill of the performers and the patience of the hearers. There is not a spark of divine fire in the subject or variations. Not even the brilliant playing of the wood-wind could dispel the gloomy impression; and after ten minutes one could have exclaimed with Christopher Sly, "'Tis a very excellent piece of work, madam lady; would't were done!"

The Mendelssohn overture was a delightful contrast to the labored lucubration of Brahms. Mr. Nikisch took the tempo at the start somewhat slower than is the custom, with full, free swing; and by it the overture gained in beauty. The delicate passages allotted to the wood-wind were played with rare distinctness. It is not to be denied that here and there closer attention could have been paid to details perhaps petty but indicated by the composer. The *piano* of the composer is sometimes the *forte* of Mr. Nikisch. It seems ungracious, however, to allude to this, when his reading of the overture as a whole was so noble, and at the same time so romantic. And what a work of art this same overture is! Here, there is no trace of that sentimentality which disfigures so much of Mendelssohn's work for the piano. We recognize in it the Mendelssohn of "The Walpurgis Night," the "Midsummer Night's Dream," and the Greek choruses.

What an amount of nonsense has been written about the Seventh Symphony. Victims of hysteria have claimed that it portrayed everything in heaven above, in the earth beneath, in the water under the earth. One man claims that it "paints" a low carousal; another sees in it a procession in the catacombs; while one honest German declares it to be an odalisque's dream of love!

As if music could express anything but musical ideas. As if two people were affected in precisely the same way by a composition. Walt Whitman comes nearer the truth when he says, "All music is what awakes from you when you are reminded by the instruments, ... it is not the oboe nor the beating drums, nor the score of the baritone singer singing his sweet romanza, ... it is nearer and farther than they."

Is there not pleasure enough in "pure musical beauty, inherent in sounds and their combinations?" Is it necessary for complete enjoyment to say of music, "It means this, it means that?"

In his reading of the Symphony Mr. Nikisch did not differ materially from other conductors, except that perhaps he took the *vivace* of the first movement as well as the last movement at a slower pace. As the critic of the Post remarked with reason, conductors have too often run riot in Beethoven *allegros* and *prestos*. And on the other hand we often hear an *andante* drawled out as though it were an *adagio*. The few liberties taken by Mr. Nikisch were such as would recommend themselves to any musical nature. If any of the movements was a disappointment, it was the famous allegretto; here and there were rough passages, and there was an absence of that careful finish which has been hitherto the characteristic of our orchestra. The last movement was full of the coarse, rollicking fun of Rabelais, and the player of the kettledrums might well have been the curé of Meudon.

Mr. Hekking was warmly applauded. His tone is pure, though not so large and noble as that of others; his technique is sure. The *andante* of the Goltermann concerto became a little monotonous from the sameness of tone.

The "Bach air" and "Traumerei" were disarrangements which pleased the people; Popper's "Papillon" is a singular composition which might have been written at the request of a German amateur and proprietor of a small beer garden, who wished to distract the attention of his customers during the tapping of a fresh keg.

PHILIP HALE.

Robert Volkmann was a Saxon musician who, after studying with Schumann at Leipsic, (1836-38) removed to Prague, then to Pesth, Hungary. He was a prolific writer and at the time of his death, in 1883, had contributed to almost every form of composition save that of opera. He wrote six string quartets which are esteemed admirable in style, and, where the national (Hungarian) element predominates, vital and original. Louis Ehlert names the E minor quartet as one of his best, saying in his delightful way: "This is at least harmless, healthy music, that almost strikes one as of rural proclivities. Let skilful cooks possess the gift of skilfully disguising a ragout with all sorts of spices, a healthy conception like this one, one that is most probably too healthy and simple for to-day's tastes, requires no similar dressing. On the contrary, we are often led to admire an element contained in it that is almost southern in its freedom from restraint and far surpasses the limits of popularity; and we learn as well to appreciate the courage of a simplicity that should be valued in our day, teeming as it does with boasting and self-conceit. No man of any healthy art-sense can possibly consider it desirable to be more complicated than we are in this age, since upon some domains of art we approximate to microscopic. It is necessary that we should return to simplicity, and in this respect Volkmann becomes important, for, with the courage of this movement he also unites the power to further it. This simplifying of an art-style need not be attended by a sacrifice of its beauty, but must certainly be accompanied by increased intelligibleness." *(Second performance at Kneisel Concerts.)*

BY THE DANUBE. Gustav Presser.

How oft have I strayed those banks beside,
When day's last radiance was setting,
And gazing forth on the valley wide,
Myself and the world forgetting.
The birds were carolling loud and clear,
High thoughts through my fancy were streaming;
Below me murmured the flowing weir,
And afar the Danube was gleaming.

Caressing, like songs from the lips we love,
That fondly the spirit entrances,
Soft breezes stirred the boughs above,
Hope lured me with beckoning glances.
The birds were carolling loud and free,
High thoughts through my fancy were streaming,
Below me murmured the flowing weir,
And afar the Danube was gleaming

And now when I stray those banks beside,
And gaze o'er the widening river,
I hear the tender carols no more,
My hopes have vanished forever.
No dreamings sweet, no caressing lays,
The heavens frown in derision;
Farewell—farewell, ye halcyon days,
O love, thou wert but a vision.

THE ALMOND TREE. Schumann.

An Almond tree grows beside a cot,
Tenderly the branches o'ershadowed that tranquil spot.
And countless fair blossoms are clustered there,
Op'ning their pearly leaflets unto the wooing air.

The branches are softly whispering now,
Playing, swaying and kissing as bough twines with bough.
They tell of a little maiden with love thoughts o'erladen;
She dreams night and day, nor her thoughts could she say.

They whisper, they whisper, but who may guess at what she may hear?
P'raps of a bridegroom who'll come next next year.
The maiden hears them; the tree still sighs.
Longing, trusting, hoping, till slumber doth close her eyes.

TUSCAN SONG. Tyson Wolff.

Yunger Knabe, der du gehest
Auf und ab am Fenster,
Lass dein wandern, nur, o Knabe,
Denn ich singe nicht zu dir.

Meine Weise gilt dem Liebsten
Der ist gangen aus dem Thal—
Seine Schönheit blühet schöner.
Als die deine, tausand Mal.

Heller blühet seine Farbe,
Als die Aus, die er verleiss!
Auf die Erde, ist erkommen
Und er kam vom Paradies.

The Quintet by Brahms was written in 1882, about the period of his third symphony, the trio (op. 87) and second pianoforte concerto. The *Musical Times* analyzed the work on its appearance in print in the folowing manner :—

The opening movement (*allegro non troppo ma con brio*) is in F major, common time, and enters without preamble upon its principal theme, after the fashion so consistently followed in the trio (op. 87.) Nothing can be more unpretending than this beginning. The theme, in eight-bar rythm, shows perfect regularity, and the harmonies are diatonic almost without exception. Power here consists in gentleness and suavity. Not only is attention challenged, but sympathy gained. Some episodical matter, having no reference to the subject, yet seeming appropriately to follow, if not to grow out of it, divides the first motive from the second, which enters—after due preparation for the unusual key—in A major. It is given partly to the second viola, partly to the first, accompanied by detached chords in syncopation. The two violins next take it up in like manner, but to a very different accompaniment, Brahms here indulging in the diversified rhythm he sometimes effects. A codetta at once follows, and strikes us by its ingenuity and beauty. Beginning with a short passage in D major, *pianissimo*, for first violin, answered in free inverted canon by the 'cello, a full close in A major is presently reached; and as the cadence is prolonged, the opening notes of the leading theme steal out from the first viola, the whole coming to a pause on the suddenly introduced dominant harmony of the original key. The first part is then repeated. In the "working out" Brahms begins with his second subject, treating it in the style of a master of polyphony, but with something of the dryness so hard to guard against when the means are purely scholastic. His handling of the first theme has more obvious interest, but it is brief, and presently merges into a grand *crescendo*, which introduces a reprocession of the themes with all possible magnificence. The coda is quite in keeping with the general spirit of the movement. Lovely in its gentleness and the chaste richness of its harmonies, it brings the *allegro* to a close so as to make us wish that the end were not yet.

The Quintet is in three movements only, but the second combines the characteristics of two, seeing that an *allegretto vivace* alternates with a *grave ed appasionato*, while both, in one instance, give way to a *presto*. A more compound movement does not often occur, even in modern music. The *grave* leads off in C sharp minor (the first phrase being in the major of the key,) and consists of a single theme, brief in itself and briefly treated in a sombre, meditative spirit. Profound melancholy runs through this music, and as its solemn harmonies gradually fade and die in the closing bars, none can resist the

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The programme this week is of especial interest, as introducing two new works by "home talent," and as giving opportunity for a singer of deserved repute. This is the order:

Overture, Euryanthe	Weber
Lysiart's air from Euryanthe	Weber
Two episodes for orchestra (MS.)	Arthur Bird
a. Oriental scene	
b. Intermezzo	
First time in Boston.	
Songs, with pianoforte	
Symphony in B flat	Volkman
Soloist, Emil Fischer.	

BOSTON HERALD.

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Boston Daily Globe.

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Following was the programme;

Quartet in E minor, op. 35, No. 4..........Volkman
Allegro comodo, scherzo (presto), andantino, finale allegretto vivace.

SONGS.

By the Danube	Gustav Presser
The Almond Tree	Schumann
Tuscan Song	Tyson Wolff
Quintet in F, op 88	Brahms

Allegro non troppo ma con brio, grave ed appassionata, allegro energico (first time).
Second viola, Mr. Max Zach.

Volkmann was a very prolific writer, but among all his compositions none can be picked out that are more enjoyable than the quartet in E minor. The courage of the various movements, particularly of the finale, united with a fund of power to make the rendition very pleasing.

Mrs. Lawson's assistance was thoroughly welcome and was warmly received.

It was the quintet, however, that gave the greatest gratification. Attention and sympathy were both demanded during its entire production.

Two of the three movements of the quintet are combined in the second movement, than which a more compound arrangement seldom occurs. The music is teeming with profound melancholy. The happy episode of the allegro energico, so rollicking and cheerful, forms an agreeable contrast to the quavers of the old subject. The work ended excellently with a presto coda, spirited and delightful.

The next concert will occur on Monday night, Dec. 2.

Boston Post.

TUESDAY MORNING, OCT. 29, 1889

THE KNEISEL QUARTET.

Chickering Hall was well filled with a very representative audience last night for the first concert of the Kneisel Quartet series. The quartet, which is so far reorganized that Mr. Anton Hekking, the new first violoncello of the orchestra, replaces Mr. Giese, presented the following programme:

Quartet in E minor, op. 35..........Volkmann

Songs.

"By the Danube"	Gustav Presser
"The Almond Tree"	Schumann
Tuscan song	Tyson Wolff
Quintet in F major, op. 88	Brahms

Second viola—Mr. Max Zach.

The Volkmann quartet is an interesting and beautiful work—and entirely in the very best spirit of classical chamber music. The andantino is extremely touching, and all the other movements present a multitude of melodic and harmonic beauties which follow one another with complete freedom and spontaneity. The chief interest, however, of the programme centred in the Brahms quintet. The first movement of this extraordinarily unequal work is one of the most beautiful, clear and original productions that has as yet emanated from the brain of this great contemporary composer of absolute music. Unfortunately, the middle movement (there are but three) is less clear and easy to understand, while the last, although it is undoubtedly a great exhibition of contrapuntal technique, is very dull and uninteresting to the listener. Both quartet and quintet were superbly played by the executants. If possible, the quartet has gained in *ensemble* and finish of detail. This is probably chiefly due to Mr. Kneisel's great musical intelligence and painstaking enthusiasm; still, he could not accomplish such result unless each individual member of his quartet was a thoroughly finished musician of the highest rank, and so they all are. They seem all to have high ideals and to strive bravely and unhesitatingly to achieve them—and indeed the results attained should amply repay them.

It is unfortunate that so charming a singer as Mrs. Moore-Lawson should have chosen such songs as she did to make her debut before a very exacting Boston audience. This conscientious and admirable artist made a profound impression at Worcester during the late festival, but last night the combination of evident nervousness and two songs entirely unsuited to a chamber-music programme weighed heavily against her chances of adequate recognition. The song by Presser is a bad example of the offensive ballad type, and the song by Wolff is not only dilettante in the extreme, but hopelessly commonplace. Still, Mrs. Moore-Lawson sang the songs, such as they were, very well, excepting the first, in which her nervousness was with difficulty overcome. She will be heard to much better advantage in Cambridge on Thursday next, where she sings with the Symphony Orchestra. And she is really so charming and finished an artist, when at her best, that she will doubtless do away with any slightly unsatisfactory impression that she may have produced last night.

ARTHUR WELD.

HOME JOURNAL.

SATURDAY, OCTOBER 26, 1889

THE SYMPHONY CONCERT.—In arranging a concert program too little attention is paid to the limited capacity of the human ear. Either the concert is so long drawn out, or the program so unskilfully arranged, that the hearer, after an hour, is unable to receive musical impressions and leaves the hall jaded and depressed. Not without reason did the Italians compose operas which do not take over two hours in the performing, although at the opera the attention is in a measure diverted from the music by the action, costumes and scenery.

The concerts of to-day are as a rule too long. The interest too often flags with each successive number. To make an impression at the very start, to deepen this impression, to dismiss the audience hungry for music—this is no slight task. In this respect Theodore Thomas is unrivaled.

Now where is the proper place for the symphony? Mr. Nikisch seems to think it should be at the end. After an hour or more of music, the audience must hear the work which demands the most serious attention. Is this reasonable or natural?

It depends a little upon the nature of the symphony. If it be such a one as the "Hafner" of Mozart or the Ninth of Haydn, full of melody and life, as a final number it may be effective as a contrast to what has gone before. If it be one by Beethoven or Schumann or Brahms, let it be heard earlier in the evening. Why should that which demands the most careful attention be reserved until the ear necessarily has lost much of its powers of discrimination and enjoyment?

Is it rash to say that the symphony should be the second or third number of the program?

Nor is it by any means a universal custom to reserve the symphony for the last place. The first concert of the Paris Conservatory took place in March, 1828, and opened with Beethoven's Third Symphony. Looking over the program of successive years, it is seen that the symphony as a rule comes first. And in many German cities there is no fixed rule in regard to its place upon the program. The program is often divided into three parts, the second of which is devoted to the symphony.

The program of the second Symphony concert was:

Brahms		Variations on a Theme, by Haydn
Goltermann		Andante and Finale from Concerto for 'cello, in A minor.
Mendelssohn		Overture, "Fingal's Cave"
Bach	For 'cello	Air
Schumann	For 'cello	Traumerei
Popper	For 'cello	Papillon
Beethoven		Symphony No. 7

The soloist was Mr. Anton Hekking.

Although the Brahms selection was admirably played, hearing it was not an unmixed pleasure. Brahms has shown in these variations technical ability, and his instrumentation is not so dry as in many of his more ambitious compositions. It is an exercise, a task which tries the skill of the performers and the patience of the hearers. There is not a spark of divine fire in the subject or variations. Not even the brilliant playing of the wood-wind could dispel the gloomy impression; and after ten minutes one could have exclaimed with Christopher Sly, "'Tis a very excellent piece of work, madam lady; would't were done!"

The Mendelssohn overture was a delightful contrast to the labored lucubration of Brahms. Mr. Nikisch took the tempo at the start somewhat slower than is the custom, with full, free swing; and by it the overture gained in beauty. The delicate passages allotted to the wood-wind were played with rare distinctness. It is not to be denied that here and there closer attention could have been paid to details perhaps petty but indicated by the composer. The *piano* of the composer is sometimes the *forte* of Mr. Nikisch. It seems ungracious, however, to allude to this, when his reading of the overture as a whole was so noble, and at the same time so romantic. And what a work of art this same overture is! Here, there is no trace of that sentimentality which disfigures so much of Mendelssohn's work for the piano. We recognize in it the Mendelssohn of "The Walpurgis Night," the "Midsummer Night's Dream," and the Greek choruses.

What an amount of nonsense has been written about the Seventh Symphony. Victims of hysteria have claimed that it portrayed everything in heaven above, in the earth beneath, in the water under the earth. One man claims that it "paints" a low carousal; another sees in it a procession in the catacombs; while one honest German declares it to be an odalisque's dream of love!

As if music could express anything but musical ideas. As if two people were affected in precisely the same way by a composition. Walt Whitman comes nearer the truth when he says, "All music is what awakes from you when you are reminded by the instruments, ... it is not the oboe nor the beating drums, nor the score of the baritone singer singing his sweet romanza, ... it is nearer and farther than they."

Is there not pleasure enough in "pure musical beauty, inherent in sounds and their combinations?" Is it necessary for complete enjoyment to say of music, "It means this, it means that?"

In his reading of the Symphony Mr. Nikisch did not differ materially from other conductors, except that perhaps he took the *vivace* of the first movement as well as the last movement at a slower pace. As the critic of the Post remarked with reason, conductors have too often run riot in Beethoven *allegros* and *prestos*. And on the other hand we often hear an *andante* drawled out as though it were an *adagio*. The few liberties taken by Mr. Nikisch were such as would recommend themselves to any musical nature. If any of the movements was a disappointment, it was the famous allegretto; here and there were rough passages, and there was an absence of that careful finish which has been hitherto the characteristic of our orchestra. The last movement was full of the coarse, rollicking fun of Rabelais, and the player of the kettledrums might well have been the curé of Meudon.

Mr. Hekking was warmly applauded. His tone is pure, though not so large and noble as that of others; his technique is sure. The *andante* of the Goltermann concerto became a little monotonous from the sameness of tone.

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PHILIP HALE.

contagion. All the greater effect springs from the entrance of the *allegretto vivace*, in A major and tripping 6-8 measure; the lightsome theme accompanied *pizzicato* by the lower strings. The exilarating motion is uniformly sustained in some or other of the parts throughout the section, which ends on the dominant harmony of D, and is then unexpectedly followed by a resumption of the *grave* in C sharp minor (with its first phrase again in the major.) After this freak it is not surprising to find the slow theme very differently treated, or to discover that the *presto*, which soon supervenes, is the *allegretto vivace* in common time and otherwise transformed. Brahms' unfailing constructive resources here serve him well, the movement being ingeniously like and unlike that upon which it is a variation. The *presto* having run its course, the eccentric movement ends with a return of the *grave*, now in A major, and supplemented by a solemn coda. Altogether, this is a curious portion of the work, and we find in our mind a doubt whether much is gained by such a sequence of violent changes in abstract music. They suggest a dramatic significance not to be determined, and prompt query impossible of satisfaction.

The closing *allegro energico* (F major, 3-2) begins with a *fugato*, the first viola leading off a rapid subject in quavers, inevitably reminiscent of a familiar Quartet by Beethoven. Duly stated and answered in four "voices," a short and somewhat rollicking episode, presenting well-contrasted rhythm, divides it from a section (A major) wherein the fuga theme becomes counterpoint to a subject entirely different in character, its most distinguishing feature being crotchet triplets moving against the quavers of the old subject. This is developed at considerable length with all the independence of parts and rythmical diversity characteristic of Brahms when he is disposed to be learned—and dry. From a contrapuntal standpoint, however, there is much to admire. The coda of the movement is a *presto*, which, by its overflowing spirit and dashing effect, chases away the impression made just before, and ends the work well. (*Second performance at Kneisel Concerts.*)

HOME JOURNAL.

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PHILIP HALE.

[illegible] the interpretation of the orchestra, present unimpeachable evidence that Mr. Nikisch, like Mr. Gericke, has most interested, sympathetic and interested hearers.

The programme this week is of especial interest, as introducing two new works by "home talent," and as giving opportunity for a singer of deserved repute. This is the order:

Overture, Euryanthe	Weber
Lysiart's air from Euryanthe	Weber
Two episodes for orchestra (MS.)	Arthur Bird
a. Oriental scene	
b. Intermezzo	
First time in Boston.	
Songs, with pianoforte	
Symphony in B flat	Volkman
Soloist, Emil Fischer.	

BOSTON HERALD.

[illegible]DAY, OCTOBER 29, 1889.

THE KNEISEL QUARTET.

The first of the season's series of chamber music concerts by the Kneisel quartet was given at Chickering Hall last evening with the assistance of Mrs. Corinne Moore Lawson, soprano, as soloist. The evening's selections were as follows: Quartet in E minor, op. 35, Volkmann; songs with piano—a, "By the Danube," Presser; b, "The Almond Tree," Schumann; c, "Tuscan Song," Wolff—Mrs. Lawson; quintet in F, op. 88, Brahms. The permanent popularity of the concerts given under Mr. Kneisel's direction was again shown by the attendance an of audience limited in numbers only by the capacity of the hall, the subscription list for the season well nigh exhausting the supply of tickets. Briefly, it may be said that the playing of the quartet has suffered in no essential by the substitution of Mr. Hekking for Mr. Giese. Mr. Hekking is an admirable chamber player, [illegible] while his presence will not tend to make the ensemble of the quartet more verile, it [illegible] be a strong factor in keeping it refined. The Volkmann quartet is well written, has [illegible] humor, and is, withal, melodic and [illegible]. Brahms, in the quartet, is more [illegible] and satisfies the heart more than in [illegible] of his chamber music. The reading [illegible] both works was an expression [illegible] the highest executive ability joined [illegible] musical feeling. The playing of [illegible] quartet was never more polished, [illegible] or sympathetic. More noticeable [illegible] than ever is the rich quality of [illegible]. The audience was especially [illegible] and responsive. Mrs. Lawson sung [illegible] first time in Boston on this occasion. [illegible] by Presser and Wolff, both of the [illegible] German school, are not known here; [illegible] "Tuscan Song" is bright and has a good [illegible], and Mrs Lawson made her [illegible]. Schumann's "The Almond [illegible] was sweetly sung. The singer, whose [illegible] work at the Worcester festival is [illegible], was not entirely at her ease [illegible] though nothing could hide her [illegible] spirit, nor mar the intelligence [illegible]. The songs were enjoyed by the [illegible], who recalled the singer. The [illegible] accompaniments were sympathet[illegible] by Arthur Foote.

Boston Daily Globe.

TUESDAY, OCTOBER 29.

KNEISEL CONCERT.

The Famous Quartet Begin Another Season at Chickering Hall.

The Kneisel quartet, Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola; Anton Hekking, violoncello, with the assistance of Mrs. Corinne Moore-Lawson, soprano, opened its fifth season in Chickering Hall last night. A large audience extended a warm welcome.

Following was the programme:

Quartet in E minor, op. 35, No. 4	Volkman
Allegro comodo, scherzo (presto), andantino, finale allegretto vivace.	
SONGS.	
By the Danube	Gustav Presser
The Almond Tree	Schumann
Tuscan Song	Tyson Wolff
Quintet in F, op 88	Brahms
Allegro non troppo ma con brio, grave ed appassionata, allegro energico (first time).	
Second viola, Mr. Max Zach.	

Volkmann was a very prolific writer, but among all his compositions none can be picked out that are more enjoyable than the quartet in E minor. The courage of the various movements, particularly of the finale, united with a fund of power to make the rendition very pleasing.

Mrs. Lawson's assistance was thoroughly welcome and was warmly received.

It was the quintet, however, that gave the greatest gratification. Attention and sympathy were both demanded during its entire production.

Two of the three movements of the quintet are combined in the second movement, than which a more compound arrangement seldom occurs. The music is teeming with profound melancholy. The happy episode of the allegro energico, so rollicking and cheerful, forms an agreeable contrast to the quavers of the old subject. The work ended excellently with a presto coda, spirited and delightful.

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Songs.	
"By the Danube"	Gustav Presser
"The Almond Tree"	Schumann
Tuscan song	Tyson Wolff
Quintet in F major, op. 38	Brahms
Second viola—Mr. Max Zach.	

The Volkmann quartet is an interesting and beautiful work—and entirely in the very best spirit of classical chamber music. The andantino is extremely touching, and all the other movements present a multitude of melodic and harmonic beauties which follow one another with complete freedom and spontaneity. The chief interest, however, of the programme centred in the Brahms quintet. The first movement of this extraordinarily unequal work is one of the most beautiful, clear and original productions that has as yet emanated from the brain of this great contemporary composer of absolute music. Unfortunately, the middle movement (there are but three) is less clear and easy to understand, while the last, although it is undoubtedly a great exhibition of contrapuntal technique, is very dull and uninteresting to the listener. Both quartet and quintet were superbly played by the executants. If possible, the quartet has gained in *ensemble* and finish of detail. This is probably chiefly due to Mr. Kneisel's great musical intelligence and painstaking enthusiasm; still, he could not accomplish such result unless each individual member of his quartet was a thoroughly finished musician of the highest rank, and so they all are. They seem all to have high ideals and to strive bravely and unhesitatingly to achieve them—and indeed the results attained should amply repay them.

It is unfortunate that so charming a singer as Mrs. Moore-Lawson should have chosen such songs as she did to make her debut before a very exacting Boston audience. This conscientious and admirable artist made a profound impression at Worcester during the late festival, but last night the combination of evident nervousness and two songs entirely unsuited to a chamber-music programme weighed heavily against her chances of adequate recognition. The song by Presser is a bad example of the offensive ballad type, and the song by Wolff is not only dilettante in the extreme, but hopelessly commonplace. Still, Mrs. Moore-Lawson sang the songs, such as they were, very well, excepting the first, in which her nervousness was with difficulty overcome. She will be heard to much better advantage in Cambridge on Thursday next, where she sings with the Symphony Orchestra. And she is really so charming and finished an artist, when at her best, that she will doubtless do away with any slightly unsatisfactory impression that she may have produced last night.

ARTHUR WELD.

THE BOSTON TIMES.

BOSTON, SUNDAY, OCTOBER 13, 1889.

HERR NIKISCH.

Boston's Musical Lion Upon Herr Gericke's Pedestal.

The First of This Season's Symphony Concerts, Last Evening—One of the Most Notable on Record—An Enthusiastic Welcome to the New Conductor.

That the symphony concert in Music hall last evening will easily take rank among some of the most notable events of the kind that have ever taken place in this city will generally be acknowledged. Not only was the event notable because of the new series of Symphony concerts that was inaugurated, but it was chiefly notable because of the local experience it afforded of some of the most individual, genial, and yet unique interpretations of orchestral music that have been heard here.

The *personnel* of the orchestra is much the same as before, the most important of the few changes that have been made being with the substitution of Mr. Anton Hekking for Mr. Fritz Giese as 'cellist. The conductor, as need not be told save as a mere matter of record, is Mr. Arthur Nikisch. It seemed quite natural, at the beginning of the concert, that the large audience present should focus its attention upon the mere personality of the new conductor, who as he advanced to the front of the stage was greeted with one of the very heartiest and most respectful ovations that any audience could bestow. His fame had preceded him. He was by no means in the position that has been recorded of one of his predecessors, namely, he was far from appearing as an inexperienced conductor receiving applause by way of encouragement.

As regards his appearance it was singularly prepossessing,—conspicuous not only in points of modest manliness and dignity, but likewise in some of the most pronounced, impressive and unmistakable features of the great artist. It was not, however, until the orchestra began to play the Vorspiel to Wagner's "Meistersinger" that the artistic individuality of the new conductor was made known. The effect to many present must have been that of a most piquant and remarkable surprise. With one's eyes closed it was difficult of realization that the same orchestral ensemble of but a season ago was in any sense whatsoever being heard. True, there was the same unsurpassable precision and purity of tone-volume that was noticeable in the playing of Mr. Gericke's Symphony orchestra, also the same elasticity, unity of artistic action, technical finish and brilliancy, and the same unanimous loyalty of intent. But the iceberg's warmth had disappeared. The straight-laced classicist, who, as must be acknowledged, contributed his always-to-be-remembered share in placing the Boston Symphony orchestra on a peerage with the ablest orchestral bands of the world, had retired and in his stead had come a tone-poet and musician who, though radically different in temperament from his masterly predecessor, may have come just at the right time and, as we have faith to believe, will prove to be just the right man in the right place. A resident musician therefore may remember the former conductor none the less gratefully if he at the same time appreciates the necessity of the mission that his successor has been called upon to perform.

The interpretation of the Meistersinger "Vorspiel" was not one that had been coldly and rigidly thought out from the standpoint of any mere ethical or intellectual principles of art. The high art was all there, but the heart and soul of a thoroughly sympathetic and musical performance were also there, and at their warmest. The ecstatic yielding to the psychological incitations of the work was without the slightest sacrifice of any artistic truth, but the reading between the lines was with such exquisite fineness, delicacy and purity of conception that the truth was told, as it were, from the whole heart, and as if it were simply irresistible so to utter it; not as though it were being told from any mere pedantic sense of duty. The very motion of the new conductor's stick was poetry and grace itself.

Walther's prize song and the restless, almost buoyant subject that follows it, were made to play against each other, not with any stilted pedantry; but all the charming naturalness and simplicity of their wondrous juxtaposition were most sympathetically and charmingly set forth. The reading was in the [illegible] sense of the term a creation, and equally so [illegible] the reading of the Beethoven overture to "Co[illegible]lanus," the opening to which especially could [illegible] have been more sterling, loyal and effective. Th[illegible] [illegible]road and voluminous fortissimo with which [illegible] [illegible]ings gave out their opening note could not ha[illegible] been more vital in its effect, and the noble, soul-stirring melody that forms the counter-theme of the movement was heard with an effect that was no less exhilarating than it was truthful and complete.

As for the element of artistic sympathy that was experienced throughout the performance, it can truthfully be said that the precise like of it has not heretofore been heard here from a large orchestra, not even from the magnificent effects of Herr Seidl's lead of the performances in Boston last season.

How charmingly portrayed, too, was the melodic tranquility of the second entre-acte from Schubert's "Rosamunde." Just here the more poetic and æsthetical effects of Herr Nikisch's lead were perhaps more noticeable than at any time during the concert. The pianissimo effects [illegible] have been with all the whispering, [illegible] far-reaching delicacy that Herr Ger[illegible] have afforded, yet they were suffi[illegible] were just; and without being ex[illegible] [illegible]rceless were none the less fairy[illegible]

[illegible] …mann Symphony in D minor there was all of the unerring precision that one could have desired, and the performance as a whole was simply admirable. Especially charming was the treatment that the romance received, and the finale was given out with a vital and electrifying expression that could but have impressed the least musical auditor present, as well as the artist, with the master of the lead.

Truly, so far as having won the admiration and respect of the general public is concerned, and the orchestra as well, Herr Nikisch may well say "Veni, vidi, vici." In brief, the first Symphony concert of the season has been a brilliant success, and it matters not how marked the disagreement may be among musicians as to the utter unorthodoxy of Herr Nikisch's lead, so long as there can be no just denial of the radical improvement that has already been made. The entire programme was conducted from memory.

At the next concert, at the usual time and place, Mr. Anton Heking, the eminent 'cellist will play the Goltermann concerto in A minor and the Symphony will be the seventh of Beethoven. The concert will open with variations on a theme by Haydn, Brahms op. 56, and the remaining selections will be by Mendelssohn, Fingal's Cave Overture, Bach, Air, Schumann, Tranmeri and Popper, Papillon, — eminently a popular selection.

BOSTON DAILY ADVERTISER.

TUESDAY MORNING, OCT. 29, 1889.

The Kneisel Quartette Concert Last Night —A New Member.

The concerts of this organization are always important events in the musical annals of Boston, for through the high musicianship of the performers and the incredible amount of rehearsing which they do the quartette has become the best in the country and the peer of any string quartette I have ever heard. Last night there was considerable curiosity to hear what the result would be of a change in one of the parts. Mr. Fritz Giese has been replaced by Mr. Anton Hekking in the cello part. Mr. Hekking is not as broad a player as Mr. Giese, but he is intelligent, always pure in intonation, and subjects himself thoroughly to the requirements of ensemble playing. It is not always the greatest virtuoso or artist who makes the best string quartette player, and I may assert that Mr. Hekking was even more successful in last night's concert than in his excellent debut in Music Hall 10 days ago.

The works chosen by the Kneisel Quartette for performance are always of the most worthy character, and frequently the modern tastes of the members are shown in the selections. Last night was no exception to this, and the quartette by Volkmann and the Brahms quintette in F well represented the school of the present. The Volkmann quartette in E minor is a melodious, well-constructed and easily-comprehended work, and makes one wonder how such a genial composer could have starved in Germany so long while giving forth such music. In the andantino the unity of the the instruments in the *con sordine* passages was remarkable, and the shading most beautiful. In the finale, however, the 'cello gave a coarser tone than the circumstances warranted. The instrument is one that evidently will not bear forcing.

Then came Mrs. Moore-Lawson in a group of songs. This lady is more than a mere singer, she is, to my knowledge, a well-educated musician, and thoroughly comprehends many branches of the art. She has a charming stage presence, and her audience are half won before she utters a note. In her first song, however, the debutante was a trifle nervous, and the result was a rather rough shading, audible breathing and irregular intonation. These defects passed away almost immediately, and in Schumann's "Almond Tree" the singer made a success, giving true sentiment and commendable shading to the expressive *lied*. The whole breadth and power of her noble voice were shown in Tyson Wolff's "Tuscan Song," in which the warbling refrain was given with much *brio*.

In Brahm's quintette Mr. Max Zach was added to the violas. All the players deserve commendation in this noble work. The quintette is an uneven composition, attaining its highest power in the central movement, although the first movement is also a remarkable one. Brahms' only needs the chastening influence of a little adversity and sorrow to move his phlegm to become a real Beethoven. The club played the movements with great success. They are becoming broader and more energetic without losing any of their refinement. Among the special excellences of the second movement, a very varied one, I must speak of the shading of the important cello passages, and of the rich tone of Mr. Zach's one prominent phrase. But it seems invidious to Messrs. Kneisel, Roth and Luecenski, to praise any single phrases, where all was well done.

The finale was not quite so well done, many parts being vehement rather than powerful, but the movement itself is the least interesting of the work, although its most learned portion. "A little learning is a dangerous thing," says the proverb, but in music a good deal of it frequently is quite as dangerous. LOUIS C. ELSON.

THE MORNING MAIL.

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Boston Symphony Orchestra.

A musical event of great importance will take place on November 7 at the Opera House, the appearance for one night only of the Boston Symphony Orchestra, Arthur Nikisch conductor. The full orchestra will be present, with the assistance of a prominent soprano, to be announced. It will be without doubt the concert of the season. The advertisement gives prices and particulars.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 30, 1889.

"NEMO" ON NIKISCH.—Mr. Arthur Nikisch already promises to achieve more personal popularity than was attained by either of his predecessors. He has a decided charm of manner and is possessed of almost as much personal magnetism as Georg Henschel was blessed with. His heart and soul are given up to music and his work, and it is doubtful whether he will allow himself to be lured away by the fascinations of society. Had Mr. Gericke not emulated the American habit of burning the candle at both ends he would in all likelihood be at present at the head of our orchestra. It is impossible for any man of average strength to give out so much of himself in his work as the conductor of the Symphony Orchestra necessarily does, and yet be able to fritter away his nights at fashionable semi-Bohemian parties. It is said that Mr. Gericke wasted his health and injured his constitution by attempting to lead a fashionable and a working life at one and the same time. He by no means accepted a tenth of the invitations showered upon him, but he allowed himself to drift into the habit of going to a few houses, and, unfortunately, those were the very houses where the late hours helped to sap his constitution. Mr. Nikisch is an enthusiastic musician and has already made himself popular with the members of his orchestra as well as at the Tavern Club, where he has naturally stepped into his predecessor's position. Although he spoke little, if any, English before his arrival, he has already mastered the language sufficiently for ordinary conversation. It is pleasant to find that he is liberal enough to give the modern composers a hearing. Mr. Gericke was obliged to go outside the narrow limits he first laid down in answer to general demand; and if Mr. Nikisch fulfills his promises Boston will have little cause to complain of the Symphony programs. Perhaps the most noticeable thing about the new conductor is his hands. These are exceedingly beautiful, being white as marble, small and well shaped. There is no doubt that he realizes this fact, for he takes exceptional care of them, almost always wearing gloves, even often at the private rehearsals. The Boston girls have already begun to rave over these hands, especially when one is used to smooth his back hair. It is well for the susceptible girls to remember that there is a Mrs. Nikisch on the other side of the ocean, and therefore it ought to be impossible for them to work up a sentiment for a married man. Unfortunately they have taken too many lessons from their married sisters and realize that marital chains are often no impediment to a flirtation. In this case, as in that of the last conductor, they will find their sentiment and flirtations quite unreciprocated and will have to content themselves with surreptitious glances at the first and second violins.—Boston "Gazette."

THE CHRONICLE.

BROOKLINE, MASS., NOV. 2, 1889.

Another fine programme was offered to the symphony concert patrons last Saturday evening. The symphony was that of [illegible] known as the "Italian." In one way the performance of this work may be considered the greatest success of the season, so far, for critics of all shades of opinion can but unite in recognizing its excellence. The orchestra played with great spirit and one might well imagine that this was one of the occasions of which Mendelsshon speaks with such satisfaction in his letters. A fantasie on two Russian folk-songs, by Glinka, took the place of Schubert's unfinished symphony announced the week before. The fantasie is a sufficiently interesting composition, though not of the highest order, and was thoroughly well played. Two Beethoven numbers was given, the overture to "Egmont" and the fifth pianoforte concerto in E flat. Mr. Baermann played the concerto in unusually brilliant style. The only thing that marred the effect of the whole was a slight difference of opinion between the conductor and the pianist on the question of *tempo*, which was evident in one or two places. The rendering of the overture was less marked in its departure from generally received ideas, than the previous efforts of Mr. Nikisch with the same composer. The imperfections were of the same nature as those noticed in the other concerts. They all arose from over-anxiety on the part of the conductor to make the performance impressive. It is not simply a matter of regularity or irregularity in *tempo*. Mr. Baermann plays with as much variation in the rate of movement as Mr. Nikisch, yet it would be hard to conceive of a more consistent, harmonious, more thoroughly "Beethovenish" rendering than what Mr. Baermann habitually gives us. Mr. Nikisch simply yields to the tendency which is a constant danger to the modern school: wishing to make everything forcible, he sometimes produces an exaggerated effect, and fails to preserve the balance and proportion which are the most necessary characteristics of true art, because he fails to realize that in simplicity lies the greatest power. B. C. H.

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 31ST, AT 7.45, P. M.

PROGRAMME.

WAGNER.	VORSPIEL "Die Meistersinger."
MOZART.	ARIA "Il re pastore."
SCHUBERT.	ENTR' ACTE "Rosamunde."
	SONGS WITH PIANO.
GRIEG.	a) "SUNSHINE SONG."
RUBINSTEIN.	b) "YEARNINGS."
SCHUMANN.	SYMPHONY in D minor, No. 4, op. 120. Introduction (Adagio non troppo).— Allegro.— Romance (Adagio non troppo).— Scherzo.— Finale (Allegro).—

SOLOIST:

MRS. CORINNE MOORE-LAWSON.

The Piano used is a Steinway.

THE BOSTON TIMES

BOSTON, SUNDAY, OCTOBER 13, 1889.

HERR NIKISCH.

Boston's Musical Lion Upon Herr Gericke's Pedestal.

The First of This Season's Symphony Concerts, Last Evening—One of the Most Notable on Record—An Enthusiastic Welcome to the New Conductor.

That the symphony concert in Music hall last evening will easily take rank among some of the most notable events of the kind that have ever taken place in this city will generally be acknowledged. Not only was the event notable because of the new series of Symphony concerts that was inaugurated, but it was chiefly notable because of the local experience it afforded of some of the most individual, genial, and yet unique interpretations of orchestral music that have been heard here.

The *personnel* of the orchestra is much the same as before, the most important of the few changes that have been made being with the substitution of Mr. Anton Hekking for Mr. Fritz Giese as 'cellist. The conductor, as need not be told save as a mere matter of record, is Mr. Arthur Nikisch. It seemed quite natural, at the beginning of the concert, that the large audience present should focus its attention upon the mere personality of the new conductor, who as he advanced to the front of the stage was greeted with one of the very heartiest and most respectful ovations that any audience could bestow. His fame had preceded him. He was by no means in the position that has been recorded of one of his predecessors, namely, he was far from appearing as an inexperienced conductor receiving applause by way of encouragement.

As regards his appearance it was singularly prepossessing,—conspicuous not only in points of modest manliness and dignity, but likewise in some of the most pronounced, impressive and unmistakable features of the great artist. It was not, however, until the orchestra began to play the Vorspiel to Wagner's "Meistersinger" that the artistic individuality of the new conductor was made known. The effect to many present must have been that of a most piquant and remarkable surprise. With one's eyes closed it was difficult of realization that the same orchestral ensemble of but a season ago was in any sense whatsoever being heard. True, there was the same unsurpassable precision and purity of tone-volume that was noticeable in the playing of Mr. Gericke's Symphony orchestra, also the same elasticity, unity of artistic action, technical finish and brilliancy, and the same unanimous loyalty of intent. But the iceberg's warmth had disappeared. The straight-laced classicist, who, as must be acknowledged, contributed his always-to-be-remembered share in placing the Boston Symphony orchestra on a peerage with the ablest orchestral bands of the world, had retired and in his stead had come a tone-poet and musician who, though radically different in temperament from his masterly predecessor, may have come just at the right time and, as we have faith to believe, will prove to be just the right man in the right place. A resident musician therefore may remember the former conductor none the less gratefully if he at the same time appreciates the necessity of the mission that his successor has been called upon to perform.

The interpretation of the Meistersinger "Vorspiel" was not one that had been coldly and rigidly thought out from the standpoint of any mere ethical or intellectual principles of art. The high art was all there, but the heart and soul of a thoroughly sympathetic and musical performance were also there, and at their warmest. The ecstatic yielding to the psychological incitations of the work was without the slightest sacrifice of any artistic truth, but the reading between the lines was with such exquisite fineness, delicacy and purity of conception that the truth was told, as it were, from the whole heart, and as if it were simply irresistible so to utter it; not as though it were being told from any mere pedantic sense of duty. The very motion of the new conductor's stick was poetry and grace itself.

Walther's prize song and the restless, almost buoyant subject that follows it, were made to play against each other, not with any stilted pedantry; but all the charming naturalness and simplicity of their wondrous juxtaposition were most sympathetically and charmingly set forth. The reading was in the [illegible] sense of the term a creation, and equally so was the reading of the Beethoven overture to "Coriolanus," the opening to which especially could not have been more sterling, loyal and effective. The broad and voluminous fortissimo with which the strings gave out their opening note could not have been more vital in its effect, and the noble, soul-stirring melody that forms the counter-theme of the movement was heard with an effect that was no less exhilarating than it was truthful and complete.

As for the element of artistic sympathy that was experienced throughout the performance, it can truthfully be said that the precise like of it has not heretofore been heard here from a large orchestra, not even from the magnificent effects of Herr Seidl's lead of the performances in Boston last season.

How charmingly portrayed, too, was the melodic tranquility of the second entre-acte from Schubert's "Rosamunde." Just here the more poetic and æsthetical effects of Herr Nikisch's lead were perhaps more noticeable than at any time during the concert. The pianissimo effects may not have been with all the whispering, clear and far-reaching delicacy that Herr Gericke would have afforded, yet they were sufficient; they were just; and without being extravagantly forceless were none the less fairy-like and etherial.

With the [illegible] movement of the Schumann Symphony in D minor there was all of the unerring precision that one could have desired, and the performance as a whole was simply admirable. Especially charming was the treatment that the romance received, and the finale was given out with a vital and electrifying expression that could but have impressed the least musical auditor present, as well as the artist, with the master of the lead.

Truly, so far as having won the admiration and respect of the general public is concerned, and the orchestra as well, Herr Nikisch may well say "Veni, vidi, vici." In brief, the first Symphony concert of the season has been a brilliant success, and it matters not how marked the disagreement may be among musicians as to the utter unorthodoxy of Herr Nikisch's lead, so long as there can be no just denial of the radical improvement that has already been made. The entire programme was conducted from memory.

At the next concert, at the usual time and place, Mr. Anton Heking, the eminent 'cellist will play the Goltermann concerto in A minor and the Symphony will be the seventh of Beethoven. The concert will open with variations on a theme by Haydn, Brahms op. 56, and the remaining selections will be by Mendelssohn, Fingal's Cave Overture, Bach, Air, Schumann, Tranmeri and Popper, Papillon, — eminently a popular selection.

BOSTON DAILY ADVERTISER

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B. C. H.

Sanders Theatre, Cambridge.

SEASON 1889-90.

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	SONGS WITH PIANO.
GRIEG.	*a*) "SUNSHINE SONG."
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SOLOIST:

MRS. CORINNE MOORE-LAWSON.

The Piano used is a Steinway.

Lowell Opera House.

THURSDAY, NOVEMBER 7TH, AT 8, P. M.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90.

Soloist:

MISS FLORENCE FINLAYSON.

TICKETS, with reserved seats, 75 cents and $1.00. Sale opens at the Box Office, Monday, November 4th.

The Beacon.

BOSTON, SATURDAY, NOV. 2, 1889

THE SYMPHONY CONCERTS.

Before going on to our sketch of yesterday afternoon's rehearsal, the prophetic prologue of what is to be expected from the Symphony concert of this evening, we must revert for one moment to the concert of a week ago, and say something in regard to the performance of Mendelssohn's "Italian" symphony, for which we could not wait on last Friday afternoon. In that performance the highest achievement of the orchestra thus far was added, while the interpretation—governed by the same principles and proceeding along the same lines as Mr. Nikisch's readings of Schumann and Beethoven—was approved even by those who had set themselves most decidedly against the originality of treatment and individuality of feeling which he had shown in those other works. Whether it was that Mendelssohn's music be regarded by them as less sacred, whether their objections have begun to yield a little in spite of themselves, or whether this symphony, being more fanciful and less emotional, did not tempt the conductor to so full and variable a use of his most ductile and obedient band, it would not be easy to say; perhaps all these three conditions were invited. Be this as it may and judging only by what the listeners felt, this piece of symphony playing might, without extravagance, be set down as perfection, and its gradual development from the bright beginning, through the romance and poetry of its central movements to the irrepressible and bounding gayety of the finale, charged with the spirit of sun and life and dance, was splendid in itself and exhilerating to the listeners. It was a bright ideal made brilliantly real.

The rehearsal of yesterday, beginning with a standard overture, that to Weber's "Euryanthe," and ending with the b flat symphony of Volkmann included between these three numbers of minor massivenessand weight, to which, nevertheless a general and deserved interest attached. These were the first performances in America of two MSS. compositions by Mr. Arthur Bird, and the singing by Mr. Emil Fischer of the great air of *Lysiart* in "Euryanthe," which appropriately followed the overture, and of the two songs with pianoforte accompaniment. The instrumental selections showed that Mr. Nikisch was already as good as his word in giving place to new American work, while the vocal numbers indicated a recognition of the general desire to hear men as well as women for vocalists in these concerts—a desire to which Mr. Gericke made too few concessions. Mr. Bird entitles his compositions "Episodes for Orchestra," probably on account of their brevity, naming the first "An Oriental Scene," while the second is an "Intermezzo and Trio." Each is a delicious bit of writing, scholarly and yet fanciful,—the first, indeed, being almost fantastic, uniting German solidity of texture to something of French delicacy and *finesse*. In the second the orchestra is of normal proportion, but in the first the woodwind is increased, and the harp, drum, cymbals and glockenspiel are added, the former of these playing an important and illuminating part throughout. The second has a light and dancing accent, the trio bringing in a calmer contrast; but the first, cast mainly into a dreamful mood, with the harp rippling like a fountain, has within a secondary movement as picturesque and gay as it is odd and piquant. Each was warmly applauded, having evidently greatly pleased. Mr. Fischer was in fine voice and sang with that clear perception and appropriate style which make him not only a strong dramatic singer but also a polished vocalist. The overture had a splendid rendering. Being the introduction to a drama whose personages would have a right to interpret their music as well as sing its notes, there can probably be no fault with Mr. Nikisch for making all its phases, based as they are on themes from the work, instinct with the quality of their scenes. The opening was nobly energetic, the mystery of the muted string passages was deep and soft, the long airs were almost sung by the instruments, and the smaller episodes, each characteristic of some marked Weber trait, were individualized distinctly.

The Sanders Theatre concert of Thursday evening began the Cambridge season auspiciously. The orchestra, a little reduced in strings and brass, as suits the smaller room, always appears to the finest advantage in this most favorable room, and the presentment of works already heard in Boston was at all points adequate and welcome. Mrs. Moore-Lawson was wholly just to herself and satisfactory to her hearers in her chief air, but her songs with piano were not well chosen and gave her lovely voice and cultured style no fair showing.

The programme for this night week is an extraordinary one, its beginning, middle and end being a symphony, their order being Haydn in G, Mozart in G-minor, Beethoven (the fifth) in C-minor.

The first Young People's Popular will be given on the afternoon of Wednesday, the 13th instant, according to a programme and with a soloist yet to be announced.

"YOUNG PEOPLE'S POPULAR."

The attendance at the concerts of the Boston Symphony Orchestra this season has been phenomenal. At every performance thus far given hundreds have been turned away unable to obtain admission. So great has become the demand for additional concerts that the management have arranged a special matinee to be given at Music Hall on Wednesday afternoon, Nov. 13. Mr. Nikisch will present on this occasion a programme of light music and a soloist, yet to be announced will appear. Reserved seats for this matinee go on sale at Music Hall this morning. An exceedingly reasonable scale of prices has been adopted.

HOME JOURNAL.

SATURDAY, NOVEMBER 2, 1889

THE KNEISEL QUARTET.—The two compositions played by the Kneisel quartet last Monday at the first concert of the season were Volkmann's Quartet in E minor and Brahms' Quintet in F, the part of second viola being played by Mr. Max Zach.

The quartet by Volkmann is a thoroughly delightful work, simple, melodious, and well put together. Hanslick objects to the *tempo* of the Scherzo and the continuous use of the mutes in the third movement, but it is difficult to see the reasonableness of this criticism. The quartet is an excellent example of Volkmann at his best.

The Quintet of Brahms is, in certain respects, an exasperating composition. The first movement is well nigh perfect. The themes are "frank" and beautiful, and the treatment of them is clear, and at the same time masterly so far as technique is concerned. The second movement with its sudden and inconsequential changes of *tempo* is not without charm, but the final allegro is dry and confused, a jumble of sounds, a woful misuse of the resources of counterpoint.

Although there were a few signs of nervousness, the playing of the accomplished musicians was most excellent. There was the due subordination of self which is so essential in true *ensemble* playing; there was the delightful purity of tone and controlled musical feeling which one naturally expects from such artists; and there was a decided gain in swing, a stronger sense of rhythm.

The singing of Mrs. Corinne Moore-Lawson was a disappointment. Whether it was due to the selection of songs, or to physical indisposition, or nervousness—at least this is true: she did not make a favorable impression. Her voice is warm and full of color; but she does not have it under control. This was seen in tones which should have been firmly sustained; in her inability to use with effect the *crescendo* and *diminuendo*; and in the third selection there was a suspicion of doubtful intonation. Nor was her phrasing to be praised. In other words, it would seem as though she were as yet an unripe singer. Her first song, Presser's "By the Danube," is a worthless composition. Schumann's "Almond Tree" gave the audience an opportunity of hearing Mr. Arthur Foote play exquisitely the accompaniment. The "Tuscan Song" of Tyson Wolff is not without originality and merit.

The concert lasted an hour and thirty minutes; that is, it was of the right length.

"Young People's Popular."

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HOME JOURNAL.

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Beethoven.....Fifth Concerto for pianoforte.
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Mendelssohn.....Symphony in A (Italian).

Mr. Carl Baermann was the soloist, and his playing was marked by breadth and dignity, a quiet appreciation of musical detail, subordination of self. There were passages which were not clear, which were, in fact, confused; for instance, the passages in contrary motion in the first movement, which are, it is true, of excessive difficulty. At times there seemed to be a lack of rhythm; nor was Mr. Baermann's trill, the trill of a *virtuoso*. It seems ungracious to speak of these petty things; for, as a whole, his interpretation was an admirable one.

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Bortnianisky founded many of his works upon the plain song of the Russian Church; and the "tonality" of this plain song is to be seen not only in the melodies of the Russian people, but even in the writings of the most radical of the modern Russian school of composers. (He who wishes to examine this interesting subject, can consult with profit the first part of "Histoire de la Musique en Russie" by the Prince Youssoupoff, Paris 1862).

But Glinka was undeniably so far as the music of his country is concerned an epoch-maker. He was the forerunner of Seéroff, Rimsky-Korsakoff, Dargomijsky, Borodine, Cui and Stcherbatcheff. His influence is seen in the works of Tschaikowsky. And no one can deny that there is a Russian school, a school of marked originality; the radical members of which, to quote Gustave Bertrand, are not content merely with a style peculiar to themselves; they must have a separate musical tongue. "They are so afraid of the charge of imitation that they pretend to repudiate even the Italian-French-German scale and the whole system of "tonality" and modulation which has been considered for so long a time the basis of all musical civilization."

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BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90.

Soloist:

MISS FLORENCE FINLAYSON.

TICKETS, with reserved seats, 75 cents and $1.00. Sale opens at the Box Office, Monday, November 4th.

The Beacon.

BOSTON, SATURDAY, NOV. 2, 1889

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The rehearsal of yesterday, beginning with a standard overture, that to Weber's "Euryanthe," and ending with the b flat symphony of Volkmann included between these three numbers of minor massivenessand weight, to which, nevertheless a general and deserved interest attached. These were the first performances in America of two MSS. compositions by Mr. Arthur Bird, and the singing by Mr. Emil Fischer of the great air of *Lysiart* in "Euryanthe," which appropriately followed the overture, and of the two songs with pianoforte accompaniment. The instrumental selections showed that Mr. Nikisch was already as good as his word in giving place to new American work, while the vocal numbers indicated a recognition of the general desire to hear men as well as women for vocalists in these concerts—a desire to which Mr. Gericke made too few concessions. Mr. Bird entitles his compositions "Episodes for Orchestra," probably on account of their brevity, naming the first "An Oriental Scene," while the second is an "Intermezzo and Trio." Each is a delicious bit of writing, scholarly and yet fanciful,—the first, indeed, being almost fantastic, uniting German solidity of texture to something of French delicacy and *finesse*. In the second the orchestra is of normal proportion, but in the first the wood-wind is increased, and the harp, drum, cymbals and glockenspiel are added, the former of these playing an important and illuminating part throughout. The second has a light and dancing accent, the trio bringing in a calmer contrast; but the first, cast mainly into a dreamful mood, with the harp rippling like a fountain, has within a secondary movement as picturesque and gay as it is odd and piquant. Each was warmly applauded, having evidently greatly pleased. Mr. Fischer was in fine voice and sang with that clear perception and appropriate style which make him not only a strong dramatic singer but also a polished vocalist. The overture had a splendid rendering. Being the introduction to a drama whose personages would have a right to interpret their music as well as sing its notes, there can probably be no fault with Mr. Nikisch for making all its phases, based as they are on themes from the work, instinct with the quality of their scenes. The opening was nobly energetic, the mystery of the muted string passages was deep and soft, the long airs were almost sung by the instruments, and the smaller episodes, each characteristic of some marked Weber trait, were individualized distinctly.

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The singing of Mrs. Corinne Moore-Lawson was a disappointment. Whether it was due to the selection of songs, or to physical indisposition, or nervousness—at least this is true: she did not make a favorable impression. Her voice is warm and full of color; but she does not have it under control. This was seen in tones which should have been firmly sustained; in her inability to use with effect the *crescendo* and *diminuendo*; and in the third selection there was a suspicion of doubtful intonation. Nor was her phrasing to be praised. In other words, it would seem as though she were as yet an unripe singer. Her first song, Presser's "By the Danube," is a worthless composition. Schumann's "Almond Tree" gave the audience an opportunity of hearing Mr. Arthur Foote play exquisitely the accompaniment. The "Tuscan Song" of Tyson Wolff is not without originality and merit.

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LOWELL OPERA HOUSE,

THURSDAY, NOVEMBER 7TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Euryanthe." . . . . . WEBER

ARIA. . . . . .

MISS FINLAYSON.

KOMARINSKAJA. FANTASIE for ORCHESTRA on two Russian Folk Songs. . . . . GLINKA

BRIDAL SONG.
DANCE.

SONGS with PIANO.

MISS FINLAYSON.

SYMPHONY in A. (Italian.) . . . MENDELSSOHN

Allegro vivace.—Andante con moto.—
Con moto moderato.—Saltarello.

SOLOIST:

MISS FLORENCE FINLAYSON.

The Beacon.

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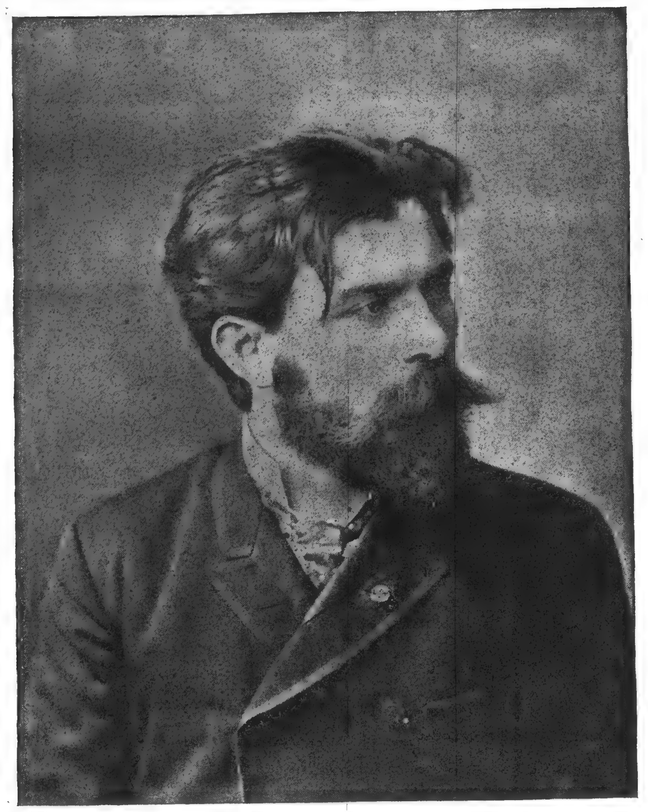

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BOSTON, SATURDAY, NOV. 2, 1889

THE SYMPHONY CONCERTS.

Before going on to our sketch of yesterday afternoon's rehearsal, the prophetic prologue of what is to be expected from the Symphony concert of this evening, we must revert for one moment to the concert of a week ago, and say something in regard to the performance of Mendelssohn's "Italian" symphony, for which we could not wait on last Friday afternoon. In that performance the highest achievement of the orchestra thus far was added, while the interpretation—governed by the same principles and proceeding along the same lines as Mr. Nikisch's readings of Schumann and Beethoven—was approved even by those who had set themselves most decidedly against the originality of treatment and individuality of feeling which he had shown in those other works. Whether it was that Mendelssohn's music be regarded by them as less sacred, whether their objections have begun to yield a little in spite of themselves, or whether this symphony, being more fanciful and less emotional, did not tempt the conductor to so full and variable a use of his most ductile and obedient band, it would not be easy to say; perhaps all these three conditions were invited. Be this as it may and judging only by what the listeners felt, this piece of symphony playing might, without extravagance, be set down as perfection, and its gradual development from the bright beginning, through the romance and poetry of its central movements to the irrepressible and bounding gayety of the finale, charged with the spirit of sun and life and dance, was splendid in itself and exhilerating to the listeners. It was a bright ideal made brilliantly real.

The rehearsal of yesterday, beginning with a standard overture, that to Weber's "Euryanthe," and ending with the b flat symphony of Volkmann included between these three numbers of minor massivenessand weight, to which, nevertheless a general and deserved interest attached. These were the first performances in America of two MSS. compositions by Mr. Arthur Bird, and the singing by Mr. Emil Fischer of the great air of *Lysiart* in "Euryanthe," which appropriately followed the overture, and of the two songs with pianoforte accompaniment. The instrumental selections showed that Mr. Nikisch was already as good as his word in giving place to new American work, while the vocal numbers indicated a recognition of the general desire to hear men as well as women for vocalists in these concerts—a desire to which Mr. Gericke made too few concessions. Mr. Bird entitles his compositions "Episodes for Orchestra," probably on account of their brevity, naming the first "An Oriental Scene," while the second is an "Intermezzo and Trio." Each is a delicious bit of writing, scholarly and yet fanciful,—the first, indeed, being almost fantastic, uniting German solidity of texture to something of French delicacy and *finesse*. In the second the orchestra is of normal proportion, but in the first the wood-wind is increased, and the harp, drum, cymbals and glockenspiel are added, the former of these playing an important and illuminating part throughout. The second has a light and dancing accent, the trio bringing in a calmer contrast; but the first, cast mainly into a dreamful mood, with the harp rippling like a fountain, has within a secondary movement as picturesque and gay as it is odd and piquant. Each was warmly applauded, having evidently greatly pleased. Mr. Fischer was in fine voice and sang with that clear perception and appropriate style which make him not only a strong dramatic singer but also a polished vocalist. The overture had a splendid rendering. Being the introduction to a drama whose personages would have a right to interpret their music as well as sing its notes, there can probably be no fault with Mr. Nikisch for making all its phases, based as they are on themes from the work, instinct with the quality of their scenes. The opening was nobly energetic, the mystery of the muted string passages was deep and soft, the long airs were almost sung by the instruments, and the smaller episodes, each characteristic of some marked Weber trait, were individualized distinctly.

The Sanders Theatre concert of Thursday evening began the Cambridge season auspiciously. The orchestra, a little reduced in strings and brass, as suits the smaller room, always appears to the finest advantage in this most favorable room, and the presentment of works already heard in Boston was at all points adequate and welcome. Mrs. Moore-Lawson was wholly just to herself and satisfactory to her hearers in her chief air, but her songs with piano were not well chosen and gave her lovely voice and cultured style no fair showing.

The programme for this night week is an extraordinary one, its beginning, middle and end being a symphony, their order being Haydn in G, Mozart in G minor, Beethoven (the fifth) in C minor.

The first Young People's Popular will be given on the afternoon of Wednesday, the 13th instant, according to a programme and with a soloist yet to be announced.

"YOUNG PEOPLE'S POPULAR."

The attendance at the concerts of the Boston Symphony Orchestra this season has been phenomenal. At every performance thus far given hundreds have been turned away unable to obtain admission. So great has become the demand for additional concerts that the management have arranged a special matinee to be given at Music Hall on Wednesday afternoon, Nov. 13. Mr. Nikisch will present on this occasion a programme of light music and a soloist, yet to be announced will appear. Reserved seats for this matinee go on sale at Music Hall this morning. An exceedingly reasonable scale of prices has been adopted.

HOME JOURNAL.

SATURDAY, NOVEMBER 2, 1889

THE KNEISEL QUARTET.— The two compositions played by the Kneisel quartet last Monday at the first concert of the season were Volkmann's Quartet in E minor and Brahms' Quintet in F, the part of second viola being played by Mr. Max Zach.

The quartet by Volkmann is a thoroughly delightful work, simple, melodious, and well put together. Hanslick objects to the *tempo* of the Scherzo and the continuous use of the mutes in the third movement, but it is difficult to see the reasonableness of this criticism. The quartet is an excellent example of Volkmann at his best.

The Quintet of Brahms is, in certain respects, an exasperating composition. The first movement is well nigh perfect. The themes are "frank" and beautiful, and the treatment of them is clear, and at the same time masterly so far as technique is concerned. The second movement with its sudden and inconsequential changes of *tempo* is not without charm, but the final allegro is dry and confused, a jumble of sounds, a woful misuse of the resources of counterpoint.

Although there were a few signs of nervousness, the playing of the accomplished musicians was most excellent. There was the due subordination of self which is so essential in true *ensemble* playing; there was the delightful purity of tone and controlled musical feeling which one naturally expects from such artists; and there was a decided gain in swing, a stronger sense of rhythm.

The singing of Mrs. Corinne Moore-Lawson was a disappointment. Whether it was due to the selection of songs, or to physical indisposition, or nervousness—at least this is true: she did not make a favorable impression. Her voice is warm and full of color; but she does not have it under control. This was seen in tones which should have been firmly sustained; in her inability to use with effect the *crescendo* and *diminuendo*; and in the third selection there was a suspicion of doubtful intonation. Nor was her phrasing to be praised. In other words, it would seem as though she were as yet an unripe singer. Her first song, Presser's "By the Danube," is a worthless composition. Schumann's "Almond Tree" gave the audience an opportunity of hearing Mr. Arthur Foote play exquisitely the accompaniment. The "Tuscan Song" of Tyson Wolff is not without originality and merit.

The concert lasted an hour and thirty minutes; that is, it was of the right length.

"Young People's Popular."

So great is the demand for additional performances by the Boston Symphony orchestra that the management have decided to give occasional extra matinees, similar to those which found such favor with the public last season. The first of these matinees will be given at Music Hall on Wednesday afternoon, Nov. 13, when Mr. Nikisch will present a popular programme, and a soloist not yet announced will appear. Reserved seats for this performance at reasonable prices go on sale at the box office this morning.

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BROOKLINE CHRONICLE
NOVEMBER 2,

The season of chamber concerts was auspiciously opened in Chickering Hall last Monday evening, by the Kneisel Quartet, assisted Mrs. Corinne Moore-Lawson. The change in the *personnel* of the quartet becomes apparent with the first few measures. Mr. Hekking, who takes Mr. Giese's place, is less assertive of the solo qualities of his instrument, while yet remaining a more prominent factor than either the second violin or viola. Whether the change is to be beneficial to the quartet as a whole is a question impossible of solution until by constant association the men grow into that perfect sympathy of intention which characterized the old organization. The opening number was a quartet in E minor, by Volkmann, a bright sparkling work as far removed from the frivolous as from the pedantic. The first movement is admirably conceived, the themes are easily intelligible, well developed and always impart interesting information. The scherzo is very bright and pleasing, and so short as but to enhance the contrast between the first and third movement, which latter is a beautifully lyrical bit of legato playing, with muted strings and effects of the most delicate character. The finale is a clean, crisp, staccato movement, never still a moment, but relieved by smooth legato melodies given to the first violin and 'cello, alternately above and below the accompaniment which is a veritable perpetual motion. The entire quartette was played with remarkable smoothness and accuracy. Mrs. Lawson sang songs by Presser, Schumann and Wolff. Her lower tones are weak and the upper approach a brilliancy not incompatible with hardness, but in the middle register her voice is rich and beautiful. The timbre is peculiar and may perhaps be best described by imagining the tones of a flute imbued with warmth and resonance. Her method is excellent, she has a perfect legato and very distinct enunciation. All that she does has more of polish than of dramatic intensity, but that may be imputed to the character of her songs, which were idyllic rather than passionate. Mr. Arthur Foote accompanied her in his usual artistic manner. The concert closed with a performance of the quintet op. 88, by Brahms, Mr. Max Zach playing the second viola. This work is much less obscure than some of this composer's compositions; the themes are clear and distinct, and each was given due prominence upon its appearance. Extended comment is superfluous, but we cannot but speak of the magnificent crescendo in the first movement, working up to an impressive climax and subsiding into a gentle and subdued coda. The second concert will be given Dec. 2d.

A. F. C.

Boston Commonwealth.

NOVEMBER 2, 1889.

The musical season definitely and charmingly opened with the *Kneisel Quartette Concert*, on Monday evening. The change in the personnel of the quartette, in the substitution of Mr. Hekking for Mr. Giese as the 'cellist, is evidently no change for the worse; which is saying much, considering the immense popularity of the former artist. The audience on Monday was one which almost completely filled the hall; and its reception of the programme offered was always appreciative, and at moments most enthusiastic. The programme was as follows:

Volkmann—quartette, in E minor, op. 35, No. 4; allegro con modo; scherzo (presto); andantino; finale; allegretto vivace.
SONGS.—Gustav Presser—"By the Danube"; Schumann;—"The Almond Tree"; Tyson Wolff;—"Tuscan Song." Brahms;—quintette, in F, op. 88; allegro non troppo ma con brio; grave ed appassionata; allegro energico (first time.)
Second viola, Mr. Max Zach.

The Volkmann quartette was played with the delicacy and the repose suited to its fresh, flowing and simple style. The *andantino* movement was especially delightful. Mrs. Lawson's singing was much enjoyed. Her voice is flexible and of good compass, though with a perceptible cloudiness in the lower register, often observable in voices which lack sound Italian training. Her enunciation is commendably good, and her last song was given with contagious dramatic feeling. Mr. Arthur Foote was her accompanist.

The Brahms quintette was nobly given; its beautiful *allegro* opening movement receiving the most cordial applause of the evening.

The concert as a whole was delightful, both as performance and as promise. The series—of which the second is promised for Monday evening, Dec. 2, will doubtless be, as ever, popular in the best sense of the word, and with the best classes of our music loving public.

The Morning Times
LOWELL, MASS.
SATURDAY MORNING, NOV. 2.

The announcement of the performance to be given in the opera house by the famous Boston Symphony orchestra, under its distinguished conductor, Herr Arthur Nikisch, will be hailed with delight by every music lover. The Boston orchestra is now the leading musical organization of the country, and its concerts not only in Boston but in New York, Philadelphia, Baltimore, Washington and other large cities have been [illegible]

NOVEMBER 3,

THE SYMPHONIES.

FOURTH CONCERT.

The programme rendered by the Symphony Orchestra last evening was: Weber,—Overture, (Euryanthe); Weber,—Air, "Wo berg, ich mich?" from Euryanthe; Arthur Bird,—Oriental Scene, and Intermezzo and Trio (first time in Boston); songs with pianoforte. Littolf,—"Resignation." Schumann,—Romanza from "Spanish Liebeslieder," op. 138; Volkmann,—Symphony in B flat.

The episodes by Arthur Bird are charmingly reminiscent of the composer's thoughts, without being in any mocking bird sense of the term plagiaristic. The composer's treatment of the orchestra is that of a masterly musician.

Mr. Emil Fischer has a remarkably pliant and voluminous bass voice, but his habits of vocalism are unmistakeably teutonic and at times so spasmodic as to be anything but agreeable. His rendering of the Weber aria was most commendable for his fluent mastery of its difficult roulades and the songs by Schumann and Littolf were well interpreted.

The orchestral selections were rendered with all the fidelity that one could desire.

THE BOSTON TIMES

BOSTON, SUNDAY, NOVEMBER 3, 1889.

THE KNEISEL QUARTETTE.

The First of the Season's Concerts in Chickering Hall Last Monday Evening.

The general sincerity of the large and attentive audience that listened to the interpretations by the Kneisel quartette in Chickering hall Monday evening may possibly be questioned. In fact, the average sincerity of large and fashionable audiences on such occasions is almost invariably questioned. But why? Some sapient yet well-meaning musician may reply that the actual limitations of musical enjoyment are necessarily confined to the intellectual scope of the hearer's appreciation. Sic? It would be almost as absurd to affirm that the mere animal who is pleasurably affected by the concord of sweet sounds can to any extent appreciate their inherent or artistic meaning. This being the case, it is logically true, considering the question from a higher standpoint, that there is many an untrained amateur who can intensely enjoy the most classical music without the slightest genuine appreciation mingling with the crude and purely emotional kind of enjoyment he derives from it. It is simply from a higher standpoint that the musical expert enjoys. He not only feels what he hears, but he listens to music with the well-founded consciousness that to him and his peers it is a very high order of language.

To the educated in music as well as the uneducated fancy there may have been very much in common as regards the musical effect of the Kneisel quertette's first programme for the season. Especially is this true of the quartette by Volkmann with which the concert opened. Here was a composition of the very best quality; not only classical both in spirit and in truth, but also so clear and melodious in all its details as to be well nigh ear-catching. Its technical structure is upon well-worn principles,—such for example as good father Haydn would have been foremost in endorsing; but it is none the less welcome on this account; the genuine inspiration of the work and its artistic character as well are thoroughly impressive.

How different the Brahms quintette with which the concert ended; and yet, with the opening allegro of this selection, there was much that might properly be described as both genial and melodious. The second movement is unaccountably affirmed by the composer to be *grave et appassionata*. It is more properly speaking a grave et scherzando, the music of the first as well as the concluding portions of the movement being very illustrative of the composer's profoundest melancholy, while interspersing the same, and with piquant contrast, is an allegretto vivace of the most pronounced type. The closing *allegro energico* is a very artistic example of fugatal writing, and is in a musical sense both effective and exhilarating.

The best playing by Mr. Kneisel and his associates was with the Volkmann selection. The *finale* of the Brahms quintette was also rendered with admirable effect. Mr. Hekking is an invaluable acquisition to the quartette, as, unlike his virtuosal predecessor, he seems thoroughly capable of forgetting that he is a virtuoso, and is even more masterly when playing ensemble than as a soloist.

The instrumental music of the programme was interspersed with a group of songs which, excepting "The Almond Tree" by Schumann, was unworthily at variance with the artistic character of the concert. The singer was Mrs. Corinne Moore-Lawson, who has a very agreeable voice, but whose admirable expression is well-nigh exclusively confined to her charming stage presence. The Schumann song was mainly rendered artistic by the pianoforte accompaniment of Mr. Arthur Foote. Mrs. Lawson's share in the performance was, to a very considerable extent, both amateurish and inexpressive.

The second concert by the Quartette will take place on Monday evening, Dec. 2.

C. L. CAPEN.

WASHINGTON
SUNDAY, OCTOBER 27,

MUSIC AND MUSICIANS

The New Conductor of the Boston Symphony Orchestra.

BOSTON GIVES HIM A WELCOME

Various Comments on His Work—The Programmes of the Choral Society Promise Some Entertaining Musical Events—The Georgetown Orchestra.

Arthur Nikisch, the Leipsic conductor, who succeeded Mr. Gericke in the directorship of the Boston Symphony Orchestra, has apparently conquered Boston. The opening concert some nights ago was attended by an audience which filled every seat and every available inch of standing room in the spacious Music Hall, and, which became, as the programme progressed, wildly enthusiastic. The numbers selected were well-known, and were as follows:

Vorspiel—"Meistersinger" ..... Wagner
"Coriolanus"—Overture ..... Beethoven
"Rosamunde"—Extracts ..... Schubert
Fourth Symphony—D minor ..... Schumann

If concurrent testimony has any weight the concert must have been a memorable occasion. The critics vied with each other in the selection of complimentary expressions. Mr. Krehbiel, of the New York *Tribune*, thought that Boston was to be envied the possession of such an orchestra, and doubly the possession of such a conductor. The critic of the New York *Times* said of the Meistersinger Vorspiel that never had that immortal prelude been played so well in America. The Boston critics were equally effusive. More than this, the Boston *Herald*, having interviewed the best known musicians of that city for their opinion of the new conductor, obtained from such men as Carl Zerrahn, Prof. J. K. Paine, George L. Osgood, and Bernhard Listemann only words of praise. If these musicians are to be credited with a cool, impartial judgement, this country has secured a conductor whose work is likely to be a revelation to musical people.

The characteristics of Mr. Nikisch, who, by the way, is a Hungarian and only thirty-five years old, seem to be a perfect freedom, a masterly control of his players, and an original, not to say sensational, style of interpreting well-known works. In his first concert it was noticed that he gave a prominence to the brass instruments which was almost Seidl-like, and which was in direct contrast to the ideas inculcated by Mr. Gericke. While this departure was admired by some, it nevertheless created some regret, because it weakened the beautiful string effects for which the orchestra has been so famous, and it raises a doubt as to the continuance of that wonderful precision and perfect tune which was so admirably shown in a work like Volkmann's serenade for strings. Mr. Nikisch, too, created a mild sensation by appearing before his orchestra with neither music-stand or score and directing throughout the whole evening by memory alone. This fact seems to have appealed to the Boston critics with a peculiar and unusual force. Theodore Thomas could have done the same thing and Mr. Gericke, although he was always a close follower of a score, must be equally as familiar with the numbers as Mr. Nikisch. It was, however, a feat that appealed to the audience and which gave the impression of perfect confidence and thorough knowledge.

Amid the chorus of universal praise a few still, small voices have been heard. These have pointed out that Mr. Nikisch has not yet proven himself superior to his predecessors, and a great deal of his success as a conductor must be credited to the fact that his orchestra is one upon which he has complete reliance. With such players, each one an artist, accustomed to play together and to observe closely the markings of the score, perfection of work is almost certain, no matter who wields the baton. Time must elapse, therefore, before we can see whether the standard of the orchestra is really raised, and whether this idol-worship is really deserved. If it is, no audiences will be more swift to grant Mr. Nikisch his full meed of praise than those which assemble here to listen to the five concerts which will be given at the new Music Hall by the orchestra during the coming winter.

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The Morning Times
LOWELL
THURSDAY MORNING, NOV. 7.

Amusement Notes.

The concert to-night at the new opera house by the Boston Symphony orchestra will surely be an event of great interest to every lover of good music. Never have the notices preceding the arrival of a foreign artist been more flattering and never more fully justified by performance than in the case of Mr. Arthur Nikisch, the new conductor, who seems to have fairly captured the musical public of New England. The Boston concerts of the Symphony orchestra have been attended by enormous audiences and hundreds have been turned away from every performance unable to obtain admission. The concert to-night will be in all respects equal to those given in Boston. Miss Finlayson will be the soloist and Mr. Nikisch will offer a fine programme. A very large house is already assured. Intending purchasers of tickets will do well to secure seats early at the box office.

MONDAY MORNING, NOV. 4, 1889.

MUSIC.

FOURTH SYMPHONY CONCERT.

In spite of the bad weather Saturday evening, Music Hall was crowded for the fourth concert of the Symphony series, for which the programme was as follows:

Overture to "Euryanthe" ..... Weber
Air, "Wo berg ich mich," from "Euryanthe" .... Weber
Two episodes for orchestra (MS.) ..... Arthur Bird
First time in Boston.
Songs with pianoforte.
"Resignation," ..... Litolff
Romance from "Spanish Love Songs," op. 138. ..... Schumann
Symphony No. 2 in B flat, op. 53 ..... Volkmann
Soloist, Mr. Emil Fischer.

It must be confessed that, as a whole, the concert was disappointing, for which feeling neither the orchestra nor Mr Nikisch is to be blamed, as the fault lay in the programme itself, so that the conductor was only indirectly responsible for the lack of enthusiasm and interest. The overture was finely played, and was even more effective than recently in the Providence concert. Mr. Nikisch shows the same freedom in its interpretation which has characterized all his classical readings as yet, but here again the result attained is thoroughly satisfactory, and the unusually slow tempo which he took at the appearance of the second theme—in the score there is no indication whatever of a change in time—certainly adds greatly to the musical interest and picturesque romanticism of the work. The air from "Euryanthe" is also a fine number and it was excellently sung by Mr. Fischer, who is always at his best in operatic selections, especially those of the more distinctly dramatic tendency. To such of the listeners as were unfamiliar with the whole opera it was doubtless a surprise to perceive a marked similarity between the general coloring of this air and a great deal of the music in "Tannhäuser" and "Lohengrin." On hearing the opera complete, however, this is noticeable in a thousand different ways and places, and it only corroborates Wagner's own statements as to the very profound influence which Weber's later works made upon his own dramatically musical tendencies. It is not that Wagner can be justly accused of plagiarism; but the feeling and coloring and general harmonic basis of "Lohengrin" is undeniably very closely related to that of "Euryanthe." With this number ended the chief musical interest of the concert, as the other numbers most evidently exercised a saddening and depressing effect upon the audience.

Mr. Arthur Bird is an exceedingly clever young musician, who, although born in Cambridge, has selected Berlin as a place of residence, where he has now lived for many years. There is no doubt as to his ability; in short, his skill in composition is so certain that it was to some extent an injustice to select the two numbers played on Saturday as a means of introducing him to his fellow-countrymen in this city. To begin with, they are both compositions of a class which have their place, if at all, in a composer's sketch-book, but certainly not in the concert room, and still more certainly not on the programme of a Symphony concert. Their only merit is the great skill in instrumentation of which they give the most undeniable proof. The first, "Scene Orientale," is incomprehensible in form, and in substance recalls Bizet with extraordinary vividity. A curious effect is obtained at the beginning by scales on the harp in D minor, with C natural instead of C sharp. The instrumentation is exceedingly full and rich, and the constantly recurring minor second in the wood-wind is very clever, but by no means to be considered as Mr. Bird's invention or exclusive property. The "intermezzo" is a composition of which it is difficult to speak very seriously. Mr. Bird is said to be an especially intimate friend of Moskowski's, and indeed it would appear that the friendly relations between them have been extended to the point where Mr. Bird feels himself at liberty to use his comrade's ideas wherever he sees fit. The "trio" of the "intermezzo" is a most impertinent plagiarism from the Moskowski "Suite" heard here last year, and the whole work is far from original. If it is indeed the carelessness of friendship to which this is due, it would be interesting to know whether Moskowski makes inroads upon Mr. Bird's compositions in the same youthfully enthusiastic manner. The fact is that these slight sketches, as indicated above, do not belong to the concert room at all, and as Mr. Bird has written a really fine "Symphony in A," and a very clever "Suite," it is to be regretted that he was not represented by one of these more complete compositions. Mr. Nikisch, in keeping with his custom of conducting from memory, went to the trouble of learning the two compositions of Mr. Bird by heart, and conducted them also without the score. His memory is certainly marvellous, and he doubtless is able to attain results in this way which are difficult if not impossible to the conductor who is dependent on the score.

The two songs were also out of place on a Symphony programme; the Litolff composition instills almost any feeling but that of "resignation," and the Schumann romance is anything but Spanish. Mr. Fischer, moreover, sang them both in an uninteresting and bored manner. The pianoforte accompaniments were very artistically played by Mr. Max Zach. The Volkmann composition would seem to be more properly a suite than a symphony. It is also dangerously near the borders of the dreary desert land of "capellmeister-musik." The first movement is clear and comprehensive, and it exhibits this composer's well-known contrapuntal skill in a marked degree, but it is not interesting. It is followed by a nondescript allegretto which savors strongly of ballet music, and a mournful andantino which contains a wholly unnecessary canon between horn and oboe. The polyphonic forms of imitation, canon and fugue, all very beautiful when properly used as a means to an end, but when they appear, as the Germans say, "dragged in by the hair," as a sort of advertisement of personal technical ability, they can hardly be considered as fulfilling their just destiny. The latter part of the symphony is a jumble of notes which is doubtless very difficult to play, but still more difficult to listen to, with, however, a distinctly redeeming touch to the brilliant coda which closes the work

There are a number of works which have not been heard in Boston at all, or not for a year or so, which it would greatly interest a large number of people to hear during the present season—as such might be mentioned: Overture to "Genovera," Schumann; overture to the "Barbier von Bagdad," Peter Cornelius (this was played last year); the Dante symphony, with chorus, Liszt; the C minor symphony, Brahms; the suite "Roma," Bizet, and a score of others. It is to be hoped that Mr. Nikisch will see his way to incorporating some of the above into his plan of programmes. For next Saturday the announcement is as follows:

Symphony in G ..... Haydn
Symphony in G minor ..... Mozart
Symphony in C minor ..... Beethoven

The concert-goer must not be appalled or frightened by the array of symphonies. The experiment has been tried—(I believe always with these same three symphonies)—in a number of German cities, and with great success and satisfaction to the listeners; even in light-hearted Paris, where the musical enthusiast usually demands "quelquechose de gai" to establish a contrast in a classical programme, it was listened to most earnestly. Such a programme is not only very interesting, but it is bound to be immensely instructive.

ARTHUR WELD.

[14]

BROOKLINE CHRONICLE, NOVEMBER 2,

The season of chamber concerts was auspiciously opened in Chickering Hall last Monday evening, by the Kneisel Quartet, assisted Mrs. Corinne Moore-Lawson. The change in the *personnel* of the quartet becomes apparent with the first few measures. Mr. Hekking, who takes Mr. Giese's place, is less assertive of the solo qualities of his instrument, while yet remaining a more prominent factor than either the second violin or viola. Whether the change is to be beneficial to the quartet as a whole is a question impossible of solution until by constant association the men grow into that perfect sympathy of intention which characterized the old organization. The opening number was a quartet in E minor, by Volkmann, a bright sparkling work as far removed from the frivolous as from the pedantic. The first movement is admirably conceived, the themes are easily intelligible, well developed and always impart interesting information. The scherzo is very bright and pleasing, and so short as but to enhance the contrast between the first and third movement, which latter is a beautifully lyrical bit of legato playing, with muted strings and effects of the most delicate character. The finale is a clean, crisp, staccato movement, never still a moment, but relieved by smooth legato melodies given to the first violin and 'cello, alternately above and below the accompaniment which is a veritable perpetual motion. The entire quartette was played with remarkable smoothness and accuracy. Mrs. Lawson sang songs by Presser, Schumann and Wolff. Her lower tones are weak and the upper approach a brilliancy not incompatible with hardness, but in the middle register her voice is rich and beautiful. The timbre is peculiar and may perhaps be best described by imagining the tones of a flute imbued with warmth and resonance. Her method is excellent, she has a perfect legato and very distinct enunciation. All that she does has more of polish than of dramatic intensity, but that may be imputed to the character of her songs, which were idyllic rather than passionate. Mr. Arthur Foote accompanied her in his usual artistic manner. The concert closed with a performance of the quintet op. 88, by Brahms, Mr. Max Zach playing the second viola. This work is much less obscure than some of this composer's compositions; the themes are clear and distinct, and each was given due prominence upon its appearance. Extended comment is superfluous, but we cannot but speak of the magnificent crescendo in the first movement, working up to an impressive climax and subsiding into a gentle and subdued coda. The second concert will be given Dec. 2d.

A. F. C.

Boston Commonwealth.

NOVEMBER 2, 1889.

The musical season definitely and charmingly opened with the *Kneisel Quartette Concert*, on Monday evening. The change in the personnel of the quartette, in the substitution of Mr. Hekking for Mr. Giese as the 'cellist, is evidently no change for the worse; which is saying much, considering the immense popularity of the former artist. The audience on Monday was one which almost completely filled the hall; and its reception of the programme offered was always appreciative, and at moments most enthusiastic. The programme was as follows:

Volkmann—quartette, in E minor, op. 35, No. 4; allegro con modo; scherzo (presto); andantino; finale; allegretto vivace.

SONGS.—Gustav Presser—"By the Danube"; Schumann;—"The Almond Tree"; Tyson Wolff;—"Tuscan Song." Brahms;—quintette, in F, op. 88; allegro non troppo ma con brio; grave ed appassionata; allegro energico (first time.)

Second viola, Mr. Max Zach.

The Volkmann quartette was played with the delicacy and the repose suited to its fresh, flowing and simple style. The *andantino* movement was especially delightful. Mrs. Lawson's singing was much enjoyed. Her voice is flexible and of good compass, though with a perceptible cloudiness in the lower register, often observable in voices which lack sound Italian training. Her enunciation is commendably good, and her last song was given with contagious dramatic feeling. Mr. Arthur Foote was her accompanist.

The Brahms quintette was nobly given; its beautiful *allegro* opening movement receiving the most cordial applause of the evening.

The concert as a whole was delightful, both as performance and as promise. The series—of which the second is promised for Monday evening, Dec. 2, will doubtless be, as ever, popular in the best sense of the word, and with the best classes of our music loving public.

The Morning Times

LOWELL, MASS.

SATURDAY MORNING, NOV. 2.

The announcement of the performance to be given in the opera house by the famous Boston Symphony orchestra, under its distinguished conductor, Herr Arthur Nikisch, will be hailed with delight by every music lover. The Boston orchestra is now the leading musical organization of the country, and its concerts not only in Boston but in New York, Philadelphia, Baltimore, Washington and other large cities have become important events of the musical season

BOSTON [illegible], NOVEMBER 3,

THE SYMPHONIES.

FOURTH CONCERT.

The programme rendered by the Symphony Orchestra last evening was: Weber,—Overture, (Euryanthe); Weber,—Air, "Wo berg, ich mich?" from Euryanthe; Arthur Bird,—Oriental Scene, and Intermezzo and Trio (first time in Boston); songs with pianoforte. Littolf,—"Resignation." Schumann,—Romanza from "Spanish Liebeslieder," op. 138; Volkmann,—Symphony in B flat.

The episodes by Arthur Bird are charmingly reminiscent of the composer's thoughts, without being in any mocking bird sense of the term plagiaristic. The composer's treatment of the orchestra is that of a masterly musician.

Mr. Emil Fischer has a remarkably pliant and voluminous bass voice, but his habits of vocalism are unmistakeably teutonic and at times so spasmodic as to be anything but agreeable. His rendering of the Weber aria was most commendable for his fluent mastery of its difficult roulades and the songs by Schumann and Littolf were well interpreted.

The orchestral selections were rendered with all the fidelity that one could desire.

THE BOSTON TIMES

BOSTON, SUNDAY, NOVEMBER 3, 1889.

THE KNEISEL QUARTETTE.

The First of the Season's Concerts in Chickering Hall Last Monday Evening.

The general sincerity of the large and attentive audience that listened to the interpretations by the Kneisel quartette in Chickering hall Monday evening may possibly be questioned. In fact, the average sincerity of large and fashionable audiences on such occasions is almost invariably questioned. But why? Some sapient yet well-meaning musician may reply that the actual limitations of musical enjoyment are necessarily confined to the intellectual scope of the hearer's appreciation. Sic? It would be almost as absurd to affirm that the mere animal who is pleasurably affected by the concord of sweet sounds can to any extent appreciate their inherent or artistic meaning. This being the case, it is logically true, considering the question from a higher standpoint, that there is many an untrained amateur who can intensely enjoy the most classical music without the slightest genuine appreciation mingling with the crude and purely emotional kind of enjoyment he derives from it. It is simply from a higher standpoint that the musical expert enjoys. He not only feels what he hears, but he listens to music with the well-founded consciousness that to him and his peers it is a very high order of language.

To the educated in music as well as the uneducated fancy there may have been very much in common as regards the musical effect of the Kneisel quertette's first programme for the season. Especially is this true of the quartette by Volkmann with which the concert opened. Here was a composition of the very best quality; not only classical both in spirit and in truth, but also so clear and melodious in all its details as to be well nigh ear-catching. Its technical structure is upon well-worn principles,—such for example as good father Haydn would have been foremost in endorsing; but it is none the less welcome on this account; the genuine inspiration of the work and its artistic character as well are thoroughly impressive.

How different the Brahms quintette with which the concert ended; and yet, with the opening allegro of this selection, there was much that might properly be described as both genial and melodious. The second movement is unaccountably affirmed by the composer to be *grave et appassionata*. It is more properly speaking a grave et scherzando, the music of the first as well as the concluding portions of the movement being very illustrative of the composer's profoundest melancholy, while interspersing the same, and with piquant contrast, is an allegretto vivace of the most pronounced type. The closing *allegro energico* is a very artistic example of fugatal writing, and is in a musical sense both effective and exhilarating.

The best playing by Mr. Kneisel and his associates was with the Volkmann selection. The *finale* of the Brahms quintette was also rendered with admirable effect. Mr. Hekking is an invaluable acquisition to the quartette, as, unlike his virtuosal predecessor, he seems thoroughly capable of forgetting that he is a virtuoso, and is even more masterly when playing ensemble than as a soloist.

The instrumental music of the programme was interspersed with a group of songs which, excepting "The Almond Tree" by Schumann, was unworthily at variance with the artistic character of the concert. The singer was Mrs. Corinne Moore-Lawson, who has a very agreeable voice, but whose admirable expression is well-nigh exclusively confined to her charming stage presence. The Schumann song was mainly rendered artistic by the pianoforte accompaniment of Mr. Arthur Foote. Mrs. Lawson's share in the performance was, to a very considerable extent, both amateurish and inexpressive.

The second concert by the Quartette will take place on Monday evening, Dec. 2.

C. L. CAPEN.

THE WASHINGTON POST, SUNDAY, OCTOBER 27,

MUSIC AND MUSICIANS

The New Conductor of the Boston Symphony Orchestra.

BOSTON GIVES HIM A WELCOME

Various Comments on His Work—The Programmes of the Choral Society Promise Some Entertaining Musical Events—The Georgetown Orchestra.

Arthur Nikisch, the Leipsic conductor, who succeeded Mr. Gericke in the directorship of the Boston Symphony Orchestra, has apparently conquered Boston. The opening concert some nights ago was attended by an audience which filled every seat and every available inch of standing room in the spacious Music Hall, and, which became, as the programme progressed, wildly enthusiastic. The numbers selected were well-known, and were as follows:

Vorspiel—"Meistersinger".....Wagner
"Coriolanus"—Overture.....Beethoven
"Rosamunde"—Extracts.....Schubert
Fourth Symphony—D minor.....Schumann

If concurrent testimony has any weight the concert must have been a memorable occasion. The critics vied with each other in the selection of complimentary expressions. Mr. Krehbiel, of the New York *Tribune*, thought that Boston was to be envied the possession of such an orchestra, and doubly the possession of such a conductor. The critic of the New York *Times* said of the Meistersinger Vorspiel that never had that immortal prelude been played so well in America. The Boston critics were equally effusive. More than this, the Boston *Herald*, having interviewed the best known musicians of that city for their opinion of the new conductor, obtained from such men as Carl Zerrahn, Prof. J. K. Paine, George L. Osgood, and Bernhard Listemann only words of praise. If these musicians are to be credited with a cool, impartial judgement, this country has secured a conductor whose work is likely to be a revelation to musical people.

The characteristics of Mr. Nikisch, who, by the way, is a Hungarian and only thirty-five years old, seem to be a perfect freedom, a masterly control of his players, and an original, not to say sensational, style of interpreting well-known works. In his first concert it was noticed that he gave a prominence to the brass instruments which was almost Seidl-like, and which was in direct contrast to the ideas inculcated by Mr. Gericke. While this departure was admired by some, it nevertheless created some regret, because it weakened the beautiful string effects for which the orchestra has been so famous, and it raises a doubt as to the continuance of that wonderful precision and perfect tune which was so admirably shown in a work like Volkmann's serenade for strings. Mr. Nikisch, too, created a mild sensation by appearing before his orchestra with neither music-stand or score and directing throughout the whole evening by memory alone. This fact seems to have appealed to the Boston critics with a peculiar and unusual force. Theodore Thomas could have done the same thing and Mr. Gericke, although he was always a close follower of a score, must be equally as familiar with the numbers as Mr. Nikisch. It was, however, a feat that appealed to the audience and which gave the impression of perfect confidence and thorough knowledge.

Amid the chorus of universal praise a few still, small voices have been heard. These have pointed out that Mr. Nikisch has not yet proven himself superior to his predecessors, and a great deal of his success as a conductor must be credited to the fact that his orchestra is one upon which he has complete reliance. With such players, each one an artist, accustomed to play together and to observe closely the markings of the score, perfection of work is almost certain, no matter who wields the baton. Time must elapse, therefore, before we can see whether the standard of the orchestra is really raised, and whether this idol-worship is really deserved. If it is, no audiences will be more swift to grant Mr. Nikisch his full meed of praise than those which assemble here to listen to the five concerts which will be given at the new Music Hall by the orchestra during the coming winter.

* * *

The Morning Times

LOWELL

THURSDAY MORNING, NOV. 7.

Amusement Notes.

The concert to-night at the new opera house by the Boston Symphony orchestra will surely be an event of great interest to every lover of good music. Never have the notices preceding the arrival of a foreign artist been more flattering and never more fully justified by performance than in the case of Mr. Arthur Nikisch, the new conductor, who seems to have fairly captured the musical public of New England. The Boston concerts of the Symphony orchestra have been attended by enormous audiences and hundreds have been turned away from every performance unable to obtain admission. The concert to-night will be in all respects equal to those given in Boston. Miss Finlayson will be the soloist and Mr. Nikisch will offer a fine programme. A very large house is already assured. Intending purchasers of tickets will do well to secure seats early at the box office.

Boston Post.

MONDAY MORNING, NOV. 4, 1889

MUSIC.

FOURTH SYMPHONY CONCERT.

In spite of the bad weather Saturday evening, Music Hall was crowded for the fourth concert of the Symphony series, for which the programme was as follows:

Overture to "Euryanthe".....Weber
Air, "Wo berg ich mich," from "Euryanthe"....Weber
Two episodes for orchestra (MS.).....Arthur Bird
First time in Boston.
Songs with pianoforte.
"Resignation,".....Litolff
Romance from "Spanish Love Songs," op. 138.....Schumann
Symphony No. 2 in B flat, op. 53.....Volkmann
Soloist, Mr. Emil Fischer.

It must be confessed that, as a whole, the concert was disappointing, for which feeling neither the orchestra nor Mr Nikisch is to be blamed, as the fault lay in the programme itself, so that the conductor was only indirectly responsible for the lack of enthusiasm and interest. The overture was finely played, and was even more effective than recently in the Providence concert. Mr. Nikisch shows the same freedom in its interpretation which has characterized all his classical readings as yet, but here again the result attained is thoroughly satisfactory; and the unusually slow tempo which he took at the appearance of the second theme—in the score there is no indication whatever of a change in time—certainly adds greatly to the musical interest and picturesque romanticism of the work. The air from "Euryanthe" is also a fine number and it was excellently sung by Mr. Fischer, who is always at his best in operatic selections, especially those of the more distinctly dramatic tendency. To such of the listeners as were unfamiliar with the whole opera it was doubtless a surprise to perceive a marked similarity between the general coloring of this air and a great deal of the music in "Tannhäuser" and "Lohengrin." On hearing the opera complete, however, this is noticeable in a thousand different ways and places, and it only corroborates Wagner's own statements as to the very profound influence which Weber's later works made upon his own dramatically musical tendencies. It is not that Wagner can be justly accused of plagiarism; but the feeling and coloring and general harmonic basis of "Lohengrin" is undeniably very closely related to that of "Euryanthe." With this number ended the chief musical interest of the concert, as the other numbers most evidently exercised a saddening and depressing effect upon the audience.

Mr. Arthur Bird is an exceedingly clever young musician, who, although born in Cambridge, has selected Berlin as a place of residence, where he has now lived for many years. There is no doubt as to his ability; in short, his skill in composition is so certain that it was to some extent an injustice to select the two numbers played on Saturday as a means of introducing him to his fellow-countrymen in this city. To begin with, they are both compositions of a class which have their place, if at all, in a composer's sketch-book, but certainly not in the concert room, and still more certainly not on the programme of a Symphony concert. Their only merit is the great skill in instrumentation of which they give the most undeniable proof. The first, "Scene Orientale," is incomprehensible in form, and in substance recalls Bizet with extraordinary vividity. A curious effect is obtained at the beginning by scales on the harp in D minor, with C natural instead of C sharp. The instrumentation is exceedingly full and rich, and the constantly recurring minor second in the wood-wind is very clever, but by no means to be considered as Mr. Bird's invention or exclusive property. The "intermezzo" is a composition of which it is difficult to speak very seriously. Mr. Bird is said to be an especially intimate friend of Moskowski's, and indeed it would appear that the friendly relations between them have been extended to the point where Mr. Bird feels himself at liberty to use his comrade's ideas wherever he sees fit. The "trio" of the "intermezzo" is a most impertinent plagiarism from the Moskowski "Suite" heard here last year, and the whole work is far from original. If it is indeed the carelessness of friendship to which this is due, it would be interesting to know whether Moskowski makes inroads upon Mr. Bird's compositions in the same youthfully enthusiastic manner. The fact is that these slight sketches, as indicated above, do not belong to the concert room at all, and as Mr. Bird has written a really fine "Symphony in A," and a very clever "Suite," it is to be regretted that he was not represented by one of these more complete compositions. Mr. Nikisch, in keeping with his custom of conducting from memory, went to the trouble of learning the two compositions of Mr. Bird by heart, and conducted them also without the score. His memory is certainly marvellous, and he doubtless is able to attain results in this way which are difficult if not impossible to the conductor who is dependent on the score.

The two songs were also out of place on a Symphony programme; the Litolff composition instills almost any feeling but that of "resignation," and the Schumann romance is anything but Spanish. Mr. Fischer, moreover, sang them both in an uninteresting and bored manner. The pianoforte accompaniments were very artistically played by Mr. Max Zach. The Volkmann composition would seem to be more properly a suite than a symphony. It is also dangerously near the borders of the dreary desert land of "capellmeister-musik." The first movement is clear and comprehensive, and it exhibits this composer's well-known contrapuntal skill in a marked degree, but it is not interesting. It is followed by a nondescript allegretto which savors strongly of ballet music, and a mournful andantino which contains a wholly unnecessary canon between horn and oboe. The polyphonic forms of imitation, canon and fugue, all very beautiful when properly used as a means to an end, but when they appear, as the Germans say, "dragged in by the hair," as a sort of advertisement of personal technical ability, they can hardly be considered as fulfilling their just destiny. The latter part of the symphony is a jumble of notes which is doubtless very difficult to play, but still more difficult to listen to, with, however, a distinctly redeeming touch to the brilliant coda which closes the work

There are a number of works which have not been heard in Boston at all, or not for a year or so, which it would greatly interest a large number of people to hear during the present season—as such might be mentioned: Overture to "Genovera," Schumann; overture to the "Barbier von Bagdad," Peter Cornelius (this was played last year); the Dante symphony, with chorus, Liszt; the C minor symphony, Brahms; the suite "Roma," Bizet, and a score of others. It is to be hoped that Mr. Nikisch will see his way to incorporating some of the above into his plan of programmes. For next Saturday the announcement is as follows:

Symphony in G.....Haydn
Symphony in G minor.....Mozart
Symphony in C minor.....Beethoven

The concert-goer must not be appalled or frightened by the array of symphonies. The experiment has been tried—(I believe always with these same three symphonies)—in a number of German cities, and with great success and satisfaction to the listeners; even in light-hearted Paris, where the musical enthusiast usually demands "quelquechose de gai" to establish a contrast in a classical programme, it was listened to most earnestly. Such a programme is not only very interesting, but it is bound to be immensely instructive.

ARTHUR WELD.

BOSTON DAILY ADVERTISER

MONDAY MORNING, NOV. 4, 1889.

THE SYMPHONY.

A Good, But Not Great, Programme—Mr. Fischer the Soloist.

Nothing was extremely great, but everything was agreeable and worthy, in the make-up of the programme of Saturday night. It began with the overture to "Euryanthe." Weber's overtures fill a niche of their own in the musical repertoire, for various reasons. Firstly, their construction is unique. Mozart was the first who thoroughly applied the sonata form to the overture, and his overtures to "The Magic Flute," "The Marriage of Figaro," etc., are models of symmetry. Beethoven discarded this form in most of his overtures in favor of the so-called "dramatic overture," but Weber continued it; only, in order to give a closer connection with the opera it preceded, he formed his overture upon themes taken from the work itself, presenting them as regular "chief," "secondary," and "closing" themes, and developing them in sonata style. That he was able to do this without producing a "patch-work" effect is forever a proof of his musicianship. Another marvel is the romantic effect with which he invested these works. Mr. Nikisch certainly allowed his sentiment free play both in shading and tempo at this concert, and yet in a Weber work this is a virtue rather than a fault, for both in piano and orchestral numbers, the works of this master permit liberties to be taken which would be out of place in a Beethoven composition. When did Weber ever write a work in which he did not give the horns a chance to display themselves. Our hornplayers are excellently balanced, and it is not to Mr. Reiter alone that credit must be given, for all the brasses blended perfectly. The kettledrummer has emerged from obscurity with alarming suddenness under Mr. Nikisch's *régime*; in every concert he gives some fortissimo effects that would have sent his former conductor into agonies of repressive gestures. In the overture, as in the Volkmann symphony, the effect was a little overdone, and one feared for the safety of the drum heads.

Mr. Emil Fischer sang at his very best in this concert. Lysiart's aria, "Wo berg 'ich mich?" was given with great dramatic power, and had the additional advantage of being in line with the overture of the opera whence it was taken, "Euryanthe." Mr. Fischer attains a cantabile which is not usual with *bassi profundi*, and is able to bring forth some excellent contrasts by its judicious use. His deepest tones also have a resonance and purity possessed by few basses. Flexibility, however, is lacking in some degree, and the *Vivace feroce* which ended the aria was not quite as effective as the parts which preceded it. In two songs in the later part of the programme, the singer won a success, but I scarcely rank the sentimental work in strophe form, by Litolff, as quite up to the standard of these concerts. From such works down to Curschmann, then to Abt, and finally to Gumbert, would be only a few steps.

It was very significant to find already in the fourth concert of the series a couple of American compositions, and the fact augurs well for the protection of the American muse at the hands of Mr. Nikisch. The works in question were a couple of orchestral episodes by Arthur Bird. The first was the best. It was an "Oriental scene," and admirably presented the Eastern vein of music. It must be borne in mind that in this field Mozart, Beethoven and others have led us astray by using an amount of percussion that seems to intimate that the lazy Orientals are fearfully energetic in their music. The very term "Turkish music" (in German "Janitscharen musik") as applied to the percussive instruments of the orchestra is a misnomer; "Chinese music" would be much nearer the mark, for this nation, almost alone of all those of the Orient, delights in constant clatter. True the Turks, Arabs and Moors have percussive instruments, but they only use them lightly mark the rhythm, and they her add to than detract from the weird, monotonous sadness of the music. The forcible counter theme, then, in Mr. Bird's "Oriental scene," and the sudden and startling clash of the cymbals are not Eastern, although quite permissible for the sake of contrast; but the chief theme is thoroughly characteristic and fitting in its wailing melody, odd progressions and well established rhythm. The harp had plenty of work to do, and it is unnecessary to say that in Mr. Schuecker's hands all was well done. The violins were exquisite in their work, and the bass clarinet also deserves a word of praise. The reading of the work again from memory (what a mnemonical fiend our new conductor is!) was most worthy, both in the strange chief theme, and in the languor of the close. The second work was entitled Intermezzo and Trio. It is built in the shape with which Brahms has replaced the Beethoven Scherzo. It represents the body of a scherzo, then a trio in contrast, then instead of repeating the entire scherzo (and these repetitions are contrary to the musical spirit of our age), it goes at once to a coda founded chiefly upon the scherzo, Mr. Bird's intermezzo possessed a beautiful theme for violins and some effective wind work, both excellently performed, the former instruments being used in very high positions and in harmonics. It did not impress me, however, as being so entirely original as the "Oriental Scene," and the first theme was somewhat reminiscent of another work.

The concert closed with Volkmann's symphony in B flat, a very genial and happy work. At the very first the bold, picturesque style of the chief theme showed that the reading was to be a virile one. The development of this symphony has its dissonances quite a la Schumann, and affords a fine contrast to the melody of the themes. The march-like second movement was given with ineffable daintiness, and the quaint effects of horns combined with oboes, the coquettish reappearance of the [illegible] theme pizzicato upon the [illegible] and the fragmentary close were all

The third movement gave the woodwind (and horns) some golden opportunities which were not neglected. The oboe is the most prominent instrument here, and M. Sautet played splendidly. The horn seconded the theme with most refined shading, and clarinets and flutes were equally excellent in their less important phrases. The transformation of the simple and tender melody of this movement into the rollicking theme of the finale was executed by the orchestra to perfection, and Mr. Nikisch gave the gradual accelerando and crescendo just the right reading.

The finale was full of genial humor and animal spirits, and the power of the timpani may perhaps be condoned. The concert was interesting from first to last, and is to be succeeded next Friday and Saturday by one of yet greater interest, for in *three symphonies*, by Haydn, Mozart and Beethoven, the orchestra will portray the rise, progress and culmination of the symphonic form, a shape that developed to its culmination more rapidly than any other in the history of music. LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, NOVEMBER 3, 1889.

MUSICAL MATTERS.

The Symphony Concert, Emil Fischer, Soloist.

The Bostonians' Home Season with the First Week's Repertoire—Otto Hegner's Second Appearance in This City—Other Concert Events of the Week—News, Notes, Comment.

The new conductor of the Boston Symphony orchestra appears to have a conviction that the American composer has a right to a hearing by his countrymen, and his action in giving a place on last evening's programe to Arthur Bird's "Episodes for Orchestra," styled "Oriental Scene" and "Intermezzo," is to be highly commended by all friends of native musical talent. These two compositions have been well chosen by Mr. Nikisch from the many presented for his examination, and all who heard them must have had cause for new faith in the musical possibilities of the native American. The "Oriental Scene" is aptly named, for, aided by the fancy of the musician, it gives a wonderfully true picture of oriental life; all the quaint themes are treated with rare grace and skill in the score. Its contrasts are admirably calculated to add to the interest of the composition, and, all in all, it is one of the brightest evidences of the composer's right to a place among the honored names of the musical world of today. The "Intermezzo" is another most enjoyable number, with themes of great beauty, which are most happily treated in their elaboration. Both compositions were played with faultless care and skill under Mr. Nikisch's direction, and the applause which rewarded the composer and his work was richly merited. The "Euryanthe" overture opened the programme, and its reading by the new conductor brought out its familiar beauties with superb effect, the sharp contrasts of the composition being judiciously heightened. Volkmann's symphony in B flat completed the list of orchestral numbers, and made a brilliant ending to the programme, the charming andantino being made a source of great delight by the graceful reading given it. The symphony had its first hearing here under Mr. Henschel, and many other works of that regime might be reproduced with good results in these concerts. Mr. Emil Fischer, the basso of the New York Metropolitan Opera House, sang the air, "Wo berg ich mich?" from "Euryanthe" with orchestral accompaniment and the "Resignation" by Litolff and Schumann's romance from "Spanish Liebeslieder." Op. 138 with piano, gaining his greatest success in the Weber air, in which his good points as a singer were most successfully displayed. He won the favor of his audience as in former appearances here. Next Saturday's programme is as follows: Haydn's symphony in G, Mozart's symphony in G minor, and Beethoven's symphony No. 5, in C minor.

Gazette

SUNDAY MORNING EDITION.

The Kneisel Quartet gave the first concert of its fifth season in Chickering Hall, on Monday night, before a large and notably critical audience. Volkmann's Quartet in E-minor, op. 35, and Brahms's Quintet, op. 88, were performed. The Volkmann quartet, which was heard on this occasion for the second time at these concerts, is a delightfully genial work, melodious, gracefully learned, easy of comprehension, and charming in its flow and freshness. It is music pure and simple, characterized always by fine artistic taste, and, though not especially soaring in its aspirations, wholly pleasurable in the hearing. It was interpreted and played with a full appreciation of its delicacy of sentiment and its quiet tenderness of style; and, for the first time at these concerts, the 'cello fell into its proper place, and blended sympathetically with the other instruments, instead of outruding itself. The Brahms quintet has much of beauty, but it also has long stretches of dry and wearisome pedantry that no excellence in the playing can render interesting or pleasing. It was given in its completeness for the first time by these artists, who, it need scarcely be said, did it full justice as far as conscientious care and admirably playing could do so. Mrs. Corinne Moore-Lawson assisted in a group of songs, "By the Danube," by Gustav Presser; "The Almond Tree," by Schumann, and a "Tuscan Song," by Tyson Wolff. The selections were scarcely suited to the atmosphere of such a concert, and, with the exception of the Schumann song, were an unfortunate mistake. It would, perhaps, be unfair to judge Mrs. Lawson by her performances at this concert, especially as she was manifestly nervous, and probably was not heard at her best. Her voice seems to be fresh and musical in quality, and some of its tones are very sweet and pure; but we shall await another opportunity to hear her before venturing upon an opinion of her powers and her talents.

BOSTON DAILY ADVERTISER

TUESDAY MORNING, NOV. 5, 1889.

EXTRA SYMPHONY MATINEE.

The announcement of a popular matinee by the Boston Symphony on Wednesday afternoon, Nov. 13, will be welcomed by many who were unable to secure seats for the regular series, and by all who enjoy a somewhat lighter programme than is usually offered. The lively demand for seats and the great favor with which similar performances were received last summer give promise of a very large attendance. Reserved [illegible] on sale at Music Hall.

SUNDAY, NOV. 3, 1889.

American Music Interpreted Under Nikisch's Baton.

The Fourth Symphony Programme—Hegner Matinee on Saturday.

"Young People's" Popular — Various Harmonic Happenings.

By way of showing his interest in the worthy music of American composers, Mr. Nikisch introduced two episodes for orchestra in his programme last week. Mr. Arthur Bird, the fortunate young gentleman whose work was thus honored, is a native of Cambridge, but this is the first time any of his important works have been heard in Boston, though Mr. Walter Damrosch presented, two seasons ago, in New York, a symphony from his hand, while his carnival scene and suite for orchestra have also found metropolitan interpretation. There is something not altogether creditable to Boston enterprise in the fact that Mr. Bird should have waited so long for a home hearing, particularly as the "episodes" are very agreeable compositions. They were first given last summer in Wiesbaden. The young composer's "Scene Orientale" in the free unconventional use of orchestral resources for the development of its characteristic theme, is assuredly well worth a place of honor in a Boston symphony programme. The intermezzo, too, is bright and skilfully scored. Mr. Nikisch seemed to take especial pleasure in bringing out the full effect of the "episodes"; indeed, nothing could surpass the delicacy of expression, the smoothness and evenness of tone and rhythmic charm that marked the interpretation. The audiences, both at the rehearsal and the concert, received Mr. Bird's works with great favor.

Weber's "Euryanthe" overture is familiar enough, yet new beauties were revealed in the interpretation. The Volkmann symphony, which has had but one previous hearing in Boston, was performed with delightful effect, the andantino being wholly charming. Perhaps some in the audience would have preferred another work, but the performance could not have proved otherwise than enjoyable to any one with a soul for music."

Mr. Emil Fischer, a singer who is well established in popular regard here, was the soloist. He gave, with much breadth of style and expression, the "Euryanthe" aria, "Wo Berg Ich Mich" and was also heard—somewhat to less advantage, but acceptable nevertheless—in the Litolff's "Resignation" and a romance from Schumann's "Spanish Love Songs." These were sung to pianoforte accompaniment.

This week's programme is nothing if not substantial. Haydn's symphony in G, Mozart's symphony in G minor, and Beethoven's symphony No. 5, in C minor, is the offering. It will be indeed a "symphony" concert next Saturday!

Gazette

BOSTON, SUNDAY MORNING, NOV. 3.

The Boston Symphony Concerts.

The fourth concert of the Boston Symphony Orchestra, in Music Hall, last night, opened with a richly colored reading of Weber's "Euryanthe" Overture. Of course, it must be taken for granted that Mr. Nikisch gave a severe blow to the conventionalities again, and flew directly in the face of tradition; but the effect was remarkably impressive, and the work bore the new coloring very well, and without any especial loss in its general meaning. The second motive was taken much slower than usual, and the fugato was subjected to the same treatment, and it is hardly necessary to say that there were one or two of the now familiar ritardandos, which, if Mr. Nikisch is not a little more sparing of them, will become as conventional as are the customary readings to which he seems to have so much objection. However, the overture was very impressive in its new aspect, and its more fiery passages were given with splendid force and brilliancy. It would seem though, that if Weber had wanted his work read as Mr. Nikisch read it, he would have marked it so, but as he failed to give any such indications, we may look upon it as a very interesting and remarkably effective Weber-Nikisch transcription. The novelty of the programme were two episodes for orchestra by Mr. Arthur Bird, which were heard for the first time here, and initiated Mr. Nikisch's recognition of native composers. One of these episodes is a "Scène Orientale," and the other an Intermezzo and Trio. Both are fresh and free in theme and in orchestral color, the first being the most original. The wood-wind instruments were used with fine skill and taste, and in the "Scène" a very striking and ingenious effect is made by the persistent reiteration of a minor second which forms an accompaniment to the principal subject. There are some fine contrasts in tone painting, and the whole is thoroughly artistic in feeling and shows the taste of a refined musician. The Intermezzo is gracefully and delicately instrumented, and has a delightful vivacity, but it suggests the finale of Mendelssohn's Italian Symphony, and some parts of Berlioz's "Carnival Romaine" Overture. Both episodes were well worth the hearing, and fairly earned the hearty and appreciative applause that rewarded them. The symphony was Volkmann's in B-flat, which had been heard at an earlier concert by this orchestra, and which well deserved the repetition accorded it. It is wholly modern in style and treatment, but it differs from most modern symphonies in that its composer was not ashamed or afraid to indulge in clear and graceful melody in which the work abounds The first movement is somewhat rugged, but is very strong, and is striking in its large force and freedom. The allegretto is charming in its naive piquancy and its pretty instrumentation, while learning discreetly used is not lacking. In fact the symphony abounds in clever contrapuntal devices which, however, do not obtrude themselves as the be all and end all of the work, but which fall into their due places as illustrative episodes subordinate to the general idea. A strong and deeply interesting individuality marks the symphony as a whole and shows the composer if not as a genius of the highest powers, as an original and self-reliant master of his art and science. The playing of the orchestra could scarcely have been bettered through the entire concert, and it must be conceded that by this time Mr. Nikisch has given ample evidence that he is a conductor who is entitled to great respect. The soloist was M. Emil Fischer, who has such a noble voice that its lack of variety in tone color is almost a misfortune. He sang the great bass aria from "Euryanthe" with true musicianly taste and feeling, but in a somewhat uninteresting manner. In fact, Mr. Fischer's style is hardly adapted to the concert room, where the methods of opera are apt to seem heavy and unrefined. At the conclusion of his singing of the aria he was vigorously applauded and as vigorously recalled. Later in the evening he sang, with pianoforte accompaniment, "Resignation," a flat and insipid song by Littolf, which was quite out of place in such a concert, and the romanza from Schumann's "Spanish Love Songs," which is not an interesting example of the composer, and, moreover, has nothing of Spanish color about it. Mr. Fischer again sang earnestly, but heavily, and was again recalled. For the next concert we are to have a Haydn Symphony in G, Mozart's Symphony in G-minor, and Beethoven's C-minor Symphony. Three symphonies are certainly a novelty in Boston concert programmes, and it remains to be seen if such a generous allowance of symphony will agree with the musical stomach of the symphony audience. Such a programme is hard on the ticket speculators; but it serves them right.

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Subscription List now open at Music Hall.

C. A. ELLIS, Manager.

BOSTON DAILY ADVERTISER

MONDAY MORNING, NOV. 4, 1889.

THE SYMPHONY.

A Good, But Not Great, Programme—Mr. Fischer the Soloist.

Nothing was extremely great, but everything was agreeable and worthy, in the make-up of the programme of Saturday night. It began with the overture to "Euryanthe." Weber's overtures fill a niche of their own in the musical repertoire, for various reasons. Firstly, their construction is unique. Mozart was the first who thoroughly applied the sonata form to the overture, and his overtures to "The Magic Flute," "The Marriage of Figaro," etc., are models of symmetry. Beethoven discarded this form in most of his overtures in favor of the so-called "dramatic overture,"—but Weber continued it; only, in order to give a closer connection with the opera it preceded, he formed his overture upon themes taken from the work itself, presenting them as regular "chief," "secondary," and "closing" themes, and developing them in sonata style. That he was able to do this without producing a "patch-work" effect is forever a proof of his musicianship. Another marvel is the romantic effect with which he invested these works. Mr. Nikisch certainly allowed his sentiment free play both in shading and tempo at this concert, and yet in a Weber work this is a virtue rather than a fault, for both in piano and orchestral numbers, the works of this master permit liberties to be taken which would be out of place in a Beethoven composition. When did Weber ever write a work in which he did not give the horns a chance to display themselves. Our hornplayers are excellently balanced, and it is not to Mr. Reiter alone that credit must be given, for all the brasses blended perfectly. The kettledrummer has emerged from obscurity with alarming suddenness under Mr. Nikisch's *régime*; in every concert he gives some fortissimo effects that would have sent his former conductor into agonies of repressive gestures. In the overture, as in the Volkmann symphony, the effect was a little overdone, and one feared for the safety of the drum heads.

Mr. Emil Fischer sang at his very best in this concert. Lysiart's aria, "Wo berg 'Ich mich?" was given with great dramatic power, and had the additional advantage of being in line with the overture of the opera whence it was taken, "Euryanthe." Mr. Fischer attains a cantabile which is not usual with *bassi profundi*, and is able to bring forth some excellent contrasts by its judicious use. His deepest tones also have a resonance and purity possessed by few basses. Flexibility, however, is lacking in some degree, and the *Vivace feroce* which ended the aria was not quite as effective as the parts which preceded it. In two songs in the later part of the programme, the singer won a success, but I scarcely rank the sentimental work in strophe form, by Litolff, as quite up to the standard of these concerts. From such works down to Curschmann, then to Abt, and finally to Gumbert, would be only a few steps.

It was very significant to find already in the fourth concert of the series a couple of American compositions, and the fact augurs well for the protection of the American muse at the hands of Mr. Nikisch. The works in question were a couple of orchestral episodes by Arthur Bird. The first was the best. It was an "Oriental scene," and admirably presented the Eastern vein of music. It must be borne in mind that in this field Mozart, Beethoven and others have led us astray by using an amount of percussion that seems to intimate that the lazy Orientals are fearfully energetic in their music. The very term "Turkish music" (in German "Janitscharen musik") as applied to the percussive instruments of the orchestra is a misnomer; "Chinese music" would be much nearer the mark, for this nation, almost alone of all those of the Orient, delights in constant clatter. True the Turks, Arabs and Moors have percussive instruments, but they only use them lightly mark the rhythm, and they her add to than detract from the weird, monotonous sadness of the music. The forcible counter theme, then, in Mr. Bird's "Oriental scene," and the sudden and startling clash of the cymbals are not Eastern, although quite permissible for the sake of contrast; but the chief theme is thoroughly characteristic and fitting in its wailing melody, odd progressions and well established rhythm. The harp had plenty of work to do, and it is unnecessary to say that in Mr. Schuecker's hands all was well done. The violins were exquisite in their work, and the bass clarinet also deserves a word of praise. The reading of the work again from memory (what a mnemonical fiend our new conductor is!) was most worthy, both in the strange chief theme, and in the languor of the close. The second work was entitled Intermezzo and Trio. It is built in the shape with which Brahms has replaced the Beethoven Scherzo. It represents the body of a scherzo, then a trio in contrast, then instead of repeating the entire scherzo (and these repetitions are contrary to the musical spirit of our age), it goes at once to a coda founded chiefly upon the scherzo, Mr. Bird's intermezzo possessed a beautiful theme for violins and some effective oboe work, both excellently performed, the former instruments being used in very high positions and in harmonics. It did not impress me, however, as being so entirely original as the "Oriental Scene," and the first theme was somewhat reminiscent of another work.

The concert closed with Volkmann's symphony in B flat, a very genial and shapely work. At the very first the bold, brusque style of the chief theme showed that the reading was to be a virile one. The development of this symphony has its dissonances quite a la Schumann, and affords a fine contrast to the melody of the themes. The march-like second movement was given with ineffable daintiness, and the quaint effects of horns combined with oboes, the coquettish reappearance of the chief theme pizzicato upon the strings and the fragmentary close were all

The third movement gave the woodwind (and horn) some golden opportunities which were not neglected. The oboe is the most prominent instrument here, and M. Sautet played splendidly. The horn seconded the theme with most refined shading, and clarinets and flutes were equally excellent in their less important phrases. The transformation of the simple and tender melody of this movement into the rollicking theme of the finale was executed by the orchestra to perfection, and Mr. Nikisch gave the gradual accelerando and crescendo just the right reading.

The finale was full of genial humor and animal spirits, and the power of the timpani may perhaps be condoned. The concert was interesting from first to last, and is to be succeeded next Friday and Saturday by one of yet greater interest, for in *three symphonies*, by Haydn, Mozart and Beethoven, the orchestra will portray the rise, progress and culmination of the symphonic form, a shape that developed to its culmination more rapidly than any other in the history of music. LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, NOVEMBER 3, 1889.

MUSICAL MATTERS.

The Symphony Concert, Emil Fischer, Soloist.

The Bostonians' Home Season with the First Week's Repertoire—Otto Hegner's Second Appearance in This City—Other Concert Events of the Week—News, Notes, Comment.

The new conductor of the Boston Symphony orchestra appears to have a conviction that the American composer has a right to a hearing by his countrymen, and his action in giving a place on last evening's programe to Arthur Bird's "Episodes for Orchestra," styled "Oriental Scene" and "Intermezza," is to be highly commended by all friends of native musical talent. These two compositions have been well chosen by Mr. Nikisch from the many presented for his examination, and all who heard them must have had cause for new faith in the musical possibilities of the native American. The "Oriental Scene" is aptly named, for, aided by the fancy of the musician, it gives a wonderfully true picture of oriental life; all the quaint themes are treated with rare grace and skill in the score. Its contrasts are admirably calculated to add to the interest of the composition, and, all in all, it is one of the brightest evidences of the composer's right to a place among the honored names of the musical world of today. The "Intermezzo" is another most enjoyable number, with themes of great beauty, which are most happily treated in their elaboration. Both compositions were played with faultless care and skill under Mr. Nikisch's direction, and the applause which rewarded the composer and his work was richly merited. The "Euryanthe" overture opened the programme, and its reading by the new conductor brought out its familiar beauties with superb effect, the sharp contrasts of the composition being judiciously heightened. Volkmann's symphony in B flat completed the list of orchestral numbers, and made a brilliant ending to the programme, the charming andantino being made a source of great delight by the graceful reading given it. The symphony had its first hearing here under Mr. Henschel, and many other works of that regime might be reproduced with good results in these concerts. Mr. Emil Fischer, the basso of the New York Metropolitan Opera House, sang the air, "Wo berg ich mich?" from "Euryanthe" with orchestral accompaniment and the "Resignation" by Litolff and Schumann's romance from "Spanish Liebeslieder." Op. 138 with piano, gaining his greatest success in the Weber air, in which his good points as a singer were most successfully displayed. He won the favor of his audience as in former appearances here. Next Saturday's programme is as follows: Haydn's symphony in G, Mozart's symphony in G minor, and Beethoven's symphony No. 5, in C minor.

Gazette

SUNDAY MORNING EDITION.

The Kneisel Quartet gave the first concert of its fifth season in Chickering Hall, on Monday night, before a large and notably critical audience. Volkmann's Quartet in E-minor, op. 35, and Brahms's Quintet, op. 83, were performed. The Volkmann quartet, which was heard on this occasion for the second time at these concerts, is a delightfully genial work, melodious, gracefully learned, easy of comprehension, and charming in its flow and freshness. It is music pure and simple, characterized always by fine artistic taste, and, though not especially soaring in its aspirations, wholly pleasurable in the hearing. It was interpreted and played with a full appreciation of its delicacy of sentiment and its quiet tenderness of style; and, for the first time at these concerts, the 'cello fell into its proper place, and blended sympathetically with the other instruments, instead of obtruding itself. The Brahms quintet has much of beauty, but it also has long stretches of dry and wearisome pedantry that no excellence in the playing can render interesting or pleasing. It was given in its completeness for the first time by these artists, who, it need scarcely be said, did it full justice as far as conscientious care and admirably playing could do so. Mrs. Corinne Moore-Lawson assisted in a group of songs, "By the Danube," by Gustav Presser; "The Almond Tree," by Schumann, and a "Tuscan Song," by Tyson Wolff. The selections were scarcely suited to the atmosphere of such a concert, and, with the exception of the Schumann song, were an unfortunate mistake. It would, perhaps, be unfair to judge Mrs. Lawson by her performances at this concert, especially as she was manifestly nervous, and probably was not heard at her best. Her voice seems to be fresh and musical in quality, and some of its tones are very sweet and pure; but we shall await another opportunity to hear her before venturing upon an opinion of her powers and her talents.

BOSTON DAILY ADVERTISER

TUESDAY MORNING, NOV. 5, 1889.

EXTRA SYMPHONY MATINEE.

The announcement of a popular matinee by the Boston Symphony on Wednesday afternoon, Nov. 13, will be welcomed by many who were unable to secure seats for the regular series, and by all who enjoy a somewhat lighter programme than is usually offered. The lively demand for seats and the great favor with which similar performances were received last summer give promise of a very large attendance. Reserved seats are now on sale at Music Hall.

Boston Sunday Globe.

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It was very significant to find already in the fourth concert of the series a couple of American compositions, and the fact augurs well for the protection of the American muse at the hands of Mr. Nikisch. The works in question were a couple of orchestral episodes by Arthur Bird. The first was the best. It was an "Oriental scene," and admirably presented the Eastern vein of music. It must be borne in mind that in this field Mozart, Beethoven and others have led us astray by using an amount of percussion that seems to intimate that the lazy Orientals are fearfully energetic in their music. The very term "Turkish music" (in German "Janitscharen musik") as applied to the percussive instruments of the orchestra is a misnomer; "Chinese music" would be much nearer the mark, for this nation, almost alone of all those of the Orient, delights in constant clatter. True the Turks, Arabs and Moors have percussive instruments, but they only use them lightly mark the rhythm, and they her add to than detract from the weird, monotonous sadness of the music. The forcible counter theme, then, in Mr. Bird's "Oriental scene," and the sudden and startling clash of the cymbals are not Eastern, although quite permissible for the sake of contrast; but the chief theme is thoroughly characteristic and fitting in its wailing melody, odd progressions and well established rhythm. The harp had plenty of work to do, and it is unnecessary to say that in Mr. Schuecker's hands all was well done. The violins were exquisite in their work, and the bass clarinet also deserves a word of praise. The reading of the work again from memory (what a mnemonical fiend our new conductor is!) was most worthy, both in the strange chief theme, and in the languor of the close. The second work was entitled Intermezzo and Trio. It is built in the shape with which Brahms has replaced the Beethoven Scherzo. It represents the body of a scherzo, then a trio in contrast, then instead of repeating the entire scherzo (and these repetitions are contrary to the musical spirit of our age), it goes at once to a coda founded chiefly upon the scherzo, Mr. Bird's intermezzo possessed a beautiful theme for violins and some effective oboe work, both excellently performed, the former instruments being used in very high positions and in harmonics. It did not impress me, however, as being so entirely original as the "Oriental Scene," and the first theme was somewhat reminiscent of another work.

The concert closed with Volkmann's symphony in B flat, a very genial and shapely work. At the very first the bold, brusque style of the chief theme showed that the reading was to be a virile one. The development of this symphony has its dissonances quite a la Schumann, and affords a fine contrast to the melody of the themes. The march-like second movement was given with ineffable daintiness, and the quaint effects of horns combined with oboes, the coquettish reappearance of the chief theme pizzicato upon the strings and the fragmentary close were all well done.

The third movement gave the woodwind (and horn) some golden opportunities which were not neglected. The oboe is the most prominent instrument here, and M. Sautet played splendidly. The horn seconded the theme with most refined shading, and clarinets and flutes were equally excellent in their less important phrases. The transformation of the simple and tender melody of this movement into the rollicking theme of the finale was executed by the orchestra to perfection, and Mr. Nikisch gave the gradual accelerando and crescendo just the right reading.

The finale was full of genial humor and animal spirits, and the power of the timpani may perhaps be condoned. The concert was interesting from first to last, and is to be succeeded next Friday and Saturday by one of yet greater interest, for in *three symphonies*, by Haydn, Mozart and Beethoven, the orchestra will portray the rise, progress and culmination of the symphonic form, a shape that developed to its culmination more rapidly than any other in the history of music. LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, NOVEMBER 3, 1889.

MUSICAL MATTERS.

The Symphony Concert, Emil Fischer, Soloist.

The Bostonians' Home Season with the First Week's Repertoire—Otto Hegner's Second Appearance in This City—Other Concert Events of the Week—News, Notes, Comment.

The new conductor of the Boston Symphony orchestra appears to have a conviction that the American composer has a right to a hearing by his countrymen, and his action in giving a place on last evening's programe to Arthur Bird's "Episodes for Orchestra," styled "Oriental Scene" and "Intermezza," is to be highly commended by all friends of native musical talent. These two compositions have been well chosen by Mr. Nikisch from the many presented for his examination, and all who heard them must have had cause for new faith in the musical possibilities of the native American. The "Oriental Scene" is aptly named, for, aided by the fancy of the musician, it gives a wonderfully true picture of oriental life; all the quaint themes are treated with rare grace and skill in the score. Its contrasts are admirably calculated to add to the interest of the composition, and, all in all, it is one of the brightest evidences of the composer's right to a place among the honored names of the musical world of today. The "Intermezzo" is another most enjoyable number, with themes of great beauty, which are most happily treated in their elaboration. Both compositions were played with faultless care and skill under Mr. Nikisch's direction, and the applause which rewarded the composer and his work was richly merited. The "Euryanthe" overture opened the programme, and its reading by the new conductor brought out its familiar beauties with superb effect, the sharp contrasts of the composition being judiciously heightened. Volkmann's symphony in B flat completed the list of orchestral numbers, and made a brilliant ending to the programme, the charming andantino being made a source of great delight by the graceful reading given it. The symphony had its first hearing here under Mr. Henschel, and many other works of that regime might be reproduced with good results in these concerts. Mr. Emil Fischer, the basso of the New York Metropolitan Opera House, sang the air, "Wo berg ich mich?" from "Euryanthe" with orchestral accompaniment and the "Resignation" by Litolff and Schumann's romance from "Spanish Liebeslieder." Op. 138 with piano, gaining his greatest success in the Weber air, in which his good points as a singer were most successfully displayed. He won the favor of his audience as in former appearances here. Next Saturday's programme is as follows: Haydn's symphony in G, Mozart's symphony in G minor, and Beethoven's symphony No. 5, in C minor.

Gazette

SUNDAY MORNING EDITION.

The Kneisel Quartet gave the first concert of its fifth season in Chickering Hall, on Monday night, before a large and notably critical audience. Volkmann's Quartet in E-minor, op. 35, and Brahms's Quintet, op. 83, were performed. The Volkmann quartet, which was heard on this occasion for the second time at these concerts, is a delightfully genial work, melodious, gracefully learned, easy of comprehension, and charming in its flow and freshness. It is music pure and simple, characterized always by fine artistic taste, and, though not especially soaring in its aspirations, wholly pleasurable in the hearing. It was interpreted and played with a full appreciation of its delicacy of sentiment and its quiet tenderness of style; and, for the first time at these concerts, the 'cello fell into its proper place, and blended sympathetically with the other instruments, instead of obtruding itself. The Brahms quintet has much of beauty, but it also has long stretches of dry and wearisome pedantry that no excellence in the playing can render interesting or pleasing. It was given in its completeness for the first time by these artists, who, it need scarcely be said, did it full justice as far as conscientious care and admirably playing could do so. Mrs. Corinne Moore-Lawson assisted in a group of songs, "By the Danube," by Gustav Presser; "The Almond Tree," by Schumann, and a "Tuscan Song," by Tyson Wolff. The selections were scarcely suited to the atmosphere of such a concert, and, with the exception of the Schumann song, were an unfortunate mistake. It would, perhaps, be unfair to judge Mrs. Lawson by her performances at this concert, especially as she was manifestly nervous, and probably was not heard at her best. Her voice seems to be fresh and musical in quality, and some of its tones are very sweet and pure; but we shall await another opportunity to hear her before venturing upon an opinion of her powers and her talents.

BOSTON DAILY ADVERTISER

TUESDAY MORNING, NOV. 5, 1889.

EXTRA SYMPHONY MATINEE.

The announcement of a popular matinee by the Boston Symphony on Wednesday afternoon, Nov. 13, will be welcomed by many who were unable to secure seats for the regular series, and by all who enjoy a somewhat lighter programme than is usually offered. The lively demand for seats and the great favor with which similar performances were received last summer give promise of a very large attendance. Reserved seats are now on sale at Music Hall.

Boston Sunday Globe.

SUNDAY, NOV. 3, 1889.

American Music Interpreted Under Nikisch's Baton.

The Fourth Symphony Programme—Hegner Matinee on Saturday.

"Young People's" Popular — Various Harmonic Happenings.

By way of showing his interest in the worthy music of American composers, Mr. Nikisch introduced two episodes for orchestra in his programme last week. Mr. Arthur Bird, the fortunate young gentleman whose work was thus honored, is a native of Cambridge, but this is the first time any of his important works have been heard in Boston, though Mr. Walter Damrosch presented, two seasons ago, in New York, a symphony from his hand, while his carnival scene and suite for orchestra have also found metropolitan interpretation. There is something not altogether creditable to Boston enterprise in the fact that Mr. Bird should have waited so long for a home hearing, particularly as the "episodes" are very agreeable compositions. They were first given last summer in Wiesbaden. The young composer's "Scene Orientale" in the free unconventional use of orchestral resources for the development of its characteristic theme, is assuredly well worth a place of honor in a Boston symphony programme. The intermezzo, too, is bright and skilfully scored. Mr. Nikisch seemed to take especial pleasure in bringing out the full effect of the "episodes"; indeed, nothing could surpass the delicacy of expression, the smoothness and evenness of tone and rhythmic charm that marked the interpretation. The audiences, both at the rehearsal and the concert, received Mr. Bird's works with great favor.

Weber's "Euryanthe" overture is familiar enough, yet new beauties were revealed in the interpretation. The Volkmann symphony, which has had but one previous hearing in Boston, was performed with delightful effect, the andantino being wholly charming. Perhaps some in the audience would have preferred another work, but the performance could not have proved otherwise than enjoyable to any one with a soul for music."

Mr. Emil Fischer, a singer who is well established in popular regard here, was the soloist. He gave, with much breadth of style and expression, the "Euryanthe" aria, "Wo Berg ich Mich" and was also heard—somewhat to less advantage, but acceptable nevertheless—in the Litolff's "Resignation" and a romance from Schumann's "Spanish Love Songs." These were sung to pianoforte accompaniment.

This week's programme is nothing if not substantial. Haydn's symphony in G, Mozart's symphony in G minor, and Beethoven's symphony No. 5, in C minor, is the offering. It will be indeed a "symphony" concert next Saturday!

Gazette

BOSTON, SUNDAY MORNING, NOV. 3,

The Boston Symphony Concerts.

The fourth concert of the Boston Symphony Orchestra, in Music Hall, last night, opened with a richly colored reading of Weber's "Euryanthe" Overture. Of course, it must be taken for granted that Mr. Nikisch gave a severe blow to the conventionalities again, and flew directly in the face of tradition; but the effect was remarkably impressive, and the work bore the new coloring very well, and without any especial loss in its general meaning. The second motive was taken much slower than usual, and the fugato was subjected to the same treatment, and it is hardly noces-ary to say that there were one or two of the now familiar ritardandos, which, if Mr. Nikisch is not a little more sparing of them, will become as conventional as are the customary readings to which he seems to have so much objection. However, the overture was very impressive in its new aspect, and its more fiery passages were given with splendid force and brilliancy. It would seem though, that if Weber had wanted his work read as Mr. Nikisch read it, he would have marked it so, but as he failed to give any such indications, we may look upon it as a very interesting and remarkably effective Weber-Nikisch transcription. The novelty of the programme were two episodes for orchestra by Mr. Arthur Bird, which were heard for the first time here, and initiated Mr. Nikisch's recognition of native composers. One of these episodes is a "Scène Orientale," and the other an Intermezzo and Trio. Both are fresh and free in theme and in orchestral color, the first being the most original. The wood-wind instruments were used with fine skill and taste, and in the "Scène' a very striking and ingenious effect is made by the persistent reiteration of a minor second which forms an accompaniment to the principal subject. There are some fine contrasts in tone painting, and the whole is thoroughly artistic in feeling and shows the taste of a refined musician. The intermezzo is gracefully and delicately instrumented, and has a delightful vivacity, but it suggests the finale of Mendelssohn's Italian Symphony, and some parts of Berlioz's "Carnival Romaine" Overture. Both episodes were well worth the hearing, and fairly earned the hearty and appreciative applause that rewarded them. The symphony was Volkmann's in B-flat, which had been heard at an earlier concert by this orchestra, and which well deserved the repetition accorded it. It is wholly modern in style and treatment, but it differs from most modern symphonies in that its composer was not ashamed or afraid to indulge in clear and graceful melody in which the work abounds The first movement is somewhat rag ged, but is very strong, and is striking in its large force and freedom. The allegretto is charming in its naive piquancy and its pretty instrumentation, while learning discreetly used is not lacking. In fact the symphony abounds in clever contrapuctal devices which, however, do not obtrude themselves as the be all and end all of the work, but which fall into their due places as illustrative episodes subordinate to the general idea. A strong and deeply interesting individuality marks the symphony as a whole and shows the composer if not as a genius of the highest powers, as an original and self-reliant master of his art and science. The playing of the orchestra could scarcely have been bettered through the entire concert, and it must be conceded that by this time Mr. Nikisch has given ample evidence that he is a conductor who is entitled to great respect. The soloist was M. Emil Fischer, who has such a noble voice that its lack of variety in tone color is almost a misfortune. He sang the great bass aria from "Euryanthe" with true musicianly taste and feeling, but in a somewhat uninteresting manner. In fact, Mr. Fischer's style is hardly adapted to the concert room, where the methods of opera are apt to seem heavy and unrefined. At the conclusion of his singing of the aria he was vigorously applauded and as vigorously recalled. Later in the evening he sang, with pianoforte accompaniment, "Resignation," a flat and insipid song by Litolff, which was quite out of place in such a concert, and the romanza from Schumann's "Spanish Love Songs," which is not an interesting example of the composer, and, moreover, has nothing of Spanish color about it. Mr. Fischer again sang carefully, but heavily, and was again recalled. For the next concert we are to have a Haydn Symphony in G, Mozart's Symphony in G-minor, and Beethoven's C-minor Symphony. Three symphonies are certainly a novelty in Boston concert programmes, and it remains to be seen if such a generous allowance of symphony will agree with the musical stomach of the symphony audience. Such a programme is hard on the ticket speculators; but it serves them right.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st VIOLIN, D. KUNTZ, VIOLA.

A. MOLDAUER, 2d VIOLIN. J. ADAMOWSKI, VIOLONCELLO.

WITH ASSISTANCE OF

MISS MARY E. OBRION,

MR. W. J. WINCH,

MR. ELIOT HUBBARD,

AND MR. CLAYTON JOHNS.

WILL GIVE

THREE SUBSCRIPTION CONCERTS

IN

STEINERT HALL,

ON MONDAY EVENINGS, NOVEMBER 18TH, DECEMBER 9TH, 1889, AND JANUARY 6TH, 1890.

SEASON TICKETS WITH RESERVED SEATS FOR THE SERIES, THREE DOLLARS, WILL BE SOLD TO **SUBSCRIBERS ONLY** AT THE BOX OFFICE MUSIC HALL, MONDAY, NOVEMBER 11TH, AT 9 A. M.

SUBSCRIPTION LIST NOW OPEN AT MUSIC HALL.

C. A. ELLIS, MANAGER.

[15]

[illegible] ADVERTISER.

MONDAY MORNING, NOV. 4, 1889.

THE SYMPHONY.

A Good, But Not Great, Programme—Mr. Fischer the Soloist.

Nothing was extremely great, but everything was agreeable and worthy, in the make-up of the programme of Saturday night. It began with the overture to "Euryanthe." Weber's overtures fill a niche of their own in the musical repertoire, for various reasons. Firstly, their construction is unique. Mozart was the first who thoroughly applied the sonata form to the overture, and his overtures to "The Magic Flute," "The Marriage of Figaro," etc., are models of symmetry. Beethoven discarded this form in most of his overtures in favor of the so-called "dramatic overture," but Weber continued it; only, in order to give a closer connection with the opera it preceded, he formed his overture upon themes taken from the work itself, presenting them as regular "chief," "secondary," and "closing" themes, and developing them in sonata style. That he was able to do this without producing a "patch-work" effect is forever a proof of his musicianship. Another marvel is the romantic effect with which he invested these works. Mr. Nikisch certainly allowed his sentiment free play both in shading and tempo at this concert, and yet in a Weber work this is a virtue rather than a fault, for both in piano and orchestral numbers, the works of this master permit liberties to be taken which would be out of place in a Beethoven composition. When did Weber ever write a work in which he did not give the horns a chance to display themselves. Our hornplayers are excellently balanced, and it is not to Mr. Reiter alone that credit must be given, for all the brasses blended perfectly. The kettledrummer has emerged from obscurity with alarming suddenness under Mr. Nikisch's *régime*; in every concert he gives some fortissimo effects that would have sent his former conductor into agonies of repressive gestures. In the overture, as in the Volkmann symphony, the effect was a little overdone, and one feared for the safety of the drum heads.

Mr. Emil Fischer sang at his very best in this concert. Lysiart's aria, "Wo berg 'Ich mich?" was given with great dramatic power, and had the additional advantage of being in line with the overture of the opera whence it was taken, "Euryanthe." Mr. Fischer attains a cantabile which is not usual with *bassi profundi*, and is able to bring forth some excellent contrasts by its judicious use. His deepest tones also have a resonance and purity possessed by few basses. Flexibility, however, is lacking in some degree, and the *Vivace feroce* which ended the aria was not quite as effective as the parts which preceded it. In two songs in the later part of the programme, the singer won a success, but I scarcely rank the sentimental work in strophe form, by Litolff, as quite up to the standard of these concerts. From such works down to Curschmann, then to Abt, and finally to Gumbert, would be only a few steps.

It was very significant to find already in the fourth concert of the series a couple

The third movement gave the wood-wind and horns some golden opportunities which were not neglected. The oboe is the most prominent instrument here, and M. Santot played splendidly. The horn seconded the theme with most refined shading, and clarinets and flutes were equally excellent in their less important phrases. The transformation of the simple and tender melody of this movement into the rollicking theme of the finale was executed by the orchestra to perfection, and Mr. Nikisch gave the gradual accelerando and crescendo just the right reading.

The finale was full of genial humor and animal spirits, and the power of the timpani may perhaps be condoned. The concert was interesting from first to last, and is to be succeeded next Friday and Saturday by one of yet greater interest, for in *three symphonies*, by Haydn, Mozart and Beethoven, the orchestra will portray the rise, progress and culmination of the symphonic form, a shape that developed to its culmination more rapidly than any other in the history of music. LOUIS C. ELSON.

SUNDAY HERALD.

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MUSICAL MATTERS.

The Symphony Concert, Emil Fischer, Soloist.

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The new conductor of the Boston Symphony orchestra appears to have a conviction that the American composer has a right to a hearing by his countrymen, and his action in giving a place on last evening's programe to Arthur Bird's "Episodes for Orchestra," styled "Oriental Scene" and "Intermezza," is to be highly commended by all friends of native musical talent. These two compositions have been well chosen by Mr. Nikisch from the many presented for his examination, and all who heard them must have had cause for new faith in the musical possibilities of the native American. The "Oriental Scene" is aptly named, for, aided by the fancy of the musician, it gives a wonderfully true picture of oriental life; all the quaint themes are treated with rare grace and skill in the score. Its contrasts are admirably calculated to add to the interest of the composition, and, all in all, it is one of the brightest evidences of the composer's right to a place among the honored names of the musical world of today. The "Intermezzo" is another most enjoyable number, with themes of great beauty, which are most happily treated in their elaboration. Both compositions were played with faultless care and skill under Mr. Nikisch's direction, and the applause which rewarded the composer and his work was richly merited. The "Euryanthe" overture opened the programme, and its reading by the new conductor brought out its familiar beauties with superb effect, the sharp contrasts of the composition being judiciously heightened

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Gazette

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STEINERT HALL.

FIRST CONCERT.

MONDAY EVENING, NOVEMBER 18, AT 8.

PROGRAMME.

QUARTET IN A MINOR, No. 1. ADAMOWSKI QUARTET.	SCHUMANN
SONGS WITH PIANO. a) "MADCHEN MIT DEM ROTHEN MUNDCHEN." b) "AM LEUCHTENDEN SOMMERMORGEN." c) GEWITTEMACHT. MR. HUBBARD.	FRANZ
SOLI FOR VIOLONCELLO. a) ANDANTE FROM THE CONCERTO IN D MINOR. b) AM SPRINGBRUNNEN. MR. ADAMOWSKI	 B. MOLIQUE C. DAVIDOFF
PIANO QUARTET IN A MAJOR. MISS OBRION, MESS. ADAMOWSKI AND MR. KUNTZ.	BRAHMS

AMERICAN ART JOURNAL
NEW YORK, SATURDAY, NOV. 2, 1889.

Carl Baermann at the Third Boston Symphony Concert.

GROVE declares the name Emperor unnecessary; but one ought to be thankful that it occurred to somebody to apply it to Beethoven's great Fifth Concerto, in E-flat.

Composed when the French were capturing Vienna, 1809, it is not wonderful that the Master should have had Majesty in mind, as it stood before him in the might and light of two emperors. The Emperor of Concertos this will always be. It was played in Boston first in 1854 by the Germanias, with Robert Heller at the piano, though happening to be in New Hampshire at that date, I did not hear it. It has now been given five times at the Symphony Orchestra concert, Baermann officiating at the piano on four of these occasions. His oneness with the orchestra was more remarkable than ever this week, and the performance was perpetual delight. You can never tell how Baermann does it, but "he gets there just the same."

The overture was the Egmont, dating from nearly the same prolific period of Beethoven's life.

By way of entree, Mr. Nikisch gave a comparative novelty—in deference, it is thought, to popular wishes,—Glinka's Fantasy on Two Russian Folksongs: the first a Bridal Song; the second a Dance, decidedly hornpipey in character. This number was both welcome and brightly executed.

Having thus gone from Holland in the overture, through Vienna in the concerto, to Russia in the novelty, we came at last to Italy, in Mendelssohn's Symphony in A, played with airy rapidity. This work was first given in our city (on the competent authority of Geo. H. Wilson) nearly forty years ago, January 19, 1850, by the Musical Fund Society,—a society people are inclined to forget, though it did Boston excellent and ill-requited service. At first blush it seems strange to think that this Boston production was seventeen long years after Mendelssohn originally directed this symphony in London, in 1833; but on reflection it is not the delay we should wonder at, but the promptness. The Emperor Concerto waited from 1809 till 1854 before Boston listened to it. We should not in these days wait seventeen years before hearing a great work by a German composer; but there are compositions from other nations which will be much longer waited for, if the Symphony director continues to wear German earlocks.

Boston Daily Traveller.
MONDAY, NOVEMBER 4, 1889.

Fourth Symphony Concert—Emil Fischer, Soloist.

The programme of the fourth Boston Symphony concert, with Emil Fischer, soloist, was:

Weber.		Overture, "Euryanthe."
Weber.		Air, "Wo berg, ich mich?" from "Euryanthe."
Arthur Bird.		Two episodes for orchestra. (MS.)
	a)	Oriental scene.
	b)	Intermezzo and trio. (First time in Boston.)
		Songs with pianoforte.
Littolf.	a)	Resignation.
Schumann.	b)	Romanza, from "Spanish Liebeslieder." Op. 138.
Volkmann.		Symphony No. 2 in B flat.

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Boston Evening Transcript.
MONDAY, NOVEMBER 4, 1889.

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BOSTON HERALD.
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Mr. ARTHUR NIKISCH, Conductor.
WEDNESDAY AFTERNOON, Nov. 13, at 2:30.
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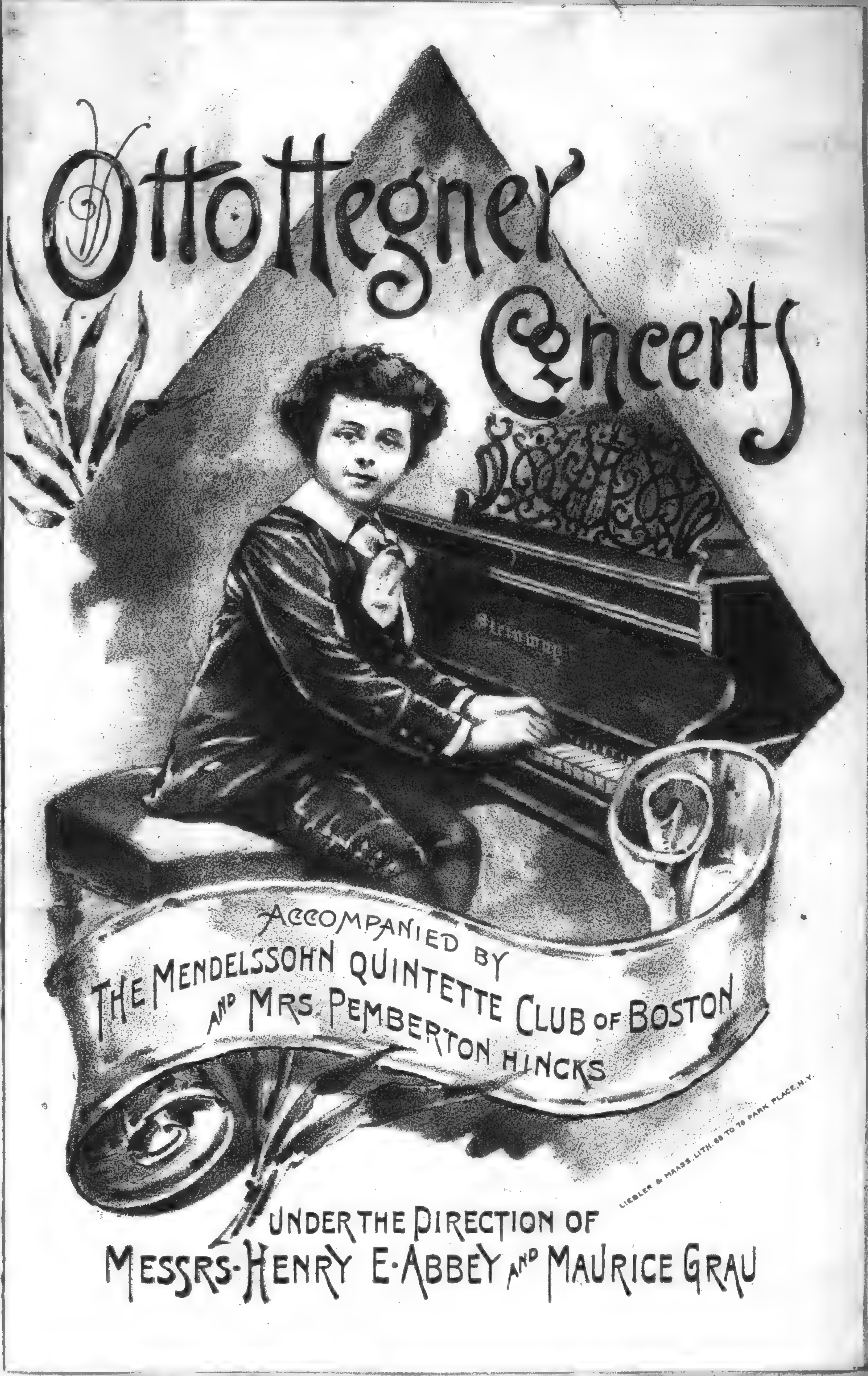

Boston Daily Globe.
FRIDAY, NOVEMBER 8.

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Grand Concert by Boston Symphony Orchestra.

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Miss Florence Finlayson then rendered the Samson and Delilah aria by Saint-Saens, and captivated her auditors completely. Glinka's "Komarinskaja," a fantasie on two Russian folk songs, the bridal song and dance, which was so popular with Boston audiences, was received rapturously and with long-continued applause. Miss Finlayson then sang two songs by Schumann, "I'll Not Complain" and "Spring Night," which at once showed what an excellent voice she has. Mendelssohn's Italian symphony in A, four movements, closed the programme.

A word as to the new opera house in which the concert took place. It is built after the plans of the Tremont Theatre in Boston, drawn by the same architect. The decorations are handsome. It has all the modern improvements, and a stage adapted to the mounting of any play now on the road. John F. Cosgrove is lessee and manager.

The Beacon.
BOSTON, SATURDAY, NOV. 9, 1889

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[16]

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOV. 2, 1889.

Carl Baermann at the Third Boston Symphony Concert.

GROVE declares the name Emperor unnecessary; but one ought to be thankful that it occurred to somebody to apply it to Beethoven's great Fifth Concerto, in E-flat.

Composed when the French were capturing Vienna, 1809, it is not wonderful that the Master should have had Majesty in mind, as it stood before him in the might and light of two emperors. The Emperor of Concertos this will always be. It was played in Boston first in 1854 by the Germanias, with Robert Heller at the piano, though happening to be in New Hampshire at that date, I did not hear it. It has now been given five times at the Symphony Orchestra concert, Baermann officiating at the piano on four of these occasions. His oneness with the orchestra was more remarkable than ever this week, and the performance was perpetual delight. You can never tell how Baermann does it, but "he gets there just the same."

The overture was the Egmont, dating from nearly the same prolific period of Beethoven's life.

By way of entree, Mr. Nikisch gave a comparative novelty—in deference, it is thought, to popular wishes,—Glinka's Fantasy on Two Russian Folksongs: the first a Bridal Song; the second a Dance, decidedly hornpipey in character. This number was both welcome and brightly executed.

Having thus gone from Holland in the overture, through Vienna in the concerto, to Russia in the novelty, we came at last to Italy, in Mendelssohn's Symphony in A, played with airy rapidity. This work was first given in our city (on the competent authority of Geo. H. Wilson) nearly forty years ago, January 19, 1850, by the Musical Fund Society,—a society people are inclined to forget, though it did Boston excellent and ill-requited service. At first blush it seems strange to think that this Boston production was seventeen long years after Mendelssohn originally directed this symphony in London, in 1833; but on reflection it is not the delay we should wonder at, but the promptness. The Emperor Concerto waited from 1809 till 1854 before Boston listened to it. We should not in these days wait seventeen years before hearing a great work by a German composer; but there are compositions from other nations which will be much longer waited for, if the Symphony director continues to wear German earlocks.

Boston Daily Traveller.

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Fourth Symphony Concert—Emil Fischer, Soloist.

The programme of the fourth Boston Symphony concert, with Emil Fischer, soloist, was:

Weber.	Overture, "Euryanthe."
Weber.	Air, "Wo berg ich mich?" from "Euryanthe."
Arthur Bird.	Two episodes for orchestra. (MS.) a) Oriental scene. b) Intermezzo and trio. (First time in Boston.)
	Songs with pianoforte.
Littolf.	a) Resignation.
Schumann.	b) Romanza, from "Spanish Liebeslieder." Op. 138.
Volkmann.	Symphony No. 2 in B flat.

Again Mr. Nikisch conducted an entire programme without the score and with eminently satisfactory musical results. His revival of the strong and interesting Volkmann symphony is timely; it is one of the best modern works in this class (though the last movement is constructively weaker than the others.) The happy theme of the allegretto is charmingly instrumentated. The performance was one of the best this season, presenting so many elements of refined playing, that were we to particularize them each division of the orchestra would find itself eulogized. A sparkling and vital reading was given the "Euryanthe" overture, Mr. Nikisch maintaining an iconoclastic attitude in certain places, which we found to greatly enhance the romanticism of the whole. A pretty novelty was Arthur Bird's music. It is not very pretentious save that he uses an unusually full orchestra in the Scene Orientale, but it is skilful and imaginative writing. Mr. Bird leans to the picturesque in music, but we should say after hearing the lovely trio of the Intermezzo, that he was capable of considerable sentiment.

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The overture was the Egmont, dating from nearly the same prolific period of Beethoven's life.

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Weber.	Air, "Wo berg, ich mich?" from "Euryanthe."
Arthur Bird.	Two episodes for orchestra. (MS.) *a*) Oriental scene. *b*) Intermezzo and trio. (First time in Boston.)
	Songs with pianoforte.
Littolf.	*a*) Resignation.
Schumann.	*b*) Romanza, from "Spanish Liebeslieder." Op. 138.
Volkmann.	Symphony No. 2 in B flat.

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at 2:30 o'clock, on which occasion the remarkable young Piano Virtuoso,

OTTO HEGNER,

will make his second appearance in Boston, accompanied by the

MENDELSSOHN QUINTET CLUB and Mrs. L. PEMBERTON HINCKS.

Prices $1.50, $1, 75c. and 50c. Seats now on sale at Music Hall box office.

Boston Evening Transcript.

WEDNESDAY, NOVEMBER 6, 1889.

MUSIC HALL. **BOSTON SYMPHONY ORCHESTRA,**

Mr. ARTHUR NIKISCH, Conductor.
Wednesday Afternoon, Nov. 13, at 2.30,

FIRST

YOUNG PEOPLE'S POPULAR

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OPERA HOUSE

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—THE—

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Lowell Opera House, on Thursday, November 7th.

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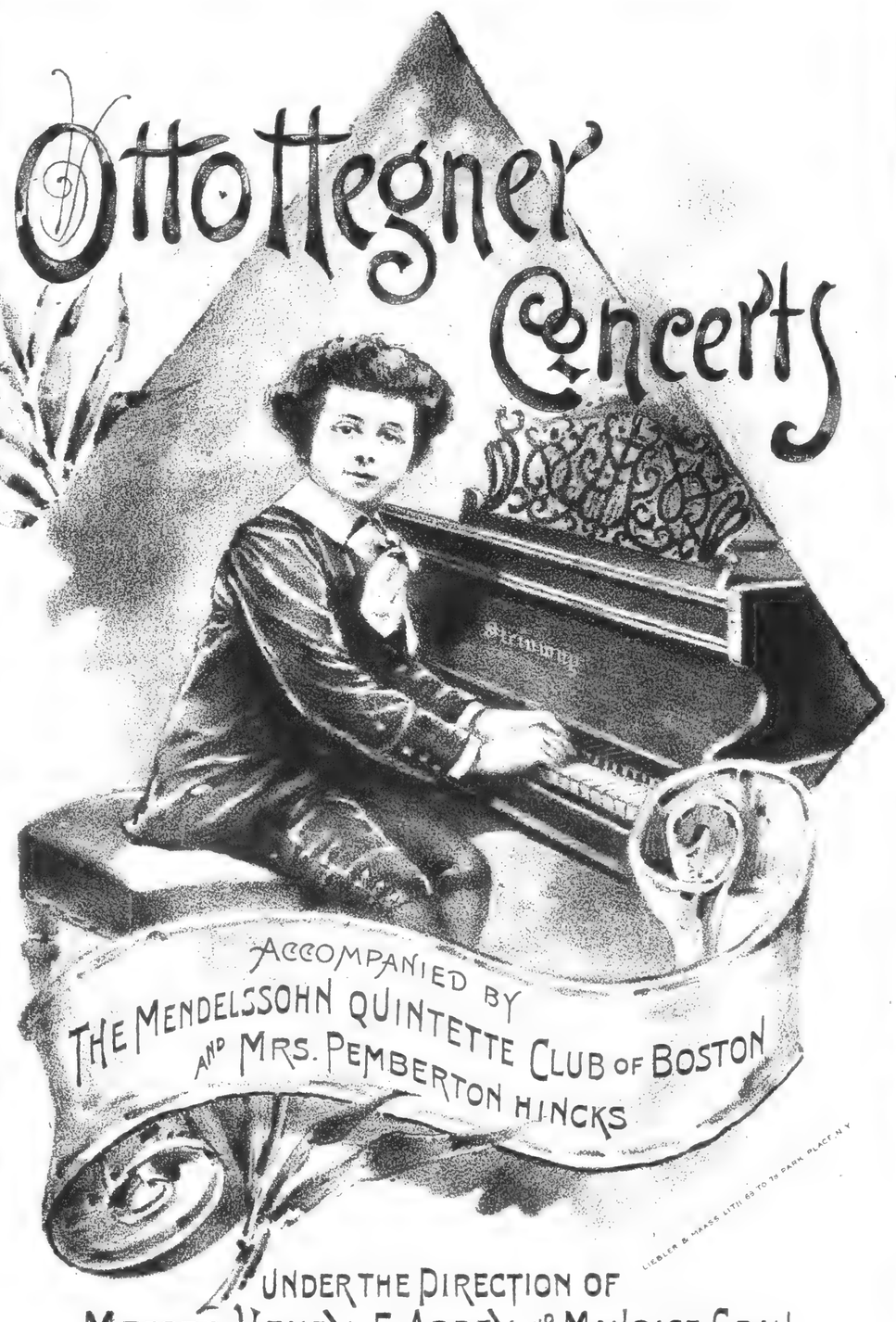
Otto Hegner Concerts



ACCOMPANIED BY
THE MENDELSSOHN QUINTETTE CLUB OF BOSTON
AND MRS. PEMBERTON HINCKS

UNDER THE DIRECTION OF
MESSRS. HENRY E. ABBEY AND MAURICE GRAU

Boston Daily Globe.

FRIDAY, NOVEMBER 8.

NEW OPERA HOUSE, LOWELL

Grand Concert by Boston Symphony Orchestra.

LOWELL, Nov. 7.—The Boston Symphony orchestra gave a concert in the new Opera House this evening. The boxes were all filled with ladies and gentlemen in full dress, and a representative Lowell audience greeted Mr. Nikisch as he stepped forward to lead the overture "Euryanthe," by Weber.

Miss Florence Finlayson then rendered the Samson and Delilah aria by Saint-Saens, and captivated her auditors completely. Glinka's "Komarinskaja," a fantasie on two Russian folk songs, the bridal song and dance, which was so popular with Boston audiences, was received rapturously and with long-continued applause. Miss Finlayson then sang two songs by Schumann, "I'll Not Complain" and "Spring Night," which at once showed what an excellent voice she has. Mendelssohn's Italian symphony in A, four movements, closed the programme.

A word as to the new opera house in which the concert took place. It is built after the plans of the Tremont Theatre in Boston, drawn by the same architect. The decorations are handsome. It has all the modern improvements, and a stage adapted to the mounting of any play now on the road. John F. Cosgrove is lessee and manager.

The Beacon.

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AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOV. 2, 1889.

Carl Baermann at the Third Boston Symphony Concert.

GROVE declares the name Emperor unnecessary; but one ought to be thankful that it occurred to somebody to apply it to Beethoven's great Fifth Concerto, in E-flat.

Composed when the French were capturing Vienna, 1809, it is not wonderful that the Master should have had Majesty in mind, as it stood before him in the might and light of two emperors. The Emperor of Concertos this will always be. It was played in Boston first in 1854 by the Germanias, with Robert Heller at the piano, though happening to be in New Hampshire at that date, I did not hear it. It has now been given five times at the Symphony Orchestra concert. Baermann offici
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Boston Evening Transcript

MONDAY, NOVEMBER 4, 1889.

BOSTON SYMPHONY CONCERT.

The programme of the fourth Symphony concert, given in the Music Hall last Saturday evening, was:

Weber: Overture to "Euryanthe."
Weber: Lysiart's aria from "Euryanthe."
Arthur Bird: Two episodes for orchestra: Scène orientale, and Intermezzo and Trio (MS.)
Schumann: Romanza from "Spanish Love-songs," Op. 138.
Litolff: "Resignation."
Volkmann: Symphony No. 2, in B-flat.

MR. EMIL FISCHER WAS the singer.

The brilliant and romantic overture to "Euryanthe" was so admirably played, with so much fire, vigor and incisiveness of accent, that one could only regret the over-sentimentally slow *tempo* at which the second theme was taken—robbing it of all its buoyant grace—and the unnecessary dragging of the opening measures of the *fugato* that immediately follows the little episode on the muted strings. But, apart from these so-

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MUSIC HALL.

MATINEE

SATURDAY, NOVEMBER 9TH, AT 2.30.

Messrs. ABBEY, SCHOEFFEL & GRAU have the honor to announce the First Afternoon Concert by the remarkable Young Piano Virtuoso,

OTTO HEGNER

PROGRAMME

Part First.

1. QUINTETTE, (B flat) - - - - - - MENDELSSOHN
MENDELSSOHN QUINTETTE CLUB.
MR. WILHELM OHLIGER, Solo Violin. MR. MANASSA ADLER, 2d Violin.
MR. THOMAS RYAN, Solo Clarinette and Viola. MR. PAUL HENNEBERG, Solo Flute and Viola
MR. MAX DROGE, Solo Violincellist.

2. ARIA, "Paul and Virginia," - - - - - - -
Mrs. PEMBERTON HINCKS.

3. SONATA, opus 53, - - - - - - - - - BEETHOVEN
OTTO HEGNER.

Part Second.

4. ADAGIO AND FINALE from Quintette, - - MENDELSSOHN
MENDELSSOHN QUINTETTE CLUB.

5. BOLERO, "Carmen," - - - - - - - - - BIZET
Mrs. PEMBERTON HINCKS.

6. { *a* BERCEUSE, - - - - - - - - - CHOPIN
{ *b* GRANDE POLONAISE, - - - - - - - CHOPIN
OTTO HEGNER.

7. RONDO from Quintette, - - - - - - - WEBER
MENDELSSOHN QUINTETTE CLUB.

EXECUTIVE STAFF:

ACTING MANAGER ..... Mr. MARCUS R. MAYER
BUSINESS MANAGER ..... Mr. C. N. SCHROEDER
REPRESENTATIVE ..... Mr. JEFF S. LEERBURGER

The next Concert to be given by young OTTO HEGNER will take place at

MUSIC HALL,

At A GRAND MATINEE, Saturday, Nov. 16, at 2.30.

TICKETS ON SALE at Box Office Music Hall, TUESDAY, NOV. 12.

SPECIAL NOTICE

The following Combinations will make Tours under the Direction of Messrs. ABBEY, SCHOEFFEL & GRAU.

SARASATE-D'ALBERT CONCERTS—Consisting of PABLO SARASATE, the Violin Virtuoso; EUGENE D'ALBERT, Pianist and Composer. Beginning New York, Nov. 18, 1889, Metropolitan Opera House.

MME. ADELINA PATTI, SIG. FRANCESCO TAMAGNO and GRAND ITALIAN OPERA CO. Beginning Chicago, December 9, 1889.

GEORGE EDWARDES' LONDON GAIETY THEATRE CO., with MISS FLORENCE ST. JOHN and Full Company of Co-Artists.

MME. SARAH BERNHARDT at Porte St. Martin Theatre, Paris, and Tour of the World.

SEASON 1890-91.

MISS MARY ANDERSON, Tour of the United States. Commencing October 28, 1890, at Broadway Theatre, New York.

MME. SARAH BERNHARDT, Tour of the United States. Commencing at Broadway Theatre, New York, October 6, 1890.

GEORGE EDWARDES' LONDON GAIETY THEATRE CO., with MR. FRED LESLIE, LETTIE LIND and SYLVIA GREY and others. Commencing Dec. 1, 1890, at Broadway Theatre, New York City.

Marcus R. Mayer, Acting Manager, Principal Offices, 1212 Broadway, N.Y. City

Again Mr. Nikisch conducted an entire programme without the score and with eminently satisfactory musical results. His revival of the strong and interesting Volkmann symphony is timely; it is one of the best modern works in this class (though the last movement is constructively weaker than the others.) The happy theme of the allegretto is charmingly instrumentated. The performance was one of the best this season, presenting so many elements of refined playing, that were we to particularize them each division of the orchestra would find itself eulogized. A sparkling and vital reading was given the "Euryanthe" overture, Mr. Nikisch maintaining an iconoclastic attitude in certain places, which we found to greatly enhance the romanticism of the whole. A pretty novelty was Arthur Bird's music. It is not very pretentious save that he uses an unusually full orchestra in the Scene Orientale, but it is skilful and imaginative writing. Mr. Bird leans to the picturesque in music, but we should say after hearing the lovely trio of the Intermezzo, that he was capable of considerable sentiment.

The band played both parts well, giving just the right motion to the first, in which the English horn is used most effectively. Mr. Nikisch has made a good beginning in selecting from the work of native composers. Mr. Fischer sang, as is his wont, intelligently, but with less vocal freedom than he usually shows; the Weber air is taxing. The songs were sung to the pianoforte accompaniment of Mr. Max Zach. The programme of the next concert will furnish an especially good opportunity to consider the development of the symphony, one which all students of music, especially, should not overlook. Mr. Nikisch will play three works in the symphonic form, by Haydn, Mozart and Beethoven, in the order named. The example from Haydn is a little-heard work in G, [illegible] Mozart will be [illegible] symphony; [illegible]

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Boston Daily Globe.

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The Beacon.

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AMERICAN ART JOURNAL

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Boston Evening Transcript.

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Weber: Overture to "Euryanthe."
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Messrs. ABE
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1. QUINTE

MR. WILHELM
MR. THOMAS R

2. ARIA, "

3. SONATA

4. ADAGIO

5. BOLER

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7. RONDO

ACTING MA
BUSINESS
REPRESENT

Steinway & Son
PIANOS

WAREROOMS
STEINWAY HALL NOS. 107, 109 & 111 EAST 14th S
Bet. Fourth Ave. and Irving Place,
NEW YORK.

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Lowell Opera House.

THURSDAY, NOVEMBER 7TH, AT 8, P. M.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90.

Soloist:

MISS FLORENCE FINLAYSON.

Boston Post.

SATURDAY MORNING, NOV. 9, 1889

The first "Young People's Popular" will be given by the Boston Symphony Orchestra on Wednesday, Nov. 13, with Mr. Arthur Nikisch conducting, and Mme. Carl Alves and M. Molé as soloists. The advance sale of tickets has been very large, and the concert promises to be very highly successful. The programme, which follows, could hardly have been better selected; it is attractive and varied, and yet thoroughly in keeping with the object of these matinees.

Overture, "Barber of Seville".....Rossini
Aria.....
Mme. Alves.
(a) Siegfried.....Wagner
(b) "Invitation to Dance".....Weber-Berlioz
Concert Fantaise for flute and Orchestra on themes from the opera "Oberon".....Demersseman
(First time.)
M. Molé.
Songs with piano.....
Mme. Alves.
Overture, "Rienzi".....Wagner

HOME JOURNAL.

SATURDAY, NOVEMBER 9, 1889

The expected cry that the gentleness of Herr Nikisch was notable in the lack of precision of the Symphony orchestra's execution is already up and about, in good, healthy condition. If there be more than report in it, it is proof that the only way to get the best of work out of the artists is to treat them like school boys, and discipline them. There have been rumors in past generations that man was only an overgrown boy, but there has been some prejudice against accepting the conclusion as conclusive.

I am told that one of the most amiable conductors—in Germany where amiable conductors are very scarce—has a concert meister who is not in the least averse to rushing across the platform and punching another musician's head, and that in that way the amiable leader has a wonderfully well-trained orchestra. Now one could not expect that Kneisel would do anything of that sort, but it might be advisable for Mr. Higginson to employ a disciplinarian as well as a musician. Now there is John L. Here he is out of purse, and out of luck, and he would be able to enforce order. It is only an humble suggestion, but it ought to be endorsed by those who are so much in a hurry to announce that if Herr Nikisch does not look out he will lose the hold on his orchestra, and instead of inartistic freedom, have no unity at all.

The New-York Times, Sunday, November 10,

Herr Arthur Nikisch's programme for the [illegible] concert of the Boston Symphony Orchestra, which took place last night, was a fine lesson in the growth and development of the symphony [illegible] of a Haydn symphony, in C minor,

First "Young People's Popular"

is to occur on Wednesday afternoon next, and will prove an event of great interest. Those who are numbered among the unsuccessful seekers after Symphony tickets will now have an opportunity of hearing the orchestra to exceptional advantage. The overture to "The Barber of Seville," the overture to "Rienzi," the "Siegfried" idyl, and Berlioz' brilliant arrangement of Weber's "Invitation to the Dance"—these are certainly admirable selections. Mme. Carl Alves is to sing an aria by Rossini, and a series of songs to pianoforte accompaniment, and Mr. Charles Mole is to be heard in a new fantasy for flute and orchestra on themes from Weber's "Oberon."

YOUNG PEOPLE'S POPULAR.

The first popular matinee by the Boston Symphony Orchestra will be given at Music Hall Wednesday afternoon. Mme. Carl Alves, a contralto of repute from New York, and Moss Charles Mole will appear as soloists. Mr. Nikisch announces the following programme: Overture, "Barber of Seville," Rossini; aria, Mme. Alves; (a) Siegfried idyll, Wagner; (b) "Invitation to Dance," Weber-Berlioz; Concert Fantaise for flute and orchestra on themes from the opera "Oberon," Demersseman, (first time) Mons. Mole; Songs with piano, Mme. Alves; overture, "Rienzi," Wagner.

The first of the season's "Young People's Popular" concerts by the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, will be given on Wednesday afternoon, when the programme will be: overture, "Barber of Seville," Rossini; aria, Mme. Alves; (a) Siegfried idyll, Wagner; (b) "Invitation to Dance," Weber-Berlioz; concert fantasie for flute and orchestra on themes from the opera "Oberon," Demersseman, (first time) M. Mole; songs with piano, Mme. Alves; overture, "Rienzi," Wagner.

The New-York Times, Sunday, November 10,

LIVE MUSICAL TOPICS.

Listening to Mr. Thomas's smooth, metronomic reading of the "Siegfried Idyl" and comparing it with the intensely dramatic, almost vocal treatment of the "Meistersinger" vorspiel by Arthur Nikisch, the idea was irresistibly suggested that a bold and effective tempo rubato was not inconsistent with a faithful adherence to metronome marks. The truth, as is usually the case with truth, is simple enough. There is no reason for supposing that a metronome mark is intended to apply to every bar and to every crotchet or quaver in it. The mark is merely a guide to the general tempo, and dramatic accelerations, retardations, or holds may be introduced in the proper places without interfering with the general pace of the movement.

The Morning Times.

PUBLISHED BY
CAMPBELL & HANSCOM,
No 22 Central Street, Times Building,
LOWELL, MASS

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During the first three years of its existence, the responsible post of Conductor was filled by Mr. Georg Henschel, who was succeeded in 1884 by Mr. Wilhelm Gericke of Vienna, who held the position for five years.

Too much credit cannot be given these gentlemen for their great musical ability and conscientious devotion to the artistic interests of the organization.

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THE CONDUCTOR.

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THE CAREER OF ARTHUR NIKISCH.

"Before long, an artist will arrive in Boston who is probably not only destined to enjoy the greatest popularity in this city, but also to occupy for the next three years practically the most important musical position in this country, The work of the Boston Symphony Orchestra certainly entitles this institution to be considered as the finest Orchestra in this country, and one of the four or five finest orchestras in the world. This being so, the musical rank of its Conductor is undisputed; and the fact that very shortly the new incumbent of this position will be among us justifies the curiosity which is felt by all music lovers as to his artistic personality. It is probably no exaggeration to say that no one has ever been awaited in Boston with so much eager curiosity and interest as falls to the share of our new "Kapellmeister," and, therefore, a short biographical sketch of the distinguished newcomer will doubtless be welcome to many people.

Arthur Nikisch was born on the 12th of October, 1855, in a small town called Szent-Miklos, situated in the principality of Lichtenstein. His father occupied the position of head steward and auditor to the prince, and was himself an enthusiastic musical amateur. In earliest childhood, the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that at the early age of eight he appeared in public with most extraordinary success, — in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ-playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever, and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition,

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Boston Post.

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and unanimously received the first prize. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus, and orchestra—was so successful as to be constantly repeated; and, as a special honor (and tribute to his abilities as a conductor-composer), on the occasion of his graduating from the conservatory, he publicly conducted a symphony. He was immensely popular with all his fellow-students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting; and, as a parting gift from his class, he was presented with a magnificent and costly baton.

He immediately applied for a desk among the first violinists at the Royal Opera; and, obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time he played through an enormous *répertoire* of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipsic, and was installed as assistant conductor in the Old Opera House, where at that time Anton Seidl was officiating as chief conductor. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder; and at the end of the year he was transferred to the New Opera House as head conductor, where he has been ever since. He made his début in this position with one of the most magnificent performances of "Tannhäuser" ever heard in Leipsic, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in Leipsic than any other individual can justly claim. Under his care and direction, the Leipsic Theatre orchestra has gained a European fame which entitles it to an equal or even superior place to the Gewandhaus orchestra. Nikisch has also, during these years in Leipsic, distinguished himself quite as much as a concert conductor as in the theatre; and (this will *indeed* be appreciated here in Boston) he is particularly successful as a programme maker. A performance of the colossal Ninth Symphony in 1882 is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkünstler-Versammlung" in 1883 brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus as Reinicke's substitute, and has also given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, is the manner in which he conducted the recent monster concerts of the Liszt Society. With them he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

He has received countless offers to leave Leipsic. Frankfort, Vienna, Cassel, Carlsruhe, and Mannheim have all vied with one another in unsuccessful attempts to induce him to leave his beloved Leipsic; but it seems reserved for the most important art city of the New World to have finally overcome his scruples, and induced him to conquer new fields.

The musical world of Leipsic is in genuine distress, for they feel only to keenly that it will be impossible to replace him. He has earned a place in the great quartet of conductors,—Richter, Levy, Mottl, and Nikisch,—and between these four geniuses and the second flight there is a wide gap. But Leipsic's loss is our gain, and it remains only for the Boston public to show genuine appreciation of the good fortune which has given the local musical world a man whose artistic footsteps can be safely followed without any fear of a misstep."

THE PERSONNEL.

The liberal policy of the founder and the exacting requirements of the Conductor of the Boston Symphony Orchestra and his predecessors have resulted in the assembling of a body of artists of unusual ability, well-fitted to sustain the high standard of the organization.

Originally made up of the best available players of Boston and New York, each year the Orchestra has been strengthened by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in this country.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipsic, Berlin. Paris, and London.

At the head of the Violins as Concertmeister is Mr. Franz Kneisel, who is ably supported by a corps of players, every member of which is a solo artist.

The leading 'Cellist is Mr. Anton Hekking, a newcomer of whom flattering accounts are heard.

Patrons of the concerts will remember with pleasure the brilliant playing on Flute and Oboe of Messrs. Molé and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Mr. Xaver Reiter, First Horn, Mr. Pierre Müller, First Trumpet, late of the Lamoureux Orchestra, Paris, and Mr. Goldsmidt, First Clarinet. In every department the Orchestra has been brought as near as possible to ideal perfection.

THE SOLOIST.

With the intention of making the soloist an attractive feature of the coming concert, an engagement has been effected with MISS FLORENCE FINLAYSON, the gifted young Contralto.

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CARL ZERRAHN.

"Mr. Nikisch is not a drill-master. He is a Conductor after my own heart. He meets all my ideas. I am more than satisfied. He is splendid."

BERNHARD LISTEMANN.

"Mr. Nikisch is certainly a Conductor from head to sole, and Boston may be proud of having secured him for a term of years."

B. J. LANG.

"No fear that the Orchestra can deteriorate: quite the contrary. I cannot doubt that a man of luminous talent and ability has come to conduct Mr. Higginson's Orchestra."

J. K. PAINE.

"Mr. Nikisch conducts with great freedom and fine expression, and with a fine conception of the works as well as with marked sympathy. He is altogether a very superior and masterly conductor."

LOWELL OPERA HOUSE,

THURSDAY, NOVEMBER 7TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Euryanthe." . . . . WEBER

ARIA. "Samson and Dalila." . . . . SAINT-SAËNS
MISS FINLAYSON.

KOMARINSKAJA. FANTASIE for ORCHESTRA on two Russian Folk Songs. . . . GLINKA
BRIDAL SONG.
DANCE.

SONGS with PIANO.
a) I'LL NOT COMPLAIN. . . . . SCHUMANN
b) SPRING NIGHT. . . . . SCHUMANN
MISS FINLAYSON.

SYMPHONY in A. (Italian.) . . . MENDELSSOHN
Allegro vivace.—Andante con moto.—
Con moto moderato.—Saltarello.

SOLOIST:

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The Piano used is a Steinway.

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"Mr. Nikisch unquestionably possesses in addition to his command as a disciplinarian a rich and generous warmth of temperament. He has a sympathetic appreciation of the composer's feelings that reaches backward across the years and becomes instinct with a vitality that seems contemporaneous with the birth of the work in the composer's mind. This is the highest tribute that can be paid to a Conductor. It is a quality which he shares with a master-actor who reveals to us the soul of a dramatic poem. This is what Mr. Nikisch does for a composition. He finds its soul. * * * *

It is a happy thing not only for Boston, but for America, that there is a Col. Higginson to keep such an Orchestra together, to retain it for the continued production of thoroughly rehearsed performances, and for the complete and satisfactory exposition of its Conductor's conceptions. It is another happy thing that so strong a leader has been found for this musical battalion. Mr. Nikisch is undeniably the man to take up the work which Mr. Gericke has laid down and carry it forward to new and grander heights."

CARL ZERRAHN.

"Mr. Nikisch is not a drill-master. He is a Conductor after my own heart. He meets all my ideas. I am more than satisfied. He is splendid."

BERNHARD LISTEMANN.

"Mr. Nikisch is certainly a Conductor from head to sole, and Boston may be proud of having secured him for a term of years."

B. J. LANG.

"No fear that the Orchestra can deteriorate: quite the contrary. I cannot doubt that a man of luminous talent and ability has come to conduct Mr. Higginson's Orchestra."

J. K. PAINE.

"Mr. Nikisch conducts with great freedom and fine expression, and with a fine conception of the works as well as with marked sympathy. He is altogether a very superior and masterly conductor."

LOWELL OPERA HOUSE,

THURSDAY, NOVEMBER 7TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Euryanthe." . . . . WEBER

ARIA. "Samson and Dalila." . . . . SAINT-SAENS

MISS FINLAYSON.

KOMARINSKAJA. FANTASIE for ORCHESTRA on two Russian Folk Songs. . . . GLINKA
BRIDAL SONG.
DANCE

SONGS with PIANO.
a) I'LL NOT COMPLAIN. . . . SCHUMANN
b) SPRING NIGHT. . . . SCHUMANN

MISS FINLAYSON.

SYMPHONY in A. (Italian.) . . . MENDELSSOHN
Allegro vivace.—Andante con moto.—
Con moto moderato.—Saltarello.

SOLOIST:

MISS FLORENCE FINLAYSON.

The Piano used is a Steinway.

Boston Post.

SATURDAY MORNING, NOV. 9, 1889

The first "Young People's Popular" will be given by the Boston Symphony Orchestra on Wednesday, Nov. 13, with Mr. Arthur Nikisch conducting, and Mme. Carl Alves and M. Molé as soloists. The advance sale of tickets has been very large, and the concert promises to be very highly successful. The programme, which follows, could hardly have been better selected; it is attractive and varied, and yet thoroughly in keeping with the object of these matinees.

Overture, "Barber of Seville" . . . . . Rossini
Aria . . . . .
Mme. Alves.
(*a*) Siegfried Idyl . . . . . Wagner
(*b*) "Invitation to Dance" . . . . . Weber-Berlioz
Concert Fantaise for flute and Orchestra on themes from the opera "Oberon" . . . . . Demersseman
(First time.)
M. Molé.
Songs with piano . . . . .
Mme. Alves.
Overture, "Rienzi" . . . . . Wagner

HOME JOURNAL.

SATURDAY, NOVEMBER 9, 1889

The expected cry that the gentleness of Herr Nikisch was notable in the lack of precision of the Symphony orchestra's execution is already up and about, in good, healthy condition. If there be more than report in it, it is proof that the only way to get the best of work out of the artists is to treat them like school boys, and discipline them. There have been rumors in past generations that man was only an overgrown boy, but there has been some prejudice against accepting the conclusion as conclusive.

I am told that one of the most amiable conductors—in Germany where amiable conductors are very scarce—has a concert meister who is not in the least averse to rushing across the platform and punching another musician's head, and that in that way the amiable leader has a wonderfully well-trained orchestra. Now one could not expect that Kneisel would do anything of that sort, but it might be advisable for Mr. Higginson to employ a disciplinarian as well as a musician. Now there is John L. Here he is out of purse, and out of luck, and he would be able to enforce order. It is only an humble suggestion, but it ought to be endorsed by those who are so much in a hurry to announce that if Herr Nikisch does not look out he will lose the hold on his orchestra, and instead of inartistic freedom, have no unity at all.

The New-York Times,

Sunday, November 10,

Herr Arthur Nikisch's programme for the fifth concert of the Boston Symphony Orchestra, which took place last night, was a fine lesson in the growth and development of the symphonic form. It consisted of a Haydn symphony in G, a Mozart symphony, in G minor, and Beethoven's great fifth.

First "Young People's Popular" is to occur on Wednesday afternoon next, and will prove an event of great interest. Those who are numbered among the unsuccessful seekers after Symphony tickets will now have an opportunity of hearing the orchestra to exceptional advantage. The overture to "The Barber of Seville," the overture to "Rienzi," the "Siegfried" idyl, and Berlioz' brilliant arrangement of Weber's "Invitation to the Dance"—these are certainly admirable selections. Mme. Carl Alves is to sing an aria by Rossini, and a series of songs to pianoforte accompaniment, and Mr. Charles Mole is to be heard in a new fantasy for flute and orchestra on themes from Weber's "Oberon."

YOUNG PEOPLE'S POPULAR.

The first popular matinee by the Boston Symphony Orchestra will be given at Music Hall Wednesday afternoon. Mme. Carl Alves, a contralto of repute from New York, and Moss Charles Mole will appear as soloists. Mr. Nikisch announces the following programme: Overture, "Barber of Seville," Rossini; aria, Mme. Alves; (a) Siegfried idyll, Wagner; (b) "Invitation to Dance," Weber-Berlioz; Concert Fantaise for flute and orchestra on themes from the opera "Oberon," Demersseman, (first time) Mons. Mole; Songs with piano, Mme. Alves; overture, "Rienzi," Wagner.

The first of the season's "Young People's Popular" concerts by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, will be given on Wednesday afternoon, when the programme will be: Overture, "Barber of Seville," Rossini; aria, Mme. Alves; Siegfried idyll, Wagner; (b) "Invitation to Dance," Weber-Berlioz; concert fantaise for flute and orchestra on themes from the opera "Oberon," Demersseman, (first time) M. Mole; songs with piano, Mme. Alves; overture, "Rienzi," Wagner.

The New-York Times,

Sunday, November 10,

LIVE MUSICAL TOPICS.

Listening to Mr. Thomas's smooth, metronomic reading of the "Siegfried Idyl" and comparing it with the intensely dramatic, almost vocal treatment of the "Meistersinger" vorspiel by Arthur Nikisch, the idea was irresistibly suggested that a bold and effective tempo rubato was not inconsistent with a faithful adherence to metronome marks. The truth, as is usually the case with truth, is simple enough. There is no reason for supposing that a metronome mark is intended to apply to every bar and to every crotchet or quaver in it. The mark is merely a guide to the general tempo, and dramatic accelerations, retardations, or holds may be introduced in the proper places without interfering with the general pace of the movement.

THE MUSICAL COUR

NEW YORK, WEDNESDAY, NOVEMBER

ONE of the members of the Boston Sym chestra and one of the best musicians writes to THE MUSICAL COURIER about Arthur Nikisch as follows: "I do not kno during your stay in Europe you had an occas come acquainted with our new conductor, an fore take this chance to tell you that he charming man, who would soon become as sy to you as he has become to all of us. He is traordinarily beloved by the orchestra, and pearance will ever remain so. As for his m artist, it would seem superfluous to add my ju those of others, as you no doubt have been s informed on this subject, and as you, more soon have a chance to judge for yourself. indeed, not less rehearsals than heretofore, b from week to week more interested in study Nikisch, and to note how differently he inter positions from what we have hitherto been ac to perform them. What he has so far don unquestionably that he is an artist of most pr individuality."

EXTRA SYMPHONY MATINEE.

The "young people's popular" to be given next Wednesday afternoon by the Boston Symphony Orchestra promises to be an event of great interest, and to many who failed to secure seats for the regular series presents an opportunity to hear the orchestra to exceptional advantage.

An admirable programme of light music is announced, introducing as soloists Mme. Carl Alves, a contralto who has won an enviable reputation in New York, and Mons. Molé, the eminent flute virtuoso. Reserved seats may be secured now at Music Hall.

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BOSTON DAILY ADVERTISER

FRIDAY MORNING, NOV. 8, 1889.

SYMPHONIC NOTES.

What the Concerts of Today and Tomorrow Intend to Teach.

The programme of this afternoon and tomorrow evening deserves a few words of explanation in advance. It is intended to show at a glance, or rather at a single hearing, the development of symphony. The symphony, according to the post-Haydnite meaning of the term, is an orchestral sonata in four movements, naturally of larger form than the piano sonata, but built upon the same model. Its first movement (the true "sonata" or "allegro" form) had its origin in the old sonatas of Corelli, and this form is at times extended to the other movements, particularly the finale. Briefly described to the untechnical reader its shape is as follows: A chief theme, which is generally rapid, and of marked rhythm and definite figures—a second theme in contrast to the first, and in a different key—a closing theme (or more than one), concise and short, and with a well-marked cadence. All these divisions are then repeated in order to impress them well upon the mind of the auditor.

Now comes the important part of the movement, the keynote of the allegro form—the development. This is a thematic treatment of any or all of the themes which have been given; that is to say, the figures of the melodies are combined in new ways and in various keys so as to produce entirely new musical effects, and sometimes new themes. It is in the matter of development that the greatest progress will be evident in the three symphonies given in this programme. Note the simplicity and brevity of this division in the Haydn symphony, and the grand development of the first four notes of the Beethoven work, as well as the ingenious treatment of the notes given by the horn at the beginning of the second theme in this same division. After the development the melodies alluded to above are played through again, and then comes a coda. The coda too, will show the progress of symphonic construction. With Haydn it was slight and unimportant, with Mozart more extended, but with Beethoven it became a real chinox, an epitome of the movement. Note in the coda of the fifth symphony, first movement, how the imperative character of the first four notes of the movement is subtly changed into a timid and questioning phrase, and how at its end it thunders forth in power and majesty again.

Thus much about the most important first movement. The idea of the combination of various movements together in contrast, which is the characteristic of the symphony as a whole, came not from the old (pre Haydnite) sonata, but from the suite, which combined various dances of dissimilar character, in pleasant contrast; but while the suite was entirely in one key, the symphony is permitted to leave the original key in its second and sometimes in its third movement.

The general order of symphonic movements is first, an allegro of some kind, with development; second, a slow movement; third, a playful movement; fourth, a brilliant finale. This order is, however, not inimitable, particularly the two interior movements can change places, but in general it is safe to say that the first movement is the intellectual one, the second the emotional or romantic, the third the popular, and the last the bravura one.

The finale with Haydn and Mozart was generally a genial movement, its brightness probably being a reflection of the jollity of the old Gigue which ended the suite, but Beethoven made it more powerful, earnest and gigantic. Haydn composed nearly 150 symphonies, Mozart 49 and Beethoven 9, since the rather tawdry Battle Symphony is not numbered with this immortal sisterhood. The above points of analysis may seem mere platitudes to our musician readers, and perhaps an apology should be made to them for explaining things which they probably know already, but to the laity these details, crude as they are, may give some clues by which more thoroughly to understand this educational concert, which no true music-lover can afford to miss.

LOUIS C. ELSON.

Boston Daily Globe.

WEDNESDAY, NOV. 13.

Extra Performance by the Symphony Orchestra Today.

The first "young people's popular," by the Boston Symphony orchestra, will be given at Music Hall this afternoon. The programme offered by Mr. Nikisch includes the overture, "Barber of Seville," Rossini: "Siegfried Idyll," Wagner: "Invitations to Dance," Weber, and the overture "Rienzi," Wagner. Mme. Alves will contribute two vocal numbers and Mr. Mole will perform a fantasie for flute on themes from "Oberon." The opportunity of having light music played by such an organization does not often present itself, and the concert will doubtless attract a great audience.

BOSTON DAILY ADVERTISER

Established 1813.

WEDNESDAY MORNING, NOV. 13, 1889.

TODAY'S SYMPHONY MATINEE.

The first "Young People's Popular" by the Boston Symphony Orchestra will be given at Music Hall this afternoon. An interesting feature will be the first appearance in this city of Mme. Alves, a contralto singer, who has gained an enviable reputation in New York. Mr. Nikisch offers the following attractive programme: Overture, "Barber of Seville," Rossini; Aria, "Samson and Delila," Saint Saëns; Siegfried Idyll, Wagner; "Invitation to Dance," Weber-Berlioz; Concert Fantasie for flute and orchestra on themes from the opera "Oberon," Demerssemann; songs with piano; overture, "Rienzi," Wagner.

HOME JOURNAL

SATURDAY, NOVEMBER 9, 1889.

THE SYMPHONY CONCERT.—The program of the fourth concert was as follows:

Weber.....Overture, "Euryanthe"
Weber.....Air, "Euryanthe"
Mr. Fischer.
Arthur Bird.....Two Episodes for Orchestra (MS.)
(a) Scene Orientale.
(b) Intermezzo and Trio.
(First time in Boston).
Litolff.....Song, "Resignation"
Schumann.....Romance from "Spanish Love Songs"
Mr. Fischer.
Volkmann.....2d Symphony

With the exception of the two songs sung by Mr. Emil Fischer with pianoforte accompaniment, the program was an interesting one; it was varied, it excited attention, and the different numbers were warmly applauded by the great audience.

It is true that Mr. Nikisch in the Weber overture apparently paid but slight attention to the metronomic indications of *tempo* given by Weber himself; notably in the second motive and in the *fugato* where the theme is propounded by the double-basses and 'cellos. That the overture gained by this treatment in beauty and effect, no thoughful person of trained musical feeling will deny. And singularly enough Weber himself comes to the rescue of Mr. Nikisch; for "Euryanthe" was brought out in Leipzig in 1824; and during the rehearsals Musik-director Praeger of that town wrote the author in regard to the proper "*tempi*." In a long letter in reply Weber first speaks of the duties of a conductor toward the singers. He then says, "The *tempo* should not be a 'mill-hammer' tyrannically restraining or urging on, but it should be to the piece of music what the beating of the pulse is to the life of man. There is no slow movement in which passages do not occur where a quicker movement is demanded so as to prevent a sensation of 'dragging.' There is no *presto* which does not require a quiet interpretation of many passages, so that the expression will not be destroyed by too much haste." After having given some examples, among them one from Spontini's "Vestal," he sums up the matter as follows: "We have in music no means of clearly pointing out these things. *These* rest alone in the breast of the man who *feels*, and if they are not to be found *there*, the metronome which protects only from gross mistakes will be of no avail, neither would be of any assistance the very imperfect indications which I in the richness of the material at hand should try to express more fully, did not past experience force itself upon me and warn me; in consequence of which I now regard such indications as superfluous and unprofitable, and I fear them, since they are liable to be misunderstood." Weber wrote thus in reference to the proper production of "Euryanthe." Is it probable that he would have been startled or shocked at the performance of it under Mr. Nikisch? No, he would have applauded heartily, and he would have patted the shoulders of the horn players.

Mr. Fischer sang from the same opera, the air of Lysiart, "Wo berg ich mich." This is a difficult and in many respects ungrateful aria; it is so long and makes such demands upon the voice that when given in Germany, certain measures are sometimes cut out. Great as was the talent of Weber in certain directions, such as dramatic instinct and expression, invention in instrumental effects, his voice parts are often stiff and unsingable. As a detached piece of music, as a concert selection, the aria in question is long-winded and uninteresting; and Mr. Fischer, who was evidently not "in voice," labored faithfully from recitative to final vivace. It is the fashion now to extol "Euryanthe" at the expense of Weber's other operas; to call it "epoch making"; and the disciples of Wagner really condescend to occasionally listen to an act or two. For the student of the growth of opera, it certainly is an interesting work. "Euryanthe" and Marschner's "Templar and Jewess" led to "Lohengrin." Indeed there are situations in each which are almost the exact prototypes of scenes in the latter opera. But "Euryanthe" failed at the start and all late attempts to gain a reversal of that judgment have been only partly successful. Weber wrote one great opera, "Der Freischutz."

The songs by Litolff and Schumann were a weariness to the flesh and spirit, and they were sung by Mr. Fischer in a solemn and perfunctory manner. Mr. Fischer, to whom nature gave a fine deep bass, has of late preferred roles which seem rather adapted to a baritone. It is seven years ago since I first heard him; and although he may have gained in dramatic force (for at that time his acting was most conventional), his voice is sadly changed; certain mannerisms which could have easily been repressed have become more disagreeable; and it looks as though in a year or two, he would join the ranks of the German "intellectual singers," who have a "noble conception of what Wagner meant,"—but they do not sing.

Arthur Bird is an American of talent who has lived for many years in Germany. The two manuscript compositions however smack of the Russian-French school. While their musical thought is by no means deep, the two works are melodious and of charming instrumentation. The first, an "Orientale," is perhaps the more original. It is scored for a very full orchestra, and each instrument contributes cunningly to the general effect, though, as has been pointed out, the peculiar use of the oboes is not new. The chief motive is a haunting melody full of languid voluptuousness. The curious and interesting part given to the harp was admirably played. The Intermezzo was not so original in subject or in treatment. The two compositions were led and played with the greatest care, and they were heartily applauded.

The symphony of the evening was Volkmann's in B flat. It perhaps might be more appropriately called, "Hungarian Suite." As a whole, it is an interesting composition which pleases for the moment and leaves no deep impression. The most striking number is the "Allegretto"; but the third movement, beginning with a sort of folk song for the oboe charmingly played by Mr. Sautet, is not without great beauty, which is rather enhanced than diminished by the "exhibition of pedantry" complained of by some. Perhaps the symphony as a whole suffers from a lack of sufficient variety of rhythm.

The program for this evening consists of symphonies of Haydn, Mozart, and Beethoven. The idea of thus showing the historical development of the symphony is not original with Mr. Nikisch. We should be thankful to him, however, for giving us an opportunity of hearing the symphony in G minor, that perfect work of the divine Mozart.

PHILIP HALE.

Boston Post.

WEDNESDAY MORNING, NOV. 13, 1889.

TODAY'S MATINEE AT MUSIC HALL.

The first extra matinee by the Boston Symphony Orchestra will be given this afternoon. A feature of the concert will be the first appeaaance in this city of Mme. Carl Alves, a contralto singer who has won an enviable reputation in New York. Mr. Molé, the first flute of the orchestra, will also contribute a solo number. The programme appears in full in the advertisement.

The Symphony Concerts and Mr. Nikisch's Programmes—Otto Hegner's Second Boston Appearance—"The Golah" and Francis Wilson Coming—News, Gossip and Comment.

The fifth of the season's symphony concerts, given at Music Hall last evening, had for a programme the following:

Symphony in G.....Haydn
Symphony in G minor.....Mozart
Symphony No. 5, in C minor.....Beethoven

Mr. Nikisch has stated that his only desire is to present such programmes at these concerts as the patrons of the season desire, and he finds a justification in the course he has pursued in the large audiences and great applause which have been characteristic of the eight public performances of the orchestra already given. Unfortunately, Mr. Nikisch has not yet come to properly appreciate the politeness of Boston audiences. He will in time come to distinguish between the complimentary applause of his patrons and that which honestly expresses their appreciation. In last evening's programme he, however, hit upon a happy scheme to disarm criticism upon his action in one particular. The proper position of the symphony in these progammes has been a subject of discussion among local critics for several seasons. It has been held that the symphony should begin the programme, that it should end it, and that it should be put in the middle of the selections. All parties were recognized in last evening's arrangement, so Mr. Nikisch must be credited with at least one successful effort in programme making. Every appeal for lighter and better constructed programmes in these concerts is met invariably in certain quarters with a certain amount of ridicule, and the serious character of the programmes is defended as if the symphony concerts made a department of Harvard University, where only the tastes of the most studious devotees of music should be recognized. The public, however, is not exclusively composed of musical students, and it is unfair to ignore the demands of any large proportion of the patrons of these concerts. Messrs. Zerrahn, Henschel, Thomas, Bernhard Listemann and Neuendorff have always recognized the existence of other than musical students in preparing their most classical programmes, and Mr. Nikisch will do well to make a study of these competent conductors, rather than to follow in the footsteps of his illustrious predecessor.

In the playing of the three symphonies of last evening, Mr. Nikisch was at his best in his reading of that by Haydn, to which he gave his most intelligent direction, and brought out all its simple, easily comprehended beauties with remarkable success. The largo movement showed the excellence of the 'celli players in the most admirable fashion, and throughout the opening symphony of the evening the orchestra and its leader gave the utmost satisfaction. In the Mozart symphony, there was less cause to commend the new conductor, the graceful, romantic ideas of the composer being, at times, given far too pronounced a rendering to please those familiar with earlier performances of the work under local directors. The great fifth symphony took on a strange and surprising character in the interpretation it received on this occasion. It has had many performances here by musicians who have won the respect of American audiences by their eminent abilities. None of these have found the hidden meaning of its composer which Mr. Nikisch appears to have discovered. It may be that Mr. Nikisch is entirely right, and he certainly got an indorsement of his ideas from last evening's audience. Yet, it is at least an open question whether such a performance of this symphony will find general acceptance here. Next week the programme is as follows: Cherubini, overture, "Anacreon"; Eckert, concerto for violoncello; Svendsen, Norwegian rhapsody; Bruch, "Kol Nidrei," for violoncello and orchestra; Goetz, symphony in E; soloist, Mr. Leo Schulz.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 11, 1889.

THE SYMPHONY.

A Magnificent Programme of Classical Music—The Hegner Matinee.

If a proof were needed that Boston has become absolutely classical in its musical tastes, that proof was given last Friday and Saturday. A programme consisting entirely of symphonic music and the house crowded both at rehearsal and concert with enthusiastic audiences—that is an event which is new in the musical annals even of Boston. Yet the concert could under no circumstances have been a dull one, for the three symphonies were not only melodious in themselves, but were in admirable contrast with each other. The wit who said that "the duller any music is, the more classical it becomes," would have found the point of his jest sadly blunted had he been at Saturday's concert. Mr. Nikisch is to be congratulated on having achieved a threefold purpose; he has shown the progress of symphony in a most agreeable object lesson; he has demonstrated that the great public is deeply interested in the higher forms; and he has abundantly proved that in a well selected programme, classical music is pleasing even in the popular sense. After all, much of the classical repertoire (in homophonic style) is popular music given in a more extended and symmetrical form.

The performance was very effective, but not entirely equal. Best of all, in the rendering, was the Haydn symphony in G, which began the programme. Mr. Nikisch in this thoroughly caught up the simplicity and directness of style which is characteristic of the father of instrumental form. He also showed a keen comprehension of the conservative character of the *tempi* of the earlier part of the classical epoch. With Hadyn and Mozart an allegro was less rapid, an adagio less languishing than with us, and this effect was faithfully reproduced, except that the development in the first movement was a trifle fast and furious—for Haydn. The largo was read and played to perfection. The minuet, possessing all the elements of a country dance, even to the musette-like drone-bass of the trio, was altogether charming. The finale could not fail to capture the audience, for in the early symphonic days this movement, corresponding to the gigue which ended the suite (from which the symphony was evolved) was always jovial and merry, and this work certainly formed no exception to the rule.

Then came the sweetest, purest, and most tender of all Mozart's symphonies—the one in G minor, far more in place here than the grand Jupiter symphony (composed at the same time) would have been. The development of the chief theme, in the first movement, was splendidly given, the contrabasses and violoncellos doing especially excellent work. Not less beautiful was the soulful andante, and in the trio of the minuet the wood wind instruments shaded their passages in a memorable manner. The dainty imitations of the finale, a thoroughly Mozartish example of figure treatment, were also finely given. In scarcely any part of the programme could one follow the change of symphonic structure better than in the finales of the three symphonies given. The Haydn finale, as above intimated, was jovial, the finale of the Mozart symphony, although not yet of the grand or intense style which obtained later, was yet not so entirely merry as the older type of ending, while the finale of the fifth symphony was lofty and heroic to the last degree.

The performance of the fifth symphony was the part of the programme which evoked the greatest enthusiasm, but here at least I must in great part dissent from the popular verdict. The work has been better performed in Boston on more than one occasion. Its first movement was inflated, theatrical, bombastic in the highest degree. The very first phrase was read with a pause on its fourth note that was distressingly prolonged, and the famous figure was not played with unity by the orchestra either. Beethoven said of this figure: "Thus Destiny knocks at the door"; but that final note was as if Destiny were trying to kick the door in.

At the beginning of the second theme the horn gave a fierce blast that could scarcely be represented by less than four f's, but in the development, where this same figure is tossed in a fragmentary state from string to wind instruments and back again, the performance was exquisite. The oboe phrase at the recapitulation of the chief theme, was finely given also, but in the coda *bizarrerie* again held sway. The andante was made rather too pronounced in its contrasts, and was roughly played although applauded to the echo. The scherzo was good again, although the second subject, upon the horn was unnecessarily ferocious. The bassoon did excellent work both in this and the preceding movement. The finale was very effective (and I must decidedly praise the transition to it, from the scherzo), for it is the most heroic and warlike part of the whole work—far more heroic in fact than the end of the Heroic Symphony—and it bore Mr. Nikisch's treatment "in King Cambyses vein" very well indeed. It aroused the audience to overwhelming applause, and in this case the enthusiasm was merited. One must not forget to mention the wonderful playing of the contrabasses in the trio of the scherzo. It was something for the artists and the conductor to be proud of.

BOSTON DAILY ADVERTISER

FRIDAY MORNING, NOV. 8, 1889.

SYMPHONIC NOTES.

What the Concerts of Today and Tomorrow Intend to Teach.

The programme of this afternoon and tomorrow evening deserves a few words of explanation in advance. It is intended to show at a glance, or rather at a single hearing, the development of symphony. The symphony, according to the post-Haydnite meaning of the term, is an orchestral sonata in four movements, naturally of larger form than the piano sonata, but built upon the same model. Its first movement (the true "sonata" or "allegro" form) had its origin in the old sonatas of Corelli, and this form is at times extended to the other movements, particularly the finale. Briefly described to the untechnical reader its shape is as follows: A chief theme, which is generally rapid, and of marked rhythm and definite figures—a second theme in contrast to the first, and in a different key—a closing theme (or more than one), concise and short, and with a well-marked cadence. All these divisions are then repeated in order to impress them well upon the mind of the auditor.

Now comes the important part of the movement, the keynote of the allegro form—the development. This is a thematic treatment of any or all of the themes which have been given; that is to say, the figures of the melodies are combined in new ways and in various keys so as to produce entirely new musical effects, and sometimes new themes. It is in the matter of development that the greatest progress will be evident in the three symphonies given in this programme. Note the simplicity and brevity of this division in the Haydn symphony, and the grand development of the first four notes of the Beethoven work, as well as the ingenious treatment of the notes given by the horn at the beginning of the second theme in this same division. After the development the melodies alluded to above are played through again, and then comes a coda. The coda too, will show the progress of symphonic construction. With Haydn it was slight and unimportant, with Mozart more extended, but with Beethoven it became a real chinox, an epitome of the movement. Note in the coda of the fifth symphony, first movement, how the imperative character of the first four notes of the movement is subtly changed into a timid and questioning phrase, and how at its end it thunders forth in power and majesty again.

Thus much about the most important first movement. The idea of the combination of various movements together in contrast, which is the characteristic of the symphony as a whole, came not from the old (pre Haydnite) sonata, but from the suite, which combined various dances of dissimilar character, in pleasant contrast; but while the suite was entirely in one key, the symphony is permitted to leave the original key in its second and sometimes in its third movement.

The general order of symphonic movements is first, an allegro of some kind, with development; second, a slow movement; third, a playful movement; fourth, a brilliant finale. This order is, however, not inimitable, particularly the two interior movements can change places, but in general it is safe to say that the first movement is the intellectual one, the second the emotional or romantic, the third the popular, and the last the bravura one.

The finale with Haydn and Mozart was generally a genial movement, its brightness probably being a reflection of the jollity of the old Gigue which ended the suite, but Beethoven made it more powerful, earnest and gigantic. Haydn composed nearly 150 symphonies, Mozart 49 and Beethoven 9, since the rather tawdry Battle Symphony is not numbered with this immortal sisterhood. The above points of analysis may seem mere platitudes to our musician readers, and perhaps an apology should be made to them for explaining things which they probably know already, but to the laity these details, crude as they are, may give some clues by which more thoroughly to understand this educational concert, which no true music-lover can afford to miss.

LOUIS C. ELSON.

Boston Daily Globe.

WEDNESDAY, NOV. 13.

Extra Performance by the Symphony Orchestra Today.

The first "young people's popular," by the Boston Symphony orchestra, will be given at Music Hall this afternoon. The programme offered by Mr. Nikisch includes the overture, "Barber of Seville," Rossini: "Siegfried Idyll," Wagner; "Invitations to Dance," Weber, and the overture "Rienzi," Wagner. Mme. Alves will contribute two vocal numbers and Mr. Mole will perform a fantasie for flute on themes from "Oberon." The opportunity of having light music played by such an organization does not often present itself, and the concert will doubtless attract a great audience.

BOSTON DAILY ADVERTISER

Established 1813.

WEDNESDAY MORNING, NOV. 13, 1889.

TODAY'S SYMPHONY MATINEE.

The first "Young People's Popular" by the Boston Symphony Orchestra will be given at Music Hall this afternoon. An interesting feature will be the first appearance in this city of Mme. Alves, a contralto singer, who has gained an enviable reputation in New York. Mr. Nikisch offers the following attractive programme: Overture, "Barber of Seville," Rossini; Aria, "Samson and Delila," Saint Saëns; Siegfried Idyll, Wagner; "Invitation to Dance," Weber-Berlioz; Concert Fantasie for flute and orchestra on themes from the opera "Oberon," Demersseman; songs with piano; overture, "Rienzi," Wagner.

HOME JOURNAL

SATURDAY, NOVEMBER 9, 1889.

THE SYMPHONY CONCERT.—The program of the fourth concert was as follows:

Weber.....Overture, "Euryanthe"
Weber.....Air, "Euryanthe"
Mr. Fischer.
Arthur Bird.....Two Episodes for Orchestra (MS.)
(a) Scene Orientale.
(b) Intermezzo and Trio.
(First time in Boston).
Litolff.....Song, "Resignation"
Schumann.....Romance from "Spanish Love Songs"
Mr. Fischer.
Volkmann.....2d Symphony

With the exception of the two songs sung by Mr. Emil Fischer with pianoforte accompaniment, the program was an interesting one; it was varied, it excited attention, and the different numbers were warmly applauded by the great audience.

It is true that Mr. Nikisch in the Weber overture apparently paid but slight attention to the metronomic indications of *tempo* given by Weber himself; notably in the second motive and in the *fugato* where the theme is propounded by the double-basses and 'cellos. That the overture gained by this treatment in beauty and effect, no thoughful person of trained musical feeling will deny. And singularly enough Weber himself comes to the rescue of Mr. Nikisch; for "Euryanthe" was brought out in Leipzig in 1824; and during the rehearsals Musik-director Praeger of that town wrote the author in regard to the proper "*tempi*." In a long letter in reply Weber first speaks of the duties of a conductor toward the singers. He then says, "The *tempo* should not be a 'mill-hammer' tyrannically restraining or urging on, but it should be to the piece of music what the beating of the pulse is to the life of man. There is no slow movement in which passages do not occur where a quicker movement is demanded so as to prevent a sensation of 'dragging.' There is no *presto* which does not require a quiet interpretation of many passages, so that the expression will not be destroyed by too much haste." After having given some examples, among them one from Spontini's "Vestal," he sums up the matter as follows: "We have in music no means of clearly pointing out these things. *These* rest alone in the breast of the man who *feels*, and if they are not to be found *there*, the metronome which protects only from gross mistakes will be of no avail, neither would be of any assistance the very imperfect indications which I in the richness of the material at hand should try to express more fully, did not past experience force itself upon me and warn me; in consequence of which I now regard such indications as superfluous and unprofitable, and I fear them, since they are liable to be misunderstood." Weber wrote thus in reference to the proper production of "Euryanthe." Is it probable that he would have been startled or shocked at the performance of it under Mr. Nikisch? No, he would have applauded heartily, and he would have patted the shoulders of the horn players.

Mr. Fischer sang from the same opera, the air of Lysiart, "Wo berg ich mich." This is a difficult and in many respects ungrateful aria; it is so long and makes such demands upon the voice that when given in Germany, certain measures are sometimes cut out. Great as was the talent of Weber in certain directions, such as dramatic instinct and expression, invention in instrumental effects, his voice parts are often stiff and unsingable. As a detached piece of music, as a concert selection, the aria in question is long-winded and uninteresting; and Mr. Fischer, who was evidently not "in voice," labored faithfully from recitative to final vivace. It is the fashion now to extol "Euryanthe" at the expense of Weber's other operas; to call it "epoch making"; and the disciples of Wagner really condescend to occasionally listen to an act or two. For the student of the growth of opera, it certainly is an interesting work. "Euryanthe" and Marschner's "Templar and Jewess" led to "Lohengrin." Indeed there are situations in each which are almost the exact prototypes of scenes in the latter opera. But "Euryanthe" failed at the start and all late attempts to gain a reversal of that judgment have been only partly successful. Weber wrote one great opera, "Der Freischutz."

The songs by Litolff and Schumann were a weariness to the flesh and spirit, and they were sung by Mr. Fischer in a solemn and perfunctory manner. Mr. Fischer, to whom nature gave a fine deep bass, has of late preferred roles which seem rather adapted to a baritone. It is seven years ago since I first heard him; and although he may have gained in dramatic force (for at that time his acting was most conventional), his voice is sadly changed; certain mannerisms which could have easily been repressed have become more disagreeable; and it looks as though in a year or two, he would join the ranks of the German "intellectual singers," who have a "noble conception of what Wagner meant,"—but they do not sing.

Arthur Bird is an American of talent who has lived for many years in Germany. The two manuscript compositions however smack of the Russian-French school. While their musical thought is by no means deep, the two works are melodious and of charming instrumentation. The first, an "Orientale," is perhaps the more original. It is scored for a very full orchestra, and each instrument contributes cunningly to the general effect, though, as has been pointed out, the peculiar use of the oboes is not new. The chief motive is a haunting melody full of languid voluptuousness. The curious and interesting part given to the harp was admirably played. The Intermezzo was not so original in subject or in treatment. The two compositions were led and played with the greatest care, and they were heartily applauded.

The symphony of the evening was Volkmann's in B flat. It perhaps might be more appropriately called, "Hungarian Suite." As a whole, it is an interesting composition which pleases for the moment and leaves no deep impression. The most striking number is the "Allegretto"; but the third movement, beginning with a sort of folk song for the oboe charmingly played by Mr. Sautet, is not without great beauty, which is rather enhanced than diminished by the "exhibition of pedantry" complained of by some. Perhaps the symphony as a whole suffers from a lack of sufficient variety of rhythm.

The program for this evening consists of symphonies of Haydn, Mozart, and Beethoven. The idea of thus showing the historical development of the symphony is not original with Mr. Nikisch. We should be thankful to him, however, for giving us an opportunity of hearing the symphony in G minor, that perfect work of the divine Mozart.

PHILIP HALE.

Boston Post.

WEDNESDAY MORNING, NOV. 13, 1889.

TODAY'S MATINEE AT MUSIC HALL.

The first extra matinee by the Boston Symphony Orchestra will be given this afternoon. A feature of the concert will be the first appeaaance in this city of Mme. Carl Alves, a contralto singer who has won an enviable reputation in New York. Mr. Molé, the first flute of the orchestra, will also contribute a solo number. The programme appears in full in the advertisement.

SUNDAY HERALD

ON, NOVEMBER 10

The Symphony Concerts and Mr. Nikisch's Programmes—Otto Hegner's Second Boston Appearance—"The Oolah" and Francis Wilson Coming—News, Gossip and Comment.

The fifth of the season's symphony concerts, given at Music Hall last evening, had for a programme the following:

Symphony in G.....Haydn
Symphony in G minor.....Mozart
Symphony No. 5, in C minor.....Beethoven

Mr. Nikisch has stated that his only desire is to present such programmes at these concerts as the patrons of the season desire, and he finds a justification in the course he has pursued in the large audiences and great applause which have been characteristic of the eight public performances of the orchestra already given. Unfortunately, Mr. Nikisch has not yet come to properly appreciate the politeness of Boston audiences. He will in time come to distinguish between the complimentary applause of his patrons and that which honestly expresses their appreciation. In last evening's programme he, however, hit upon a happy scheme to disarm criticism upon his action in one particular. The proper position of the symphony in these progammes has been a subject of discussion among local critics for several seasons. It has been held that the symphony should begin the programme, that it should end it, and that it should be put in the middle of the selections. All parties were recognized in last evening's arrangement, so Mr. Nikisch must be credited with at least one successful effort in programme making. Every appeal for lighter and better constructed programmes in these concerts is met invariably in certain quarters with a certain amount of ridicule, and the serious character of the programmes is defended as if the symphony concerts made a department of Harvard University, where only the tastes of the most studious devotees of music should be recognized. The public, however, is not exclusively composed of musical students, and it is unfair to ignore the demands of any large proportion of the patrons of these concerts. Messrs. Zerrahn, Henschel, Thomas, Bernhard Listemann and Neuendorff have always recognized the existence of other than musical students in preparing their most classical programmes, and Mr. Nikisch will do well to make a study of these competent conductors, rather than to follow in the footsteps of his illustrious predecessor.

In the playing of the three symphonies of last evening, Mr. Nikisch was at his best in his reading of that by Haydn, to which he gave his most intelligent direction, and brought out all its simple, easily comprehended beauties with remarkable success. The largo movement showed the excellence of the 'celli players in the most admirable fashion, and throughout the opening symphony of the evening the orchestra and its leader gave the utmost satisfaction. In the Mozart symphony, there was less cause to commend the new conductor, the graceful, romantic ideas of the composer being, at times, given far too pronounced a rendering to please those familiar with earlier performances of the work under local directors. The great fifth symphony took on a strange and surprising character in the interpretation it received on this occasion. It has had many performances here by musicians who have won the respect of American audiences by their eminent abilities. None of these have found the hidden meaning of its composer which Mr. Nikisch appears to have discovered. It may be that Mr. Nikisch is entirely right, and he certainly got an indorsement of his ideas from last evening's audience. Yet, it is at least an open question whether such a performance of this symphony will find general acceptance here. Next week the programme is as follows: Cherubini, overture, "Anacreon"; Eckert, concerto for violoncello; Svendsen, Norwegian rhapsody; Bruch, "Kol Nidrei," for violoncello and orchestra; Goetz, symphony in E; soloist, Mr. Leo Schulz.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 11, 1889.

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THE SYMPHONY.

A Magnificent Programme of Classical Music—The Hegner Matinee.

If a proof were needed that Boston has become absolutely classical in its musical tastes, that proof was given last Friday and Saturday. A programme consisting entirely of symphonic music and the house crowded both at rehearsal and concert with enthusiastic audiences—that is an event which is new in the musical annals even of Boston. Yet the concert could under no circumstances have been a dull one, for the three symphonies were not only melodious in themselves, but were in admirable contrast with each other. The wit who said that "the duller any music is, the more classical it becomes," would have found the point of his jest sadly blunted had he been at Saturday's concert. Mr. Nikisch is to be congratulated on having achieved a threefold purpose; he has shown the progress of symphony in a most agreeable object lesson; he has demonstrated that the great public is deeply interested in the higher forms; and he has abundantly proved that in a well selected programme, classical music is pleasing even in the popular sense. After all, much of the classical repertoire (in homophonic style) is popular music given in a more extended and symmetrical form.

The performance was very effective, but not entirely equal. Best of all, in the rendering, was the Haydn symphony in G, which began the programme. Mr. Nikisch in this thoroughly caught up the simplicity and directness of style which is characteristic of the father of instrumental form. He also showed a keen comprehension of the conservative character of the *tempi* of the earlier part of the classical epoch. With Hadyn and Mozart an allegro was less rapid, an adagio less languishing than with us, and this effect was faithfully reproduced, except that the development in the first movement was a trifle fast and furious—for Haydn. The largo was read and played to perfection. The minuet, possessing all the elements of a country dance, even to the musette-like drone-bass of the trio, was altogether charming. The finale could not fail to capture the audience, for in the early symphonic days this movement, corresponding to the gigue which ended the suite (from which the symphony was evolved) was always jovial and merry, and this work certainly formed no exception to the rule.

Then came the sweetest, purest, and most tender of all Mozart's symphonies—the one in G minor, far more in place here than the grand Jupiter symphony (composed at the same time) would have been. The development of the chief theme, in the first movement, was splendidly given, the contrabasses and violoncellos doing especially excellent work. Not less beautiful was the soulful andante, and in the trio of the minuet the wood wind instruments shaded their passages in a memorable manner. The dainty imitations of the finale, a thoroughly Mozartish example of figure treatment, were also finely given. In scarcely any part of the programme could one follow the change of symphonic structure better than in the finales of the three symphonies given. The Haydn finale, as above intimated, was jovial, the finale of the Mozart symphony, although not yet of the grand or intense style which obtained later, was yet not so entirely merry as the older type of ending, while the finale of the fifth symphony was lofty and heroic to the last degree.

The performance of the fifth symphony was the part of the programme which evoked the greatest enthusiasm, but here at least I must in great part dissent from the popular verdict. The work has been better performed in Boston on more than one occasion. Its first movement was inflated, theatrical, bombastic in the highest degree. The very first phrase was read with a pause on its fourth note that was distressingly prolonged, and the famous figure was not played with unity by the orchestra either. Beethoven said of this figure: "Thus Destiny knocks at the door"; but that final note was as if Destiny were trying to kick the door in.

At the beginning of the second theme the horn gave a fierce blast that could scarcely be represented by less than four f's, but in the development, where this same figure is tossed in a fragmentary state from string to wind instruments and back again, the performance was exquisite. The oboe phrase at the recapitulation of the chief theme, was finely given also, but in the coda *bizarrerie* again held sway. The andante was made rather too pronounced in its contrasts, and was roughly played although applauded to the echo. The scherzo was good again, although the second subject, upon the horn was unnecessarily ferocious. The bassoon did excellent work both in this and the preceding movement. The finale was very effective (and I must decidedly praise the transition to it, from the scherzo), for it is the most heroic and warlike part of the whole work—far more heroic in fact than the end of the Heroic Symphony—and it bore Mr. Nikisch's treatment "in King Cambyses vein" very well indeed. It aroused the audience to overwhelming applause, and in this case the enthusiasm was merited. One must not forget to mention the wonderful playing of the contrabasses in the trio of the scherzo. It was something for the artists and the conductor to be proud of.

MERICAN ART JOURNAL.

NEW YORK, SATURDAY, NOV. 9, 1889.

FOURTH AND FIFTH SYMPHONY CONCERTS.

ARTHUR BIRD has written Two Episodes. This unpublished work was the novelty at the Fourth Boston Symphony Concert. The first number, Oriental Scene, calls for the usual full orchestra, besides triangle, glockenspiel, piccolo, cymbals, harp. The second Episode is called Intermezzo. Both Episodes are quaint in character, and demand just such careful direction as Mr. Nikisch gave them.

Volkmann's Second Symphony, B-flat, was once before given in Boston, under Mr. Henschel; but that was six years ago, and this production made it almost a novelty. It is as brief as beautiful. The graceful *Allegro Vivace* leads to the saucy *Allegretto*, full of life and Indian Summer. Ehlert declares it symbolic of the composer's want of affinity with ordinary society. The third movement, *Andantino*, impresses musicians as comical, with its curious mixture of tempo, and leads abruptly to *Piu Mosso* (a little more so!) ending in the Allegro.

The singer was Emil Fischer, with his evenly solid voice; but his three selections were not calculated to rouse much enthusiasm: One of Schumann's Spanish Lovesongs; Litolff's Resignation; Lysiart's solo, from the second act of Weber's opera, Euryanthe, the classic overture to which had just opened the concert. No one would suspect this song to be a proclamation of diabolical vengeance.

The Fifth Symphony Concert gives us three great works: Haydn's Symphony in G; Mozart's Symphony in G minor; and Beethoven's immortal Fifth Symphony.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOV. 9, 1889.

KNEISEL QUARTET.

THIS admirable organization this year includes Franz Kneisel, Otto Roth, Louis Svecenski, Anton Hekking. The first concert was given at Chickering Hall, Oct. 28, before a large audience, in which the German element was very strong and appreciative. There were two string selections, the concert opening with Volkmann's Fourth Quartet in E-minor (op. 35, according to the program, but 34 according to Grove), in which the second movement is the Scherzo. The third, the Andantino, made a vivid impression with its fine viola work.

The closing number was the quaint and beautiful Quintet in F, by Brahms, op. 88, written seven years ago, Max Zach playing the second viola. This work has been before played in part at a Kneisel concert, but not in its entirety, the third movement, Allegro Energico, being heard here for the first time, and rousing nods of emphatic admiration among the Teutonic listeners.

For a singer, sandwiched between the instrumental slices, the Quartet had Mrs. Corinne Moore-Lawson, who won some success at the Worcester Festival, and has appeared recently at a Symphony Concert in Cambridge. Her songs were Schumann's Almond Tree; Gustav Presser's Danube; and (a greater novelty) Tuscan Song by Tyson Wolff. Mrs. Lawson was received with that kindness which Boston usually awards to strangers.

THE BOSTON TIMES

BOSTON, SUNDAY, NOVEMBER 10, 1889.

THE SYMPHONIES.

FIFTH CONCERT.

That the symphony concert programme for last evening met with the most popular endorsement of the season thus far, as regards attendance must have at least surprised Herr Nikisch, who imposed a severe test by the character of his selections.

The symphonies performed are all so well known that it would seem supererogatory to refer in detail to their musical and scientific traits. It speaks abundantly well for the broad and sterling characteristics of Mr. Nikisch as a musician to say that the Haydn (G major, No. 13) and Mozart symphonies were conducted as in as objective, strict, and legitimate manner as the most exacting pedagogue could have desired. With that immortal monument of genius Beethoven's C minor symphony the conductor was more elastic, and his reading of the score was not so impressive of the individuality of the interpreter. It was an intensely dramatic, remarkable and exciting reading, and at its close the wildest enthusiasm prevailed. Men rose en masse and cheered the conductor, and women, in their way, were equally demonstrative. Altogether the concert was afforded one of the most illustrious triumphs of orchestral conducting and performance that has yet been witnessed in this city.

Boston Post.

MONDAY MORNING, NOV. 11, 1889.

THE FIFTH SYMPHONY CONCERT.

On Saturday night Mr. Arthur Nikisch presented the following remarkable programme to the patrons of the Symphony concerts:

Symphony in G major.....Haydn
Symphony in G minor.....Mozart
Symphony in C minor.....Beethoven.

The widely expressed fear that the public would be "frightened" by three symphonies was not realized. On Friday afternoon the whole available standing room was sold out an hour before the doors were opened, and on Saturday evening the hall was more crowded than any concert as yet. And the enthusiasm! One could hardly believe oneself in cold and contemplative Boston, and indeed it is a great deal for a Boston audience to unanimously spring to its feet and cry out "Bravo! bravo!" Yet so they did on Saturday, and it was genuine, heart-felt and well-earned applause. The concert may be justly considered as epoch-creating in this city. The Haydn symphony (No. 13 of the Breitkopf and Härtel edition) has oddly enough never been heard here before, although it is a constant favorite on the programmes abroad. Its performance Saturday night was a revelation. It was as if the very soul of the gentle-spirited, kindly-humored old master had penetrated every nook and corner of the whole hall; with an air of bewilderment one looked and saw the orchestra in the black coats of the nineteenth century and not the powdered wigs and silk and satin splendor of an hundred years ago. Surely our hypercritical listeners can find nothing to cavil at here! No one of the older classical symphonies has ever been so perfectly rendered—so faultlessly conceived and superbly executed at these concerts, and it would be difficult to imagine how anywhere a greater perfection could be attained

The Mozart symphony was also finely rendered, and here Mr. Nikisch gave a little more modern coloring in several instances. Notably successful in its effect was the slight rallentando at the beginning of the principal theme on several occasions in the first movement, while the menuetto was nothing short of superb, and the burst of applause which followed it was a hearty indication of how the public at large appreciated the interpretation. Mr. Krehbiel, the distinguished critic of the New York Tribune, has pointed out to me the "old discovery of the parallelism (melodic but not rhythmic) between the Mozart finale and the Beethoven scherzo," which is indeed extraordinary, as the notes are absolutely the same. This was one of the many points of interest in the programme, and one could see that Mr. Nikisch had taken note of all such details. Naturally enough, the culmination of this splendid programme was reached with the fifth Beethoven symphony, and it may be said at once that so fine a performance in conception, and even more especially in execution, has never been heard in this city. Mr. Nikisch is evidently influenced by Wagner's ideas in the conception of this work, but for that heaven be praised, as at last we have heard this work played in such a manner that the listener could see what was inside the score. The noble—one may say colossal—thoughts which pervade this work were all laid bare with a master hand. Especially the first and last movements were worthy of all praise. The long holds at the opening were grandly impressive, and the famous horn passage in the first movement was given its true meaning by the slight ritard and the accented fortissimo. At the end of the first movement the applause was deafening. The romantic coloring of the andante con moto was delightful, although in one instance an unimportant passage in the second violins was exalted to a cantabile at the expense of the theme proper. The fascinating scherzo gained new beauties by the flexible rendering it received, and the last movement was simply gorgeous in its breadth and strength. This great burst of exaltation was given its true meaning—so manly and so noble—and the orchestra played as perhaps an orchestra never played before. The exceptionally difficult violin figures were as clear as crystal. The 'cellos and basses overcame all difficulties with apparent ease, and every man seemed fired with the magnetism which pervaded the whole concert. Much comment has been made here on Mr. Nikisch's short stature, but it would be difficult for any man to look more imposing and commanding than he did while conducting this movement. At the end the audience—fairly beside itself with enthusiasm—rose to its feet and broke into prolonged shouts of applause.

Of course there will be dissenters to this interpretation. Some people will always prefer a dry-as-dust pedantry to a warm and genial rendering, and it seems useless to discuss further the well-worn topic of "tradition." It has already been pointed out that the "traditions" do not come from the composers themselves, and more cannot be said. It is interesting, however, to read how Weber answered a conductor who wrote him for the tempi of "Euryanthe." Mr. Philip Hale calls attention to this in Saturday's Home Journal, and he gives the following admirable translation of Weber's reply:

> The tempo should not be a "mill-hammer" tyrannically restraining or urging on, but it should be to the piece of music what the beating of the pulse is to the life of man. There is no slow movement in which passages do not occur where a quicker movement is demanded so as to prevent a seasation of "dragging." There is no presto which does not require a quiet interpretation of many passages, so that the expression will not be destroyed by too much haste. We have in music no means of clearly pointing out these things. These rest alone in the breast of the man who feels, and if they are not to be found there, the metronome which protects only from gross mistakes will be of no avail, neither would be of any assistance the very imperfect indications which I in the richness of the material at hand should try to express more fully, did not past experience force itself upon me and warn me; in consequence of which I now regard such indications as superfluous and unprofitable, and I fear them, since they are liable to be misunderstood.

This certainly makes further discussion unnecessary in Weber's case, and there is no reason to assume that any reasonable composer would feel any differently. At all events, by far the majority of people at Saturday's concert felt that they had got to know the real Beethoven at last, and the wonderful music gained for them a thousand new beauties through Mr. Nikisch's splendid and thoughtful interpretation.

ARTHUR WELD.

[illegible] of the week. New Haven Journal

The Boston Symphony orchestra is more popular than ever under the new conductor, Arthur Nikisch of Leipsic. Several important additions to the orchestra have been made since the last appearance here. A subscription is now open at Steinert's, and on Monday, December 2, the first privileges of securing seats will be given.

Salvini at the Hyperion on Saturday evening will be the most important dramatic attraction thus far in the season. In his portrayal of Samson he has won an artistic triumph of the highest kind, a triumph which can be equaled by no one but himself. Signor Salvini has determined not again to play outside of the larger Europ[illegible] and his own theater in Florence.

Boston Courier.

SUNDAY MORNING, NOVEMBER 10, 1889.

THE SYMPHONY CONCERT.

Never was an educational programme put forth in so palatable a guise as in the concert of last night. Mr. Nikisch's object was to show by three symphonic works played continuously, the rise, development and culmination of the greatest instrumental form we possess. Never was a juxtaposition of composers more effective. Haydn's symphonies stand beside Beethoven's as a charming villa might stand beside a palace, in architecture, and it was most enjoyable to go from the simplicity of his development and the daintiness of his melodies to the massive thematic treatment of Beethoven. Between these two came the most pathetic and the most attractive of all Mozart's instrumental works, the symphony in G minor. It was more in place, this violet among symphonic flowers, in such a programme, than its sister work the great "Jupiter" symphony would have been, for the "Jupiter" trenches a little in its majesty, upon the ground of Beethoven, and its lofty style was exceptional even with Mozart, who was more truly represented by this less grandiose example of tenderness and purity. And Beethoven's fifth symphony was a proper example of the culmination of symphonic form, for while it has all the rugged power of the master it does not deviate from the regular form of the symphony as the great ninth symphony does, and it shows in its first movement all the power of thematic development, and after all development is the cornerstone of symphony. Then, also, it has a true Beethoven coda in its first movement, and the full use of the coda in the sonata form is one of the characteristic points in the full development of symphony. It also shows the advance in technical difficulty which marks the onward progress of the symphony. Such a contrabass passage as is found in the third movement, would have been deemed insanity in Hadyn's day, and in fact Weber *did* call Beethoven a bedlamite because of his audacity in the handling of these instruments.

The performance was something worthy of the occasion, and it stands to Boston's credit that the public was not dismayed by the solid, classical character of the programme and the absence of a solo artist, but crowded the hall in every part and displayed the most vivid interest in the unusual succession of symphonies. The enthusiasm at times became most emphatic, and at the close of the concert the conductor received a veritable ovation. The appreciation was well deserved in the Hadyn and Mozart works, Mr. Nikisch well understands the true tempi of the earlier classical epoch, and does not take an allegro too fast nor an adagio too slow when used by Hadyn or Mozart. The entire Hadyn symphony (with the single exception that the opening movement was a little too furious) was splendidly read and splendidly performed. The rustic, musette-like character of its minuet was charming, and the drone bass of the trio had just the right degree of prominence.

The finale, too, in which the jovial character of the Gigue, which formerly ended the suite, was reflected, had sufficient *brusquerie* to make it most attractive. The G minor symphony, by Mozart, scarcely began with the perfection which Mr. Gerricke used to give to the opening theme, but the appearance of the chief figure on the contrabasses and 'cellos in the development, and in fact the entire development, was excellently done. The beautiful imitations of the finale of this work were also perfectly given, and the applause which followed was abundantly earned.

But I cannot speak so eulogistically of the first movement of the fifth symphony. Mr. Gericke has given it better. In the interminably prolonged pauses upon the chief figure, in the rather rough beginning of the chief theme, the orchestra fell below its former standard, and the "knocks of destiny" became rather affected. In the beginning of the second theme, as in the same place in the third movement, the horn blew a hurricane such as I have never heard in this work. It was virility, but it was the virility of a prize-fighter rather than that of Beethoven. Nevertheless, the charming development of the second theme, where the fragments of its first figure are tossed to and fro between the strings and wind instruments, was very finely performed.

The andante was again a little too masculine and brusque. The bassoons did some praiseworthy execution in this and the next movement. The contrabasses deserved a vote of thanks from the entire audience. Not only did they do excellent work in the Mozart symphony, but they performed the terrible passage in the trio of the scherzo in a manner beyond criticism. It was inspiring to hear them. But the crowning point of the whole concert, appropriately came last. The finale of the fifth symphony is considerably more heroic than the end of the Heroic symphony, and here at least power, dynamic force, and detonating explosions, are not out of place. This part was given with a vigor beyond anything I can recall, and created a furore that was far beyond anything achieved this season. The applause here was not misplaced, and I can only add the enthusiasm of cold type to the frenzied fervor of the public. Next Saturday comes a programme brimful of novelty, and the seldom heard symphony of that unfortunate genius, H. Goetz.

LOUIS C. ELSON.

Boston Sunday Globe.

SUNDAY, NOV. 10, 1889.

Why the Symphony Musicians Laugh —A Funny Episode Up in Lowell.

The Symphony orchestra went up to Lowell Thursday night and gave a concert in the new Opera House, which, by the way, is a perfect gem of a theatre. One of the trombones, who had no part in the Italian symphony, which closed the evening's programme, sauntered out of the stage entrance just before 9 o'clock, with the intention of strolling about until the special train started for Boston at 10.15. As he passed up the street his eye was attracted by electric lights and big flaring posters announcing a performance by Cleveland's minstrels. Thinking to pass the time away, until the train started, he passed through the entrance, laid down his 50 cents at the box office window, received his blue pasteboard and went in. Imagine his surprise when he found himself in the opera house with Mr. Nikisch just starting the orchestra on the second movement of the symphony! "Charlie" is unhappy, as every one in town knows how he paid 50 cents to hear the orchestra of which he is a member, play a symphony which he knows by heart. The money was refunded on demand.

Gazette

SUNDAY MORNING EDITION.

The Boston Symphony Concerts.

The three symphonies announced for the fifth concert of the Boston Symphony Orchestra, in Music Hall, last night, did not deter the public from attending, for there was a very large audience, which not only listened to the symphonies with unbroken interest and manifest pleasure, but which was the most enthusiastic audience of the season thus far. It did not always "applaud in the right places," but it did so very often, and became frequently excited to a degree rare in the attendance at a symphony concert. The performances opened with Haydn's beautiful and perennially fresh symphony in G, No. 13 of the Breitkopf and Haertel edition, which, strangely enough, had not been heard at these concerts before. The programme calls it a "pretty" work, but it is more than this, for it is full of noble thoughts worked out with a flexible freedom of musical learning that is scarcely known in this day, which looks back upon Haydn with a smiling toleration, as if graceful naivete and simplicity were his only attributes. In view of Mr. Nikisch's earlier readings, it was not unreasonable to anticipate, with some alarm, that he might attempt to modernize Haydn, but such anticipations were delightfully disappointed, for he not only gave a reading that was at once sympathetic and virile, but with a most welcome absence of that sugary weakness that is too often made to pass current for Haydn. It was a brilliant and exceptionally fine piece of work from beginning to end, and, on the whole, one of the most satisfying interpretations of a Haydn symphony ever heard here. The allegros were perhaps given a little faster than Haydn intended and than the musicians of his day could have been subjected to, especially his contrabasso players; but beyond this no liberties were taken with the work that it did not bear easily and naturally. The slow movement in particular was given with exquisite expressiveness and richness of effect. The hearty applause bestowed upon the performance of this movement, and in fact of the whole symphony, was fully earned and fairly deserved. Mozart's great symphony in G minor followed and received equally fine and equally sympathetic treatment, the only fault being in the slowness with which the opening bars were taken, and the retarding of the theme whenever it appeared, which deprived the movement of much of its spirit and sparkle, and at last became monotonous and affected. The lovely andante was accorded a beautiful reading, sometimes lacking in delicacy in the performance but unexceptionable in intention. The minuet had one of the most impressive readings it had ever obtained here, and nothing could have been more in harmony with the sentiment of the finale than the interpretation it received. In fact, the performances of these two symphonies were the most gratifying successes that Mr. Nikisch had hitherto achieved with the older masters. The whole ended with Beethoven's C minor symphony. Here, however, as if to make up for the reserve and discretion he had shown toward Haydn and Mozart, Mr. Nikisch began at the very outset to modernize Beethoven. He exaggerated the opening bars in a grossly melodramatic way that made them almost absurdly sensational. The whole of the movement was broken up in respect to time, in a way and with an effect that was vulgar and tasteless, not to use so harsh a word as impertinent. Beethoven is evidently not Mr. Nikisch's strong point, and besides Beethoven, as filtered through Mr. Nikisch, is by no means as interesting as Beethoven, pure and simple. An unpleasing, blatant and theatrical color was imparted to the whole symphony. It was doubtless exciting enough, and it stirred the audience to a pitch of unwonted enthusiasm; but it was regretable, none the less. There was much ritardando and much tempo rubato in the slow movement; but the effect here was not so coarse and so inappropriate as it was in the wonderful first allegro, of which the life and movement were exasperatingly distorted. It may be difficult to say what is exactly the right reading of this movement, but it is by no means as difficult to reach the conclusion that Mr. Nikisch's reading is radically a wrong one. By and by the gifted conductor will, by experience, come to the conclusion that it is wiser to read Beethoven as he is than according to some modern theory of what he ought to be. The scherzo was on the whole the best intepreted movement, and the grand break into the finale was given with magnificent largeness, but the tawdry theatrical element pervaded the reading as a whole, and, despite the amazing force and brilliancy with which it was worked up toward the end, the movement dragged by reason of the frequent breaks in the time. There were power and evident deep and careful thought in the view Mr. Nikisch presented of the work; but it was a mistaken one. Too great an effort was made to make the symphony say something that was not in it to say; to squeeze something more out of it than was found there before. To paraphrase a familiar saying, it was splendid, but it was not Beethoven. However, it pleased the audience, which manifested its delight by a storm of applause and shouts of bravo, and by calling the conductor forward several times to bow his acknowledgments; but, nevertheless, the judicious could not but grieve. At the next concert, the selections are to be overture, "Anacreon," Cherubini; Concerto for violincello, Eckert; Rhapsodie Noveglenne, Svensden (first time); "Kol Nidrei," for violoncello and orchestra, Bruch (first time); and Symphony in F, Goetz. The soloist will be Mr. Leo Schultz.

THE CHRONICLE.

BROOKLINE, MASS., NOV. 9, 1889.

The symphony concert of last week was memorable from the fact that for the first time, this season, the name of an American composer appeared upon the programme. Two episodes for orchestra, by Arthur Bird, were given. The character of the first of these pieces is indicated by the title, "Scène Orientale." The music had the true Eastern flavor, and is thoroughly suggestive of the scene which it attempts to portray. The comparison piece, an "Intermezzo and Trio," is conceived somewhat in the vein of Mendelssohn's fairy music, at the same time reminding one of Schumann's fantastic moods, although the style is not really an imitation of either of these masters. For both cases the composer shows considerable command of orchestration, and what is still better, works out his ideas with a consistency and a thoroughness which are too often lacking in the productions of the younger men of our day. It is just this lack or consistency which is the chief fault to be found with Volkmann's symphony in B flat, also given at this concert. The themes are often striking, but the treatment of them is such that the work as a whole seems scrappy, does not hang together. The third movement alone is satisfactory in this respect, although the *finale* rises nearly to the same level. The performance of the symphony was all that could be desired, and the remaining orchestral number of the programme, Weber's overture to "Euryanthe," was played with great brilliancy. Mr. Emil Fischer sang Lysiart's aria from the same opera, and songs by Litolff and Schumann. These selections served to exhibit the singer's magnificent voice in all its richness, but the manner of execution was rather lazy.

B. C. H.

MERICAN ART JOURNAL.
NEW YORK, SATURDAY, NOV. 9, 1889.

FOURTH AND FIFTH SYMPHONY CONCERTS.

ARTHUR BIRD has written Two Episodes. This unpublished work was the novelty at the Fourth Boston Symphony Concert. The first number, Oriental Scene, calls for the usual full orchestra, besides triangle, glockenspiel, piccolo, cymbals, harp. The second Episode is called Intermezzo. Both Episodes are quaint in character, and demand just such careful direction as Mr. Nikisch gave them.

Volkmann's Second Symphony, B-flat, was once before given in Boston, under Mr. Henschel; but that was six years ago, and this production made it almost a novelty. It is as brief as beautiful. The graceful *Allegro Vivace* leads to the saucy *Allegretto*, full of life and Indian Summer. Ehlert declares it symbolic of the composer's want of affinity with ordinary society. The third movement, *Andantino*, impresses musicians as comical, with its curious mixture of tempo, and leads abruptly to *Piu Mosso* (a little more so!) ending in the Allegro.

The singer was Emil Fischer, with his evenly solid voice; but his three selections were not calculated to rouse much enthusiasm: One of Schumann's Spanish Lovesongs; Litolff's Resignation; Lysiart's solo, from the second act of Weber's opera, Euryanthe, the classic overture to which had just opened the concert. No one would suspect this song to be a proclamation of diabolical vengeance.

The Fifth Symphony Concert gives us three great works: Haydn's Symphony in G; Mozart's Symphony in G minor; and Beethoven's immortal Fifth Symphony.

AMERICAN ART JOURNAL
NEW YORK, SATURDAY, NOV. 9, 1889.

KNEISEL QUARTET.

THIS admirable organization this year includes Franz Kneisel, Otto Roth, Louis Svecenski, Anton Hekking. The first concert was given at Chickering Hall, Oct. 28, before a large audience, in which the German element was very strong and appreciative. There were two string selections, the concert opening with Volkmann's Fourth Quartet in E-minor (op. 35, according to the program, but 34 according to Grove), in which the second movement is the Scherzo. The third, the Andantino, made a vivid impression with its fine viola work.

The closing number was the quaint and beautiful Quintet in F, by Brahms, op. 88, written seven years ago, Max Zach playing the second viola. This work has been before played in part at a Kneisel concert, but not in its entirety, the third movement, Allegro Energico, being heard here for the first time, and rousing nods of emphatic admiration among the Teutonic listeners.

For a singer, sandwiched between the instrumental slices, the Quartet had Mrs. Corinne Moore-Lawson, who won some success at the Worcester Festival, and has appeared recently at a Symphony Concert in Cambridge. Her songs were Schumann's Almond Tree; Gustav Presser's Danube; and (a greater novelty) Tuscan Song by Tyson Wolff. Mrs. Lawson was received with that kindness which Boston usually awards to strangers.

THE BOSTON TIMES
BOSTON, SUNDAY, NOVEMBER 10, 1889.

THE SYMPHONIES.

FIFTH CONCERT.

That the symphony concert programme for last evening met with the most popular endorsement of the season thus far, as regards attendance must have at least surprised Herr Nikisch, who imposed a severe test by the character of his selections.

The symphonies performed are all so well known that it would seem supererogatory to refer in detail to their musical and scientific traits. It speaks abundantly well for the broad and sterling characteristics of Mr. Nikisch as a musician to say that the Haydn (G major, No. 13) and Mozart symphonies were conducted as in as objective, strict, and legitimate manner as the most exacting pedagogue could have desired. With that immortal monument of genius Beethoven's C minor symphony the conductor was more elastic, and his reading of the score was not so impressive of the individuality of the interpreter. It was an intensely dramatic, remarkable and exciting reading, and at its close the wildest enthusiasm prevailed. Men rose en masse and cheered the conductor, and women, in their way, were equally demonstrative. Altogether the concert was afforded one of the most illustrious triumphs of orchestral conducting and performance that has yet been witnessed in this city.

Boston Post.
MONDAY MORNING, NOV. 11, 1889.

THE FIFTH SYMPHONY CONCERT.

On Saturday night Mr. Arthur Nikisch presented the following remarkable programme to the patrons of the Symphony concerts:

Symphony in G major.....Haydn
Symphony in G minor.....Mozart
Symphony in C minor.....Beethoven

The widely expressed fear that the public would be "frightened" by three symphonies was not realized. On Friday afternoon the whole available standing room was sold out an hour before the doors were opened, and on Saturday evening the hall was more crowded than any concert as yet. And the enthusiasm! One could hardly believe oneself in cold and contemplative Boston, and indeed it is a great deal for a Boston audience to unanimously spring to its feet and cry out "Bravo! bravo!" Yet so they did on Saturday, and it was genuine, heart-felt and well-earned applause. The concert may be justly considered as epoch-creating in this city. The Haydn symphony (No. 13 of the Breitkopf and Härtel edition) has oddly enough never been heard here before, although it is a constant favorite on the programmes abroad. Its performance Saturday night was a revelation. It was as if the very soul of the gentle-spirited, kindly-humored old master had penetrated every nook and corner of the whole hall; with an air of bewilderment one looked and saw the orchestra in the black coats of the nineteenth century and not the powdered wigs and silk and satin splendor of an hundred years ago. Surely our hypercritical listeners can find nothing to cavil at here! No one of the older classical symphonies has ever been so perfectly rendered—so faultlessly conceived and superbly executed at these concerts, and it would be difficult to imagine how anywhere a greater perfection could be attained.

The Mozart symphony was also finely rendered, and here Mr. Nikisch gave a little more modern coloring in several instances. Notably successful in its effect was the slight rallentando at the beginning of the principal theme on several occasions in the first movement, while the menuetto was nothing short of superb, and the burst of applause which followed it was a hearty indication of how the public at large appreciated the interpretation. Mr. Krehbiel, the distinguished critic of the New York Tribune, has pointed out to me the "old discovery of the parallelism (melodic but not rhythmic) between the Mozart finale and the Beethoven scherzo," which is indeed extraordinary, as the notes are absolutely the same. This was one of the many points of interest in the programme, and one could see that Mr. Nikisch had taken note of all such details. Naturally enough, the culmination of this splendid programme was reached with the fifth Beethoven symphony, and it may be said at once that so fine a performance in conception, and even more especially in execution, has never been heard in this city. Mr. Nikisch is evidently influenced by Wagner's ideas in the conception of this work, but for that heaven be praised, as at last we have heard this work played in such a manner that the listener could see what was inside the score. The noble—one may say colossal—thoughts which pervade this work were all laid bare with a master hand. Especially the first and last movements were worthy of all praise. The long holds at the opening were grandly impressive, and the famous horn passage in the first movement was given its true meaning by the slight ritard and the accented fortissimo. At the end of the first movement the applause was deafening. The romantic coloring of the andante con moto was delightful, although in one instance an unimportant passage in the second violins was exalted to a cantabile at the expense of the theme proper. The fascinating scherzo gained new beauties by the flexible rendering it received, and the last movement was simply gorgeous in its breadth and strength. This great burst of exaltation was given its true meaning—so manly and so noble—and the orchestra played as perhaps an orchestra never played before. The exceptionally difficult violin figures were as clear as crystal. The 'cellos and basses overcame all difficulties with apparent ease, and every man seemed fired with the magnetism which pervaded the whole concert. Much comment has been made here on Mr. Nikisch's short stature, but it would be difficult for any man to look more imposing and commanding than he did while conducting this movement. At the end the audience—fairly beside itself with enthusiasm—rose to its feet and broke into prolonged shouts of applause.

Of course there will be dissenters to this interpretation. Some people will always prefer a dry-as-dust pedantry to a warm and genial rendering, and it seems useless to discuss further the well-worn topic of "tradition." It has already been pointed out that the "traditions" do not come from the composers themselves, and more cannot be said. It is interesting, however, to read how Weber answered a conductor who wrote him for the tempi of "Euryanthe." Mr. Philip Hale calls attention to this in Saturday's Home Journal, and he gives the following admirable translation of Weber's reply:

> The tempo should not be a "mill-hammer" tyrannically restraining or urging on, but it should be to the piece of music what the beating of the pulse is to the life of man. There is no slow movement in which passages do not occur where a quicker movement is demanded so as to prevent a sensation of "dragging." There is no presto which does not require a quiet interpretation of many passages, so that the expression will not be destroyed by too much haste. We have in music no means of clearly pointing out these things. These rest alone in the breast of the man who feels, and if they are not to be found there, the metronome which protects only from gross mistakes will be of no avail, neither would be of any assistance the very imperfect indications which I in the richness of the material at hand should try to express more fully, did not past experience force itself upon me and warn me; in consequence of which I now regard such indications as superfluous and unprofitable, and I fear them, since they are liable to be misunderstood.

This certainly makes further discussion unnecessary in Weber's case, and there is no reason to assume that any reasonable composer would feel any differently. At all events, by far the majority of people at Saturday's concert felt that they had got to know the real Beethoven at last, and the wonderful music gained for them a thousand new beauties through Mr. Nikisch's splendid and thoughtful interpretation.

ARTHUR WELD.

New Haven News [illegible]

of the week.

The Boston Symphony orchestra is more popular than ever under the new conductor, Arthur Nikisch of Leipsic. Several important additions to the orchestra have been made since the last appearance here. A subscription is now open at Steinert's, and on Monday, December 2, the first privileges of securing seats will be given.

Salvini at the Hyperion on Saturday evening will be the most important dramatic attraction thus far in the season. In his portrayal of Samson he has won an artistic triumph of the highest kind, a triumph which can be equaled by no one but himself. Signor Salvini has determined not again to play outside of the larger Euro- [illegible] and his own theater in Florence

Boston Courier.
SUNDAY MORNING, NOVEMBER 10, 1889.

THE SYMPHONY CONCERT.

Never was an educational programme put forth in so palatable a guise as in the concert of last night. Mr. Nikisch's object was to show by three symphonic works played continuously, the rise, development and culmination of the greatest instrumental form we possess. Never was a juxtaposition of composers more effective. Haydn's symphonies stand beside Beethoven's as a charming villa might stand beside a palace, in architecture, and it was most enjoyable to go from the simplicity of his development and the daintiness of his melodies to the massive thematic treatment of Beethoven. Between these two came the most pathetic and the most attractive of all Mozart's instrumental works, the symphony in G minor. It was more in place, this violet among symphonic flowers, in such a programme, than its sister work the great "Jupiter" symphony would have been, for the "Jupiter" trenches a little in its majesty, upon the ground of Beethoven, and its lofty style was exceptional even with Mozart, who was more truly represented by this less grandiose example of tenderness and purity. And Beethoven's fifth symphony was a proper example of the culmination of symphonic form, for while it has all the rugged power of the master it does not deviate from the regular form of the symphony as the great ninth symphony does, and it shows in its first movement all the power of thematic development, and after all development is the cornerstone of symphony. Then, also, it has a true Beethoven coda in its first movement, and the full use of the coda in the sonata form is one of the characteristic points in the full development of symphony. It also shows the advance in technical difficulty which marks the onward progress of the symphony. Such a contrabass passage as is found in the third movement, would have been deemed insanity in Hadyn's day, and in fact Weber *did* call Beethoven a bedlamite because of his audacity in the handling of these instruments.

The performance was something worthy of the occasion, and it stands to Boston's credit that the public was not dismayed by the solid, classical character of the programme and the absence of a solo artist, but crowded the hall in every part and displayed the most vivid interest in the unusual succession of symphonies. The enthusiasm at times became most emphatic, and at the close of the concert the conductor received a veritable ovation. The appreciation was well deserved in the Hadyn and Mozart works, Mr. Nikisch well understands the true tempi of the earlier classical epoch, and does not take an allegro too fast nor an adagio too slow when used by Hadyn or Mozart. The entire Hadyn symphony (with the single exception that the opening movement was a little too furious) was splendidiy read and splendidly performed. The rustic, musette-like character of its minuet was charming, and the drone bass of the trio had just the right degree of prominence.

The finale, too, in which the jovial character of the Gigue, which formerly ended the suite, was reflected, had sufficient *brusquerie* to make it most attractive. The G minor symphony, by Mozart, scarcely began with the perfection which Mr. Gerricke used to give to the opening theme, but the appearance of the chief figure on the contrabasses and 'cellos in the development, and in fact the entire development, was excellently done. The beautiful imitations of the finale of this work were also perfectly given, and the applause which followed was abundantly earned.

But I cannot speak so eulogistically of the first movement of the fifth symphony. Mr. Gericke has given it better. In the interminably prolonged pauses upon the chief figure, in the rather rough beginning of the chief theme, the orchestra fell below its former standard, and the "knocks of destiny" became rather affected. In the beginning of the second theme, as in the same place in the third movement, the horn blew a hurricane such as I have never heard in this work. It was virility, but it was the virility of a prize-fighter rather than that of Beethoven. Nevertheless, the charming development of the second theme, where the fragments of its first figure are tossed to and fro between the strings and wind instruments, was very finely performed.

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THE CHRONICLE.

BROOKLINE, MASS., NOV. 9, 1889.

The symphony concert of last week was memorable from the fact that for the first time, this season, the name of an American composer appeared upon the programme. Two episodes for orchestra, by Arthur Bird, were given. The character of the first of these pieces is indicated by the title, "Scène Orientale." The music had the true Eastern flavor, and is thoroughly suggestive of the scene which it attempts to portray. The comparison piece, an "Intermezzo and Trio," is conceived somewhat in the vein of Mendelssohn's fairy music, at the same time reminding one of Schumann's fantastic moods, although the style is not really an imitation of either of these masters. For both cases the composer shows considerable command of orchestration, and what is still better, works out his ideas with a consistency and a thoroughness which are too often lacking in the productions of the younger men of our day. It is just this lack or consistency which is the chief fault to be found with Volkmann's symphony in B flat, also given at this concert. The themes are often striking, but the treatment of them is such that the work as a whole seems scrappy, does not hang together. The third movement alone is satisfactory in this respect, although the *finale* rises nearly to the same level. The performance of the symphony was all that could be desired, and the remaining orchestral number of the programme, Weber's overture to "Euryanthe," was played with great brilliancy. Mr. Emil Fischer sang Lysiart's aria from the same opera, and songs by Litolff and Schumann. These selections served to exhibit the singer's magnificent voice in all its richness, but the manner of execution was rather lazy.

B. C. H.

[19]

AMERICAN ART JOURNAL.
NEW YORK, SATURDAY, NOV. 9, 1889.

FOURTH AND FIFTH SYMPHONY CONCERTS.

ARTHUR BIRD has written Two Episodes. This unpublished work was the novelty at the Fourth Boston Symphony Concert. The first number, Oriental Scene, calls for the usual full orchestra, besides triangle, glockenspiel, piccolo, cymbals, harp. The second Episode is called Intermezzo. Both Episodes are quaint in character, and demand just such careful direction as Mr. Nikisch gave them.

Volkmann's Second Symphony, B-flat, was once before given in Boston, under Mr. Henschel; but that was six years ago, and this production made it almost a novelty. It is as brief as beautiful. The graceful *Allegro Vivace* leads to the saucy *Allegretto*, full of life and Indian Summer. Ehlert declares it symbolic of the composer's want of affinity with ordinary society. The third movement, *Andantino*, impresses musicians as comical, with its curious mixture of tempo, and leads abruptly to *Piu Mosso* (a little more so!) ending in the Allegro.

The singer was Emil Fischer, with his evenly solid voice; but his three selections were not calculated to rouse much enthusiasm: One of Schumann's Spanish Lovesongs; Litolff's Resignation; Lysiart's solo, from the second act of Weber's opera, Euryanthe, the classic overture to which had just opened the concert. No one would suspect this song to be a proclamation of diabolical vengeance.

The Fifth Symphony Concert gives us three great works: Haydn's Symphony in G; Mozart's Symphony in G minor; and Beethoven's immortal Fifth Symphony.

AMERICAN ART JOURNAL
NEW YORK, SATURDAY, NOV. 9, 1889.

KNEISEL QUARTET.

THIS admirable organization this year includes Franz Kneisel, Otto Roth, Louis Svecenski, Anton Hekking. The first concert was given at Chickering Hall, Oct. 28, before a large audience, in which the German element was very strong and appreciative. There were two string selections, the concert opening with Volkmann's Fourth Quartet in E minor (op. 35, according to the program, but 34 according to Grove), in which the second movement is the Scherzo. The third, the Andantino, made a vivid impression with its fine viola work.

The closing number was the quaint and beautiful Quintet in F, by Brahms, op. 88, written seven years ago, Max Zach playing the second viola. This work has been before played in part at a Kneisel concert, but not in its entirety, the third movement, Allegro Energico, being heard here for the first time, and rousing nods of emphatic admiration among the Teutonic listeners.

For a singer, sandwiched between the instrumental slices, the Quartet had Mrs. Corinne Moore-Lawson, who won some success at the Worcester Festival, and has appeared recently at a Symphony Concert in Cambridge. Her songs were Schumann's Almond Tree; Gustav Presser's Danube; and (a greater novelty) Tuscan Song by Tyson Wolff. Mrs. Lawson was received with that kindness which Boston usually awards to strangers.

THE BOSTON TIMES
BOSTON, SUNDAY, NOVEMBER 10, 1889.

THE SYMPHONIES.

FIFTH CONCERT.

That the symphony concert programme for last evening met with the most popular endorsement of the season thus far, as regards attendance must have at least surprised Herr Nikisch, who imposed a severe test by the character of his selections.

The symphonies performed are all so well known that it would seem supererogatory to refer in detail to their musical and scientific traits. It speaks abundantly well for the broad and sterling characteristics of Mr. Nikisch as a musician to say that the Haydn (G major, No. 13) and Mozart symphonies were conducted as in as objective, strict, and legitimate manner as the most exacting pedagogue could have desired. With that immortal monument of genius Beethoven's C minor symphony the conductor was more elastic, and his reading of the score was not so impressive of the individuality of the interpreter. It was an intensely dramatic, remarkable and exciting reading, and at its close the wildest enthusiasm prevailed. Men rose en masse and cheered the conductor, and women, in their way, were equally demonstrative. Altogether the concert was afforded one of the most illustrious triumphs of orchestral conducting and performance that has yet been witnessed in this city.

Boston Post.
MONDAY MORNING, NOV. 11, 1889.

THE FIFTH SYMPHONY CONCERT.

On Saturday night Mr. Arthur Nikisch presented the following remarkable programme to the patrons of the Symphony concerts:

Symphony in G major.......................Haydn
Symphony in G minor.......................Mozart
Symphony in C minor.......................Beethoven

The widely expressed fear that the public would be "frightened" by three symphonies was not realized. On Friday afternoon the whole available standing room was sold out an hour before the doors were opened, and on Saturday evening the hall was more crowded than any concert as yet. And the enthusiasm! One could hardly believe oneself in cold and contemplative Boston, and indeed it is a great deal for a Boston audience to unanimously spring to its feet and cry out "Bravo! bravo!" Yet so they did on Saturday, and it was genuine, heart-felt and well-earned applause. The concert may be justly considered as epoch-creating in this city. The Haydn symphony (No. 13 of the Breitkopf and Härtel edition) has oddly enough never been heard here before, although it is a constant favorite on the programmes abroad. Its performance Saturday night was a revelation. It was as if the very soul of the gentle-spirited, kindly-humored old master had penetrated every nook and corner of the whole hall; with an air of bewilderment one looked and saw the orchestra in the black coats of the nineteenth century and not the powdered wigs and silk and satin splendor of an hundred years ago. Surely our hypercritical listeners can find nothing to cavil at here! No one of the older classical symphonies has ever been so perfectly rendered—so faultlessly conceived and superbly executed at these concerts, and it would be difficult to imagine how anywhere a greater perfection could be attained

The Mozart symphony was also finely rendered, and here Mr. Nikisch gave a little more modern coloring in several instances. Notably successful in its effect was the slight rallentando at the beginning of the principal theme on several occasions in the first movement, while the menuetto was nothing short of superb, and the burst of applause which followed it was a hearty indication of how the public at large appreciated the interpretation. Mr. Krehbiel, the distinguished critic of the New York Tribune, has pointed out to me the "old discovery of the parallelism (melodic but not rhythmic) between the Mozart finale and the Beethoven scherzo," which is indeed extraordinary, as the notes are absolutely the same. This was one of the many points of interest in the programme, and one could see that Mr. Nikisch had taken note of all such details. Naturally enough, the culmination of this splendid programme was reached with the fifth Beethoven symphony, and it may be said at once that so fine a performance in conception, and even more especially in execution, has never been heard in this city. Mr. Nikisch is evidently influenced by Wagner's ideas in the conception of this work, but for that heaven be praised, as at last we have heard this work played in such a manner that the listener could see what was inside the score. The noble—one may say colossal—thoughts which pervade this work were all laid bare with a master hand. Especially the first and last movements were worthy of all praise. The long holds at the opening were grandly impressive, and the famous horn passage in the first movement was given its true meaning by the slight ritard and the accented fortissimo. At the end of the first movement the applause was deafening. The romantic coloring of the andante con moto was delightful, although in one instance an unimportant passage in the second violins was exalted to a cantabile at the expense of the theme proper. The fascinating scherzo gained new beauties by the flexible rendering it received, and the last movement was simply gorgeous in its breadth and strength. This great burst of exaltation was given its true meaning—so manly and so noble—and the orchestra played as perhaps an orchestra never played before. The exceptionally difficult violin figures were as clear as crystal. The 'cellos and basses overcame all difficulties with apparent ease, and every man seemed fired with the magnetism which pervaded the whole concert. Much comment has been made here on Mr. Nikisch's short stature, but it would be difficult for any man to look more imposing and commanding than he did while conducting this movement. At the end the audience—fairly beside itself with enthusiasm—rose to its feet and broke into prolonged shouts of applause.

Of course there will be dissenters to this interpretation. Some people will always prefer a dry-as-dust pedantry to a warm and genial rendering, and it seems useless to discuss further the well-worn topic of "tradition." It has already been pointed out that the "traditions" do not come from the composers themselves, and more cannot be said. It is interesting, however, to read how Weber answered a conductor who wrote him for the tempi of "Euryanthe." Mr. Philip Hale calls attention to this in Saturday's Home Journal, and he gives the following admirable translation of Weber's reply:

> The tempo should not be a "mill-hammer" tyrannically restraining or urging on, but it should be to the piece of music what the beating of the pulse is to the life of man. There is no slow movement in which passages do not occur where a quicker movement is demanded so as to prevent a seasation of "dragging." There is no presto which does not require a quiet interpretation of many passages, so that the expression will not be destroyed by too much haste. We have in music no means of clearly pointing out these things. These rest alone in the breast of the man who feels, and if they are not to be found there, the metronome which protects only from gross mistakes will be of no avail, neither would be of any assistance the very imperfect indications which I in the richness of the material at hand should try to express more fully, did not past experience force itself upon me and warn me; in consequence of which I now regard such indications as superfluous and unprofitable, and I fear them, since they are liable to be misunderstood.

This certainly makes further discussion unnecessary in Weber's case, and there is no reason to assume that any reasonable composer would feel any differently. At all events, by far the majority of people at Saturday's concert felt that they had got to know the real Beethoven at last, and the wonderful music gained for them a thousand new beauties through Mr. Nikisch's splendid and thoughtful interpretation.

ARTHUR WELD.

of the week. New Haven News 11/

The Boston Symphony orchestra is more popular than ever under the new conductor, Arthur Nikisch of Leipsic. Several important additions to the orchestra have been made since the last appearance here. A subscription is now open at Steinert's, and on Monday, December 2, the first privileges of securing seats will be given.

Salvini at the Hyperion on Saturday evening will be the most important dramatic attraction thus far in the season. In his portrayal of Samson he has won an artistic triumph of the highest kind, a triumph which can be equaled by no one but himself. Signor Salvini has determined not again to play outside of the larger European cities and his own theater in Florence

Boston Courier.
SUNDAY MORNING, NOVEMBER 10, 1889.

THE SYMPHONY CONCERT.

Never was an educational programme put forth in so palatable a guise as in the concert of last night. Mr. Nikisch's object was to show by three symphonic works played continuously, the rise, development and culmination of the greatest instrumental form we possess. Never was a juxtaposition of composers more effective. Haydn's symphonies stand beside Beethoven's as a charming villa might stand beside a palace, in architecture, and it was most enjoyable to go from the simplicity of his development and the daintiness of his melodies to the massive thematic treatment of Beethoven. Between these two came the most pathetic and the most attractive of all Mozart's instrumental works, the symphony in G minor. It was more in place, this violet among symphonic flowers, in such a programme, than its sister work the great "Jupiter" symphony would have been, for the "Jupiter" trenches a little in its majesty, upon the ground of Beethoven, and its lofty style was exceptional even with Mozart, who was more truly represented by this less grandiose example of tenderness and purity. And Beethoven's fifth symphony was a proper example of the culmination of symphonic form, for while it has all the rugged power of the master it does not deviate from the regular form of the symphony as the great ninth symphony does, and it shows in its first movement all the power of thematic development, and after all development is the cornerstone of symphony. Then, also, it has a true Beethoven coda in its first movement, and the full use of the coda in the sonata form is one of the characteristic points in the full development of symphony. It also shows the advance in technical difficulty which marks the onward progress of the symphony. Such a contrabass passage as is found in the third movement, would have been deemed insanity in Hadyn's day, and in fact Weber *did* call Beethoven a bedlamite because of his audacity in the handling of these instruments.

The performance was something worthy of the occasion, and it stands to Boston's credit that the public was not dismayed by the solid, classical character of the programme and the absence of a solo artist, but crowded the hall in every part and displayed the most vivid interest in the unusual succession of symphonies. The enthusiasm at times became most emphatic, and at the close of the concert the conductor received a veritable ovation. The appreciation was well deserved in the Hadyn and Mozart works, Mr. Nikisch well understands the true tempi of the earlier classical epoch, and does not take an allegro too fast nor an adagio too slow when used by Hadyn or Mozart. The entire Hadyn symphony (with the single exception that the opening movement was a little too furious) was splendidly read and splendidly performed. The rustic, musette-like character of its minuet was charming, and the drone bass of the trio had just the right degree of prominence.

The finale, too, in which the jovial character of the Gigue, which formerly ended the suite, was reflected, had sufficient *brusquerie* to make it most attractive. The G minor symphony, by Mozart, scarcely began with the perfection which Mr. Gerricke used to give to the opening theme, but the appearance of the chief figure on the contrabasses and 'cellos in the development, and in fact the entire development, was excellently done. The beautiful imitations of the finale of this work were also perfectly given, and the applause which followed was abundantly earned.

But I cannot speak so eulogistically of the first movement of the fifth symphony. Mr. Gericke has given it better. In the interminably prolonged pauses upon the chief figure, in the rather rough beginning of the chief theme, the orchestra fell below its former standard, and the "knocks of destiny" became rather affected. In the beginning of the second theme, as in the same place in the third movement, the horn blew a hurricane such as I have never heard in this work. It was virility, but it was the virility of a prize-fighter rather than that of Beethoven. Nevertheless, the charming development of the second theme, where the fragments of its first figure are tossed to and fro between the strings and wind instruments, was very finely performed.

The andante was again a little too masculine and brusque. The bassoons did some praiseworthy execution in this and the next movement. The contrabasses deserved a vote of thanks from the entire audience. Not only did they do excellent work in the Mozart symphony, but they performed the terrible passage in the trio of the scherzo in a manner beyond criticism. It was inspiring to hear them. But the crowning point of the whole concert, appropriately came last. The finale of the fifth symphony is considerably more heroic than the end of the Heroic symphony, and here at least power, dynamic force, and detonating explosions, are not out of place. This part was given with a vigor beyond anything I can recall, and created a furore that was far beyond anything achieved this season. The applause here was not misplaced, and I can only add the enthusiasm of cold type to the frenzied fervor of the public. Next Saturday comes a programme brimful of novelty, and the seldom heard symphony of that unfortunate genius, H. Goetz.

LOUIS C. ELSON.

Boston Sunday Globe.
SUNDAY, NOV. 10, 1889.

Why the Symphony Musicians Laugh —A Funny Episode Up in Lowell.

The Symphony orchestra went up to Lowell Thursday night and gave a concert in the new Opera House, which, by the way, is a perfect gem of a theatre. One of the trombones, who had no part in the Italian symphony, which closed the evening's programme, sauntered out of the stage entrance just before 9 o'clock, with the intention of strolling about until the special train started for Boston at 10.15. As he passed up the street his eye was attracted by electric lights and big flaring posters announcing a performance by Cleveland's minstrels. Thinking to pass the time away, until the train started, he passed through the entrance, laid down his 50 cents at the box office window, received his blue pasteboard and went in. Imagine his surprise when he found himself in the opera house with Mr. Nikisch just starting the orchestra on the second movement of the symphony! "Charlie" is unhappy, as every one in town knows how he paid 50 cents to hear the orchestra of which he is a member, play a symphony which he knows by heart. The money was refunded on demand.

Gazette
SUNDAY MORNING EDITION.

The Boston Symphony Concerts.

The three symphonies announced for the fifth concert of the Boston Symphony Orchestra, in Music Hall, last night, did not deter the public from attending, for there was a very large audience, which not only listened to the symphonies with unbroken interest and manifest pleasure, but which was the most enthusiastic audience of the season thus far. It did not always "applaud in the right places," but it did so very often, and became frequently excited to a degree rare in the attendance at a symphony concert. The performances opened with Haydn's beautiful and perennially fresh symphony in G, No. 13 of the Breitkopf and Haertel edition, which, strangely enough, had not been heard at these concerts before. The programme calls it a "pretty" work, but it is more than this, for it is full of noble thoughts worked out with a flexible freedom of musical learning that is scarcely known in this day, which looks back upon Haydn with a smiling toleration, as if graceful naivete and simplicity were his only attributes. In view of Mr. Nikisch's earlier readings, it was not unreasonable to anticipate, with some alarm, that he might attempt to modernize Haydn, but such anticipations were delightfully disappointed, for he not only gave a reading that was at once sympathetic and virile, but with a most welcome absence of that sugary weakness that is too often made to pass current for Haydn. It was a brilliant and exceptionally fine piece of work from beginning to end, and, on the whole, one of the most satisfying interpretations of a Haydn symphony ever heard here. The allegros were perhaps given a little faster than Haydn intended and than the musicians of his day could have been subjected to, especially his contrabasso players; but beyond this no liberties were taken with the work that it did not bear easily and naturally. The slow movement in particular was given with exquisite expressiveness and richness of effect. The hearty applause bestowed upon the performance of this movement, and in fact of the whole symphony, was fully earned and fairly deserved. Mozart's great symphony in G minor followed and received equally fine and equally sympathetic treatment, the only fault being in the slowness with which the opening bars were taken, and the retarding of the theme whenever it appeared, which deprived the movement of much of its spirit and sparkle, and at last became monotonous and affected. The lovely andante was accorded a beautiful reading, sometimes lacking in delicacy in the performance but unexceptionable in intention. The minuet had one of the most impressive readings it had ever obtained here, and nothing could have been more in harmony with the sentiment of the finale than the interpretation it received. In fact, the performances of these two symphonies were the most gratifying successes that Mr. Nikisch had hitherto achieved with the older masters. The whole ended with Beethoven's C minor symphony. Here, however, as if to make up for the reserve and discretion he had shown toward Haydn and Mozart, Mr. Nikisch began at the very outset to modernize Beethoven. He exaggerated the opening bars in a grossly melodramatic way that made them almost absurdly sensational. The whole of the movement was broken up in respect to time, in a way and with an effect that was vulgar and tasteless, not to use so harsh a word as impertinent. Beethoven is evidently not Mr. Nikisch's strong point, and besides Beethoven, as filtered through Mr. Nikisch, is by no means as interesting as Beethoven, pure and simple. An unpleasing, blatant and theatrical color was imparted to the whole symphony. It was doubtless exciting enough, and it stirred the audience to a pitch of unwonted enthusiasm; but it was regretable, none the less. There was much ritardando and much tempo rubato in the slow movement; but the effect here was not so coarse and so inappropriate as it was in the wonderful first allegro, of which the life and movement were exasperatingly distorted. It may be difficult to say what is exactly the right reading of this movement, but it is by no means as difficult to reach the conclusion that Mr. Nikisch's reading is radically a wrong one. By and by the gifted conductor will, by experience, come to the conclusion that it is wiser to read Beethoven as he is than according to some modern theory of what he ought to be. The scherzo was on the whole the best intepreted movement, and the grand break into the finale was given with magnificent largeness, but the tawdry theatrical element pervaded the reading as a whole, and, despite the amazing force and brilliancy with which it was worked up toward the end, the movement dragged by reason of the frequent breaks in the time. There were power and evident deep and careful thought in the view Mr. Nikisch presented of the work; but it was a mistaken one. Too great an effort was made to make the symphony say something that was not in it to say; to squeeze something more out of it than was found there before. To paraphrase a familiar saying, it was splendid, but it was not Beethoven. However, it pleased the audience, which manifested its delight by a storm of applause and shouts of bravo, and by calling the conductor forward several times to bow his acknowledgments; but, nevertheless, the judicious could not but grieve. At the next concert, the selections are to be overture, "Anacreon," Cherubini; Concerto for violincello, Eckert; Rhapsodie Novegienne, Svensden (first time); "Kol Nideri," for violoncello and orchestra, Bruch (first time); and Symphony in F, Goetz. The soloist will be Mr. Leo Schultz.

THE CHRONICLE.
BROOKLINE, MASS., NOV. 9, 1889.

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B. C. H.

TWENTY-FOUR PAGES.

SUNDAY, NOV. 10, 1889.

Nikisch's Trio of Symphonies

—"Young People's Popular."

It was a very substantial bill of fare that Mr. Nikisch set before his audience yesterday. Three symphonies made up the programme, and, in spite of what had been said regarding the educational value thereof, a good many people shook their heads and declared that for once those who are privileged to sit within sight of the Leipzig conductor's baton would have a fit of classical indigestion. But the results justified Mr. Nikisch's expectations, and not the fears of these timorous gentlemen. It was an educational programme, to be sure, but one to be enjoyed by all lovers of good music, whatever their relative knowledge or attainments. Those who were most familiar with the works of the great masters interpreted last evening were, it is safe to say, the most delighted. But even the novice in musical art must have caught something of the thought and spirit of Haydn and Mozart and Beethoven, set forth as they were with marvellous accuracy of effect and the greatest artistic skill.

The rise and progress of the symphony was clearly illustrated by the presentation successively of Haydn's symphony in G, No. 13, Mozart's symphony in G minor and Beethoven's Fifth symphony in C minor. This was, of course,

A Programme of Cumulative Interest,

and any sense of weariness that might have been felt had a trio of large works of less significance been offered was agreeably avoided last evening. Entire justice was given to "Papa Haydn's" flowing measures; the familiar largo could hardly have been interpreted with more breadth, evenness and fulness of tone—expression and the allegretto, taken at one of the briskest of paces, afforded delightful evidence of the orchestra's skill and the director's art in gaining new effects from effects from the best-known themes. Mozart could hardly have been more aptly represented than by the G minor symphony, which many account his best work in this line, and the performance, in its delicacy and fineness of appreciation of the composer's thought, was a great achievement indeed. But the greater triumphs of the occasion were gained with Beethoven. No one who is at all a student of music is ignorant of the rank which this Fifth symphony holds among the works of the great master. And the interpretation was worthy the masterpiece. Where all was done so well it is difficult to single out especial excellences. But the effect attained in that wonderful transition from the scherzo to the finale was so magnificent, and so roused the audience to eager listening, that no review of this memorable concert would be adequate which did not record this fact, and express new admiration for the marvellous way in which this great orchestra, as under a wizard's wand, is made to express the highest thought and aspirations of Beethoven's genius. There was enthusiastic appreciation for the achievements of the concert. Though the programme was longer than usual, they were but few in number who did not remain to the close, and thus carry away with them the memory of one of the noblest interpretations of the great finale to the Beethoven symphony that has ever been given in this musical city.

This week Mr. Nikisch is to give a programme that, whatever else it may lack, will assuredly not be wanting in novelty. One would say that the director had it in mind to alternate standard works with the achievements of latter-day composers in his concert arrangements. Svendsen's "Norwegian Rhapsody" (given for the first time) and Cherubini's "Anacreon" overture are to be performed by the orchestra. The symphony will be Goetz', in F. Mr. Leo Schultz, the soloist of the occasion, will be heard in a 'cello concerto by Eckert, and Max Bruch's "Kol Nidrei," for violincello and orchestra—both of these works being new here. The

First. "Young People's Popular"

is to occur on Wednesday afternoon next, and will prove an event of great interest. Those who are numbered among the unsuccessful seekers after Symphony tickets will now have an opportunity of hearing the orchestra to exceptional advantage. The overture to "The Barber of Seville," the overture to "Rienzi," the "Siegfried" idyl, and Berlioz' brilliant arrangement of Weber's "Invitation to the Dance"—these are certainly admirable selections. Mme. Carl Alves is to sing an aria by Rossini, and a series of songs to pianoforte accompaniment, and Mr. Charles Mole is to be heard in a new fantasy for flute and orchestra on themes from Weber's "Oberon."

THE EVENING MAIL,

TORONTO, NOVEMBER 6

BOSTON SYMPHONY CLUB.

From Our Own Correspondent.

HAMILTON, Nov. 6.—This famous orchestral club played here last night in the Grand Opera house, but were faced by an audience of the thinnest description. Doubtless the fear that they would be treated to high classical music kept many away, but those who were present enjoyed a rich performance. All the pieces rendered were good, the violin solo of Mr. de Seve being the choicest number. Mr. Lax evidently thought it beneath his dignity to play to a mere handful of listeners, and after playing a few preliminary bars of the flute solo set opposite his name on the programme turned his back on the audience without apology or explanation and walked away. His bad taste was rewarded by some pronounced hissing, but the greater part of the audience rewarded him with silent contempt.

BOSTON SYMPHONY ORCHESTRA.

To the Editor of The Mail.

SIR,—A letter of enquiry indicates that the small club announced to give a concert in Toronto in November is understood by some to be the Boston Symphony Orchestra. The inappropriate name chosen by this small company is well calculated to mislead the public. For this reason will you oblige me by stating that it has no connection whatever with the Boston Symphony Orchestra. This organization, under direction of Herr Arthur Nikisch, will be heard for the first time in Toronto in May next, when it will appear under the management of Messrs. I. Suckling & Sons. Yours, etc.,

CHARLES A. ELLIS,
Manager Boston Symphony Orchestra.

BOSTON, NOVEMBER 12, 1889.

The Symphony Concerts and Mr. Nikisch's Programmes—Otto Hegner's Second Boston Appearance—"The Golah" and Francis Wilson Coming—News, Gossip and Comment.

The fifth of the season's symphony concerts, given at Music Hall last evening, had for a programme the following:

Symphony in G.....Haydn
Symphony in G minor.....Mozart
Symphony No. 5, in C minor.....Beethoven

Mr. Nikisch has stated that his only desire is to present such programmes at these concerts as the patrons of the season desire, and he finds a justification in the course he has pursued in the large audiences and great applause which have been characteristic of the eight public performances of the orchestra already given. Unfortunately, Mr. Nikisch has not yet come to properly appreciate the politeness of Boston audiences. He will in time come to distinguish between the complimentary applause of his patrons and that which honestly expresses their appreciation. In last evening's programme he, however, hit upon a happy scheme to disarm criticism upon his action in one particular. The proper position of the symphony in these progammes has been a subject of discussion among local critics for several seasons. It has been held that the symphony should begin the programme, that it should end it, and that it should be put in the middle of the selections. All parties were recognized in last evening's arrangement, so Mr. Nikisch must be credited with at least one successful effort in programme making. Every appeal for lighter and better constructed programmes in these concerts is met invariably in certain quarters with a certain amount of ridicule, and the serious character of the programmes is defended as if the symphony concerts made a department of Harvard University, where only the tastes of the most studious devotees of music should be recognized. The public, however, is not exclusively composed of musical students, and it is unfair to ignore the demands of any large proportion of the patrons of these concerts. Messrs. Zerrahn, Henschel, Thomas, Bernhard Listemann and Neuendorff have always recognized the existence of other than musical students in preparing their most classical programmes, and Mr. Nikisch will do well to make a study of these competent conductors, rather than to follow in the footsteps of his illustrious predecessor.

In the playing of the three symphonies of last evening, Mr. Nikisch was at his best in his reading of that by Haydn, to which he gave his most intelligent direction, and brought out all its simple, easily comprehended beauties with remarkable success. The largo movement showed the excellence of the 'cello players in the most admirable fashion, and throughout the opening symphony of the evening the orchestra and its leader gave the utmost satisfaction. In the Mozart symphony, there was less cause to commend the new conductor, the graceful, romantic ideas of the composer being, at times, given far too pronounced a rendering to please those familiar with earlier performances of the work under local directors. The great fifth symphony took on a strange and surprising character in the interpretation it received on this occasion. It has had many performances here by musicians who have won the respect of American audiences by their eminent abilities. None of these have found the hidden meaning of its composer which Mr. Nikisch appears to have discovered. It may be that Mr. Nikisch is entirely right, and he certainly got an indorsement of his ideas from last evening's audience. Yet, it is at least an open question whether such a performance of this symphony will find general acceptance here. Next week the programme is as follows: Cherubini, overture, "Anacreon"; Eckert, concerto for violoncello; Svendsen, Norwegian rhapsody; Bruch, "Kol Nidrei," for violoncello and orchestra; Goetz, symphony in E; soloist, Mr. Leo Schulz.

TRANSCRIPT,

NOVEMBER 11.

"STRAWS" AT THE SYMPHONIES.

To the Editor of the Transcript: Nowhere is the truth of the old adage, "Straws show which way the wind blows," more exemplified than at the Symphony rehearsals, for the putting on of a cape or sack, the shutting of an opera-glass case, the rattling of a programme, are all mere "straws" in themselves; and yet when these things are done in the midst of some inspiring musical passage, they stamp the doers as unmusical, in spite of all protests on their part to the contrary.

This unmusical element was especially felt during the performance of the last movement of the Fifth Symphony on Friday. It was the experience of a lifetime to hear that glorious masterpiece rendered as it was rendered that afternoon, and yet in the very midst of the superb finale many actually went out, while many others contented themselves with making ready to go, and fidgeting about in their seats until the last chord sounded and set them free.

This unmusical restlessness shows itself towards the close of every Symphony rehearsal. Are we always to suffer from it? Surely, ample opportunity is afforded those intending to leave the hall early in the pauses between the movements of the symphony, and the corridors afford sufficient room for the adjustment of wraps, etc. Will not people be kind enough to avail themselves of these opportunities, instead of continuing to mar the enjoyment of those to whom the last notes of a concert are as precious as the first? E. B. P.

To the Editor of the Transcript: I am a regular attendant at the Symphony Orchestra Rehearsals on Fridays, but being one of the unfortunates who have no reserved seats, I am compelled to go there early and stand with the crowd. During the half-hour that elapses between my arrival and the opening of the doors, I am forced, being alone, to use all my natural inventiveness to pass away the time. Latterly I have taken to examining women's bonnets—an interesting, intructive, and in not a few cases an amusing occupation. I notice, with regret, the apparent return of birds to bonnets. I say *birds*, for not only is the whole bird put on, but in many cases there are two or even three. I remember the successful tirade that was made against the fashion last year, when the number of "birded" bonnets perceptibly diminished. It seems a pity that, with all the ornaments that milliners have at their command (and, in point of fact, simplicity is more beautiful than ostentation), they still persist in robbing the woods and fields of songsters. Another noticeable fact is the use of long hat pins. They are often put through the hats so that the point protrudes some inches in the air, and is likely to get in some one's eye. Short women should consider this. I was continually dodging, last Friday, a pin of this kind on a restless short woman's hat, and it even attracted the attention of my immediate neighbors—women themselves, who are supposed to be used to such things. I never heard of any accident happening from leaving this pin-point sticking out in the air, but I see no reason why, in a crowd, one could not happen. C. R. N.

FRIDAY, NOVEMBER 11, 1889.

The Fifth Symphony Concert—A Unique Programme.

The programme of the fifth symphony concert was:

Haydn. Symphony in G, No. 13. (B. & H.)
Mozart. Symphony in G minor. (K. 550.)
Beethoven. Symphony No. 5, in C minor.

There was no soloist.

There is no doubt that the first announcement of this programme startled the town; it was generally condemned. It was felt that as a community we had cast off our leading strings in music, that there was no need to receive so direct an object lesson on the form of the symphony, especially as Mr. Nikisch was passing the fifth out of twenty-four programmes without having shown as much tolerance towards composers other than German as did Mr. Gericke. But the programme found favor, the Friday afternoon audience crowded Music Hall, admission tickets even being at a premium some time before the hour of beginning the rehearsal, while the attendance on Saturday evening has seldom been equalled. Thus did Mr. Nikisch demonstrate not only that the regular habitues of Boston symphony concerts are music lovers, but that the city in general is so musically cultured and earnest as to eagerly grasp an opportunity to hear one of the plainest and strictest of programmes into which the personal element (as represented by the soloist) did not protrude. Let those who have heretofore cavilled at the sincerity of Boston symphony audiences forever hold their peace, and if the proceeding deprives some of our paragraphers of a principal resource it does not matter.

Mr. Nikisch, having planned a historical programme, made a wise juxtaposition of works. The less well-known Symphony in G by Haydn illustrates the eminent clearness of form, the melodic beauty, the naturalness and the gayety of the father of instrumental music; the G minor of Mozart is a lofty example of that composer's elegant musical diction, while its preponderating mood contrasted well with the example from happy Haydn, which it followed, and the noble Fifth of Beethoven, up to which it led. It would have been worth while to have transported Haydn from his Walhalla to hear his gentle music played as Mr. Nikisch played it; what would the old master, who ambled through thirty years of quiet life at Esterhaz, writing symphonies for an orchestra of sixteen, have said on hearing so much *tone*? Of course he would have been delighted. The G-minor Symphony, which was played as first written, namely, without clarinets, was, barring the too slow tempo of the first movement, exquisitely read. It is no wonder musical analysts disagree in ascribing a meaning to this work. Why go beneath the surface of the notes? Mozart does not invite such a procedure.

The reading of the Fifth Symphony was intensely vigorous, dramatic, and, at the entrance into the finale, of unparalleled dignity and breadth. The opening chords, in which Beethoven depicts the knocking of fate, were made very effective by Mr. Nikisch's manner of continuing the tone, and the way in which they were phrased on their repetition, though a departure from custom, has its justification in the free conception of the movement as a whole. The characteristics of emphasis, accent and elasticity of tempi, which are inseparable from Mr. Nikisch, were bestowed upon this interpretation of the symphony only, as it seemed to us, to make it more noble. Certainly the lead up to the finale, and the whole of that movement, were performed with extraordinary effect. The scherzo was a triumph for the basses, who not only gamboled in time and tune, but made a superb noise about it. The playing of the band throughout the concert calls for no adverse comment; in several departments, notably the 'cellos in the Haydn symphony, and the wood-wind in the *andante* of Beethoven's Fifth there was superlative excellence. The audience at the close of the concert recalled Mr. Nikisch several times with unwonted enthusiasm, many even cheering; the evening as a whole was an occasion to be remembered. The next programme contains three novelties, two of which will be presented by one of the new 'cello players of the orchestra, Mr. Leo Schulz, who came with Mr. Nikisch from Leipzig. In full it is: Cherubini, Overture, "Anacreon;" Eckert, concerto for violoncello (first time); Svendsen, Norwegian Rhapsody in A (first time); Bruch, Kol Nidrei for violoncello and orchestra (first time); Goetz, Symphony in F.

[CONTINUED FROM PAGE SEVEN.]

The practice of theatre people regarding the posting on their premises of announcements of coming attractions is to herald the new while the old is still saying farewell. This plan is followed by the manager of the new Opera House at Lowell, who on following nights last week had as guests the Boston Symphony Orchestra and Haverly's Minstrels. The orchestra played Mendelssohn's "Italian" symphony to close its concert, and as the work does not call for trombones one of the blowers upon this instrument of offence or defence thought he would improve spare minutes by strolling about Lowell. He left the theatre by a rear door and soon found himself in the main street. His eye caught sight of an attractive poster at a theatre entrance. Ha! said the mighty puckerer, this pleases me. His purse was lighter by fifty cents when he reached the inside of the Opera House where his confreres from Boston were playing the second movement of Mendelssohn's "Italian" symphony.

Hegner's second concert was well attended,

Boston Evening Transcript

MONDAY, NOVEMBER 11, 1889.

[20]

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifth Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Haydn: Symphony in G (Breitkopf and Härtel, No. 13).
Mozart: Symphony in G minor (Köchel, 550).
Beethoven: Symphony No. 5, in C minor.

Mr. Nikisch's experiment of making up a programme of nothing but symphonies had, among others, one very singular result. That just those three symphonies, given in the order they were, would be hugely enjoyed by the larger part of the audience might have been foretold with tolerable certainty. The curious part of the matter was that, after all that had been said and written in various quarters about the unbearableness of more than one symphony at a concert, this programme drew an audience such as is seldom seen, even at the concerts of the Symphony Orchestra, except on nights when some exceptionally notable virtuoso is to perform. So far from this list of three symphonies having any terror in it, it proved to be positively an attraction, for the hall was literally thronged. This was pretty good proof of what pleasure the audience anticipated; and that they got what they came for was evidenced by their frequent and hearty applause. Seldom has the Music Hall been the scene of such enthusiasm; no high C of a robustious tenor; no breakneck antics of a strong-armed and nimble-fingered pianoforte smasher, would have called forth more ardent hand-clapping and vociferous shouting than were heard on Saturday evening. It was a great experience.

Of the performance of the Haydn symphony—our old, familiar friend of the Harvard Musical days—it can only be said that it was superb at every point; out and out the finest thing Mr. Nikisch has yet done here. It was a splendid example of immense effectiveness won by perfectly legitimate and relevant means. The playing was fiery and vigorous, without being melodramatic, and what of "romanticism" could be imparted to the music was shown forth by a well-directed incisiveness of accent and dynamic shading, not by any modern-transcendental fooling with the *tempo*. The effect was immediate; think of a Haydn minuet being all but encored!

With the Mozart symphony, however, we must take up once more our old complaint against modern romanticism poking its nose into places where it has no business. We are free to admit that the opening theme of the first movement sounds very lovely at the sentimentally slow *tempo* at which Mr. Nikisch takes it; so lovely, indeed, that one could almost forget the quite evident fact that Mozart had no notion of its going so slow (for no composer in his senses would have marked such a *tempo* as "*Allegro molto*"), were it not that this dragging out of the phrase knocks one of the most characteristic "points" in the movement fatally on the head. This is the energetic, pulsating accompaniment on the violas, the original and invigorating effect of which has long been famous. Here is a true story in point: Liszt, in his virtuoso days, once performed the daring feat of playing the whole of his own two-hand pianoforte transcription of Beethoven's pastoral symphony in the second part of a concert in Munich, immediately after the orchestra had played the same symphony in the first part. The effect was overwhelming. After the performance, Franz Lachner stepped up to Liszt and said to him, "You can do tremendous things with those wonderful ten fingers of yours; but complicated as the score of the Pastoral symphony is, and clearly as you play all its minutest details, I'll tell you one thing you can't do. You can't play the simple little first movement of Mozart's G minor symphony!" Liszt thought a moment, and then said, with one of his peculiar smiles: "Why, no! that's impossible! That viola accompaniment in the first sixteen measures would take up both my hands, and I should have nothing left to play the melody and bass with." This shows, at least, what importance two noted musicians, one of them a classicist, and the other a romantic come-outer, attributed to this viola accompaniment. Now, as Mr. Nikisch takes the leading theme, the pulsating vigor of this accompanying figure vanishes completely, and the whole impression is enfeebled and cheapened. For the rest, though, the wonderful symphony was superbly played, the minuet and finale being done the fullest justice.

Mr. Nikisch's reading of the first movement of Beethoven's C minor symphony, although wholly distasteful to us, has the authority of precedent. Would, though, that Ries (or was it Schindler?) had never given vent to that grandiose comparison of his between the first figure in this symphony and "Fate knocking at the gate!" Would also that Beethoven's reply, that *his* exegesis of those first four notes were of a sort that could be publicly repeated; it might act as a wholesome antidote to all highflown transcendentalism in musical interpretation. In the *Andante con moto*, Mr. Nikisch allowed himself to make some quite new, and, as the French say, "unpublished" effects. The most curious of these, perhaps, was the throwing into strong prominence of the second violin part, during the second variation of the principal theme, to the almost complete extinction of the theme itself. One could not help wondering whence this wholly new *cantabile* melody had come, and, upon the whole, what it was doing there. But the splendid manner in which Mr. Nikisch made the trumpets and horns bring out the martial second theme went far to console one for such little vagaries. The Scherzo went admirably, if the *tempo* was a little slow at times, and wherever Beethoven writes "*un poco*," Mr. Nikisch persists in reading "*molto*." But the Finale was glorious throughout, and carried everything before it. Anything more grandly exhilarating were hard to imagine. The audience clapped, stamped and shouted like mad.

The next programme is: Cherubini, overture to "Anacreon"; Eckert, concerto for 'cello; Svendsen, rhapsodie norvégienne; Bruch, Kol Nidrei, for 'cello and orchestra; Goetz, symphony in F. Mr. Leo Schulz will be the 'cellist.

For the first concert in the popular series to be given on Wednesday afternoon, in the Music Hall, the programme includes four works for orchestra—Overture to "The Barber of Seville," Rossini; the "Siegfried Idyll" and overture to "Rienzi," Wagner; "Invitation to the Dance," Von Weber, instrumented by Berlioz. Mr. Molé will play a fantasia for flute and orchestra by Damersseman on themes from Von Weber's "Oberon." Mrs. Alves will sing an aria from Saint-Saëns's "Samson and Delilah," with orchestra, and a group of songs with pianoforte.

Boston Sunday Globe.
TWENTY-FOUR PAGES.
SUNDAY, NOV. 10, 1889.

Nikisch's Trio of Symphonies —"Young People's Popular."

It was a very substantial bill of fare that Mr. Nikisch set before his audience yesterday. Three symphonies made up the programme, and, in spite of what had been said regarding the educational value thereof, a good many people shook their heads and declared that for once those who are privileged to sit within sight of the Leipzig conductor's baton would have a fit of classical indigestion. But the results justified Mr. Nikisch's expectations, and not the fears of these timorous gentlemen. It was an educational programme, to be sure, but one to be enjoyed by all lovers of good music, whatever their relative knowledge or attainments. Those who were most familiar with the works of the great masters interpreted last evening were, it is safe to say, the most delighted. But even the novice in musical art must have caught something of the thought and spirit of Haydn and Mozart and Beethoven, set forth as they were with marvellous accuracy of effect and the greatest artistic skill.

The rise and progress of the symphony was clearly illustrated by the presentation successively of Haydn's symphony in G, No. 13, Mozart's symphony in G minor and Beethoven's Fifth symphony in C minor. This was, of course,

A Programme of Cumulative Interest,

and any sense of weariness that might have been felt had a trio of large works of less significance been offered was agreeably avoided last evening. Entire justice was given to "Papa Haydn's" flowing measures; the familiar largo could hardly have been interpreted with more breadth, evenness and fulness of tone—expression and the allegretto, taken at one of the briskest of paces, afforded delightful evidence of the orchestra's skill and the director's art in gaining new effects from effects from the best-known themes. Mozart could hardly have been more aptly represented than by the G minor symphony, which many account his best work in this line, and the performance, in its delicacy and fineness of appreciation of the composer's thought, was a great achievement indeed. But the greater triumphs of the occasion were gained with Beethoven. No one who is at all a student of music is ignorant of the rank which this Fifth symphony holds among the works of the great master. And the interpretation was worthy the masterpiece. Where all was done so well it is difficult to single out especial excellences. But the effect attained in that wonderful transition from the scherzo to the finale was so magnificent, and so roused the audience to eager listening, that no review of this memorable concert would be adequate which did not record this fact, and express new admiration for the marvellous way in which this great orchestra, as under a wizard's wand, is made to express the highest thought and aspirations of Beethoven's genius. There was enthusiastic appreciation for the achievements of the concert. Though the programme was longer than usual, they were but few in number who did not remain to the close, and thus carry away with them the memory of one of the noblest interpretations of the great finale to the Beethoven symphony that has ever been given in this musical city.

This week Mr. Nikisch is to give a programme that, whatever else it may lack, will assuredly not be wanting in novelty. One would say that the director had it in mind to alternate standard works with the achievements of latter-day composers in his concert arrangements. Svendsen's "Norwegian Rhapsody" (given for the first time) and Cherubini's "Anacreon" overture are to be performed by the orchestra. The symphony will be Goetz', in F. Mr. Leo Schultz, the soloist of the occasion, will be heard in a 'cello concerto by Eckert, and Max Bruch's "Kol Nidrei," for violincello and orchestra—both of these works being new here. The

First "Young People's Popular"

is to occur on Wednesday afternoon next, and will prove an event of great interest. Those who are numbered among the unsuccessful seekers after Symphony tickets will now have an opportunity of hearing the orchestra to exceptional advantage. The overture to "The Barber of Seville," the overture to "Rienzi," the "Siegfried" idyl, and Berlioz' brilliant arrangement of Weber's "Invitation to the Dance"—these are certainly admirable selections. Mme. Carl Alves is to sing an aria by Rossini, and a series of songs to pianoforte accompaniment, and Mr. Charles Mole is to be heard in a new fantasy for flute and orchestra on themes from Weber's "Oberon."

THE EVENING MAIL,
TORONTO, NOVEMBER 6

BOSTON SYMPHONY CLUB.

From Our Own Correspondent.

HAMILTON, Nov. 6.—This famous orchestral club played here last night in the Grand Opera house, but were faced by an audience of the thinnest description. Doubtless the fear that they would be treated to high classical music kept many away, but those who were present enjoyed a rich performance. All the pieces rendered were good, the violin solo of Mr. de Seve being the choicest number. Mr. Lax evidently thought it beneath his dignity to play to a mere handful of listeners, and after playing a few preliminary bars of the flute solo set opposite his name on the programme turned his back on the audience without apology or explanation and walked away. His bad taste was rewarded by some pronounced hissing, but the greater part of the audience rewarded him with silent contempt.

BOSTON SYMPHONY ORCHESTRA.

To the Editor of The Mail.

SIR,—A letter of enquiry indicates that the small club announced to give a concert in Toronto in November is understood by some to be the Boston Symphony Orchestra. The inappropriate name chosen by this small company is well calculated to mislead the public. For this reason will you oblige me by stating that it has no connection whatever with the Boston Symphony Orchestra. This organization, under direction of Herr Arthur Nikisch, will be heard for the first time in Toronto in May next, when it will appear under the management of Messrs. I. Suckling & Sons. Yours, etc.,

CHARLES A. ELLIS,
Manager Boston Symphony Orchestra.

SUNDAY HERALD,
BOSTON, NOVEMBER 10, 1889.

The Symphony Concerts and Mr. Nikisch's Programmes—Otto Hegner's Second Boston Appearance—"The Golah" and Francis Wilson Coming—News, Gossip and Comment.

The fifth of the season's symphony concerts, given at Music Hall last evening, had for a programme the following:

Symphony in G.....Haydn
Symphony in G minor.....Mozart
Symphony No. 5, in C minor.....Beethoven

Mr. Nikisch has stated that his only desire is to present such programmes at these concerts as the patrons of the season desire, and he finds a justification in the course he has pursued in the large audiences and great applause which have been characteristic of the eight public performances of the orchestra already given. Unfortunately, Mr. Nikisch has not yet come to properly appreciate the politeness of Boston audiences. He will in time come to distinguish between the complimentary applause of his patrons and that which honestly expresses their appreciation. In last evening's programme he, however, hit upon a happy scheme to disarm criticism upon his action in one particular. The proper position of the symphony in these progammes has been a subject of discussion among local critics for several seasons. It has been held that the symphony should begin the programme, that it should end it, and that it should be put in the middle of the selections. All parties were recognized in last evening's arrangement, so Mr. Nikisch must be credited with at least one successful effort in programme making. Every appeal for lighter and better constructed programmes in these concerts is met invariably in certain quarters with a certain amount of ridicule, and the serious character of the programmes is defended as if the symphony concerts made a department of Harvard University, where only the tastes of the most studious devotees of music should be recognized. The public, however, is not exclusively composed of musical students, and it is unfair to ignore the demands of any large proportion of the patrons of these concerts. Messrs. Zerrahn, Henschel, Thomas, Bernhard Listemann and Neuendorff have always recognized the existence of other than musical students in preparing their most classical programmes, and Mr. Nikisch will do well to make a study of these competent conductors, rather than to follow in the footsteps of his illustrious predecessor.

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There is no doubt that the first announcement of this programme startled the town; it was generally condemned. It was felt that as a community we had cast off our leading strings in music, that there was no need to receive so direct an object lesson on the form of the symphony, especially as Mr. Nikisch was passing the fifth out of twenty-four programmes without having shown as much tolerance towards composers other than German as did Mr. Gericke. But the programme found favor, the Friday afternoon audience crowded Music Hall, admission tickets even being at a premium some time before the hour of beginning the rehearsal, while the attendance on Saturday evening has seldom been equalled. Thus did Mr. Nikisch demonstrate not only that the regular habitues of Boston symphony concerts are music lovers, but that the city in general is so musically cultured and earnest as to eagerly grasp an opportunity to hear one of the plainest and strictest of programmes into which the personal element (as represented by the soloist) did not protrude. Let those who have heretofore cavilled at the sincerity of Boston symphony audiences forever hold their peace, and if the proceeding deprives some of our paragraphers of a principal resource it does not matter.

Mr. Nikisch, having planned a historical programme, made a wise juxtaposition of works. The less well-known Symphony in G by Haydn illustrates the eminent clearness of form, the melodic beauty, the naturalness and the gayety of the father of instrumental music; the G minor of Mozart is a lofty example of that composer's elegant musical diction, while its preponderating mood contrasted well with the example from happy Haydn, which it followed, and the noble Fifth of Beethoven, up to which it led. It would have been worth while to have transported Haydn from his Walhalla to hear his gentle music played as Mr. Nikisch played it; what would the old master, who ambled through thirty years of quiet life at Esterhaz, writing symphonies for an orchestra of sixteen, have said on hearing so much *tone*? Of course he would have been delighted. The G-minor Symphony, which was played as first written, namely, without clarinets, was, barring the too slow tempo of the first movement, exquisitely read. It is no wonder musical analysts disagree in ascribing a meaning to this work. Why go beneath the surface of the notes? Mozart does not invite such a procedure.

The reading of the Fifth Symphony was intensely vigorous, dramatic, and, at the entrance into the finale, of unparalleled dignity and breadth. The opening chords, in which Beethoven depicts the knocking of fate, were made very effective by Mr. Nikisch's manner of continuing the tone, and the way in which they were phrased on their repetition, though a departure from custom, has its justification in the free conception of the movement as a whole. The characteristics of emphasis, accent and elasticity of tempi, which are inseparable from Mr. Nikisch, were bestowed upon this interpretation of the symphony only, as it seemed to us, to make it more noble. Certainly the lead up to the finale, and the whole of that movement, were performed with extraordinary effect. The scherzo was a triumph for the basses, who not only gamboled in time and tune, but made a superb noise about it. The playing of the band throughout the concert calls for no adverse comment; in several departments, notably the 'cellos in the Haydn symphony, and the wood-wind in the *andante* of Beethoven's Fifth there was superlative excellence. The audience at the close of the concert recalled Mr. Nikisch several times with unwonted enthusiasm, many even cheering; the evening as a whole was an occasion to be remembered. The next programme contains three novelties, two of which will be presented by one of the new 'cello players of the orchestra, Mr. Leo Schulz, who came with Mr. Nikisch from Leipzig. In full it is: Cherubini, Overture, "Anacreon;" Eckert, concerto for violoncello (first time); Svendsen, Norwegian Rhapsody in A (first time); Bruch, Kol Nidrei for violoncello and orchestra (first time); Goetz, Symphony in F.

[CONTINUED FROM PAGE SEVEN.]

The practice of theatre people regarding the posting on their premises of announcements of coming attractions is to herald the new while the old is still saying farewell. This plan is followed by the manager of the new Opera House at Lowell, who on following nights last week had as guests the Boston Symphony Orchestra and Haverly's Minstrels. The orchestra played Mendelssohn's "Italian" symphony to close its concert, and as the work does not call for trombones one of the blowers upon this instrument of offence or defence thought he would improve spare minutes by strolling about Lowell. He left the theatre by a rear door and soon found himself in the main street. His eye caught sight of an attractive poster at a theatre entrance. Ha! said the mighty puckerer, this pleases me. His purse was lighter by fifty cents when he reached the inside of the Opera House where his confreres from Boston were playing the second movement of Mendelssohn's "Italian" symphony.

Hegner's second concert was well attended,

Boston Evening Transcript.
MONDAY, NOVEMBER 11, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifth Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Haydn: Symphony in G (Breitkopf and Härtel, No. 13).
Mozart: Symphony in G minor (Köchel, 550).
Beethoven: Symphony No. 5, in C minor.

Mr. Nikisch's experiment of making up a programme of nothing but symphonies had, among others, one very singular result. That just those three symphonies, given in the order they were, would be hugely enjoyed by the larger part of the audience might have been foretold with tolerable certainty. The curious part of the matter was that, after all that had been said and written in various quarters about the unbearableness of more than one symphony at a concert, this programme drew an audience such as is seldom seen, even at the concerts of the Symphony Orchestra, except on nights when some exceptionally notable virtuoso is to perform. So far from this list of three symphonies having any terror in it, it proved to be positively an attraction, for the hall was literally thronged. This was pretty good proof of what pleasure the audience anticipated; and that they got what they came for was evidenced by their frequent and hearty applause. Seldom has the Music Hall been the scene of such enthusiasm; no high C of a robustious tenor; no breakneck antics of a strong-armed and nimble-fingered pianoforte smasher, would have called forth more ardent hand-clapping and vociferous shouting than were heard on Saturday evening. It was a great experience.

Of the performance of the Haydn symphony—our old, familiar friend of the Harvard Musical days—it can only be said that it was superb at every point; out and out the finest thing Mr. Nikisch has yet done here. It was a splendid example of immense effectiveness won by perfectly legitimate and relevant means. The playing was fiery and vigorous, without being melodramatic, and what of "romanticism" could be imparted to the music was shown forth by a well-directed incisiveness of accent and dynamic shading, not by any modern-transcendental fooling with the *tempo*. The effect was immediate; think of a Haydn minuet being all but encored!

With the Mozart symphony, however, we must take up once more our old complaint against modern romanticism poking its nose into places where it has no business. We are free to admit that the opening theme of the first movement sounds very lovely at the sentimentally slow *tempo* at which Mr. Nikisch takes it; so lovely, indeed, that one could almost forget the quite evident fact that Mozart had no notion of its going so slow (for no composer in his senses would have marked such a *tempo* as "*Allegro molto*"), were it not that this dragging out of the phrase knocks one of the most characteristic "points" in the movement fatally on the head. This is the energetic, pulsating accompaniment on the violas, the original and invigorating effect of which has long been famous. Here is a true story in point: Liszt, in his virtuoso days, once performed the daring feat of playing the whole of his own two-hand pianoforte transcription of Beethoven's pastoral symphony in the second part of a concert in Munich, immediately after the orchestra had played the same symphony in the first part. The effect was overwhelming. After the performance, Franz Lachner stepped up to Liszt and said to him, "You can do tremendous things with those wonderful ten fingers of yours; but complicated as the score of the Pastoral symphony is, and clearly as you play all its minutest details, I'll tell you one thing you can't do. You can't play the simple little first movement of Mozart's G minor symphony!" Liszt thought a moment, and then said, with one of his peculiar smiles: "Why, no! that's impossible! That viola accompaniment in the first sixteen measures would take up both my hands, and I should have nothing left to play the melody and bass with." This shows, at least, what importance two noted musicians, one of them a classicist, and the other a romantic come-outer, attributed to this viola accompaniment. Now, as Mr. Nikisch takes the leading theme, the pulsating vigor of this accompanying figure vanishes completely, and the whole impression is enfeebled and cheapened. For the rest, though, the wonderful symphony was superbly played, the minuet and finale being done the fullest justice.

Mr. Nikisch's reading of the first movement of Beethoven's C minor symphony, although wholly distasteful to us, has the authority of precedent. Would, though, that Ries (or was it Schindler?) had never given vent to that grandiose comparison of his between the first figure in this symphony and "Fate knocking at the gate!" Would also that Beethoven's reply, that *his* exegesis of those first four notes were of a sort that could be publicly repeated; it might act as a wholesome antidote to all highflown transcendentalism in musical interpretation. In the *Andante con moto*, Mr. Nikisch allowed himself to make some quite new, and, as the French say, "unpublished" effects. The most curious of these, perhaps, was the throwing into strong prominence of the second violin part, during the second variation of the principal theme, to the almost complete extinction of the theme itself. One could not help wondering whence this wholly new *cantabile* melody had come, and, upon the whole, what it was doing there. But the splendid manner in which Mr. Nikisch made the trumpets and horns bring out the martial second theme went far to console one for such little vagaries. The Scherzo went admirably, if the *tempo* was a little slow at times, and wherever Beethoven writes "*un poco*," Mr. Nikisch persists in reading "*molto*." But the Finale was glorious throughout, and carried everything before it. Anything more grandly exhilarating were hard to imagine. The audience clapped, stamped and shouted like mad.

The next programme is: Cherubini, overture to "Anacreon"; Eckert, concerto for 'cello; Svendsen, rhapsodie norvégienne; Bruch, Kol Nidrei, for 'cello and orchestra; Goetz, symphony in F. Mr. Leo Schulz will be the 'cellist.

For the first concert in the popular series to be given on Wednesday afternoon, in the Music Hall, the programme includes four works for orchestra—Overture to "The Barber of Seville," Rossini; the "Siegfried Idyll" and overture to "Rienzi," Wagner; "Invitation to the Dance," Von Weber, instrumented by Berlioz. Mr. Molé will play a fantasia for flute and orchestra by Damersseman on themes from Von Weber's "Oberon." Mrs. Alves will sing an aria from Saint-Saëns's "Samson and Delilah," with orchestra, and a group of songs with pianoforte.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 13, 1889.

THE same member of the Boston Symphony Orchestra, and one of the best musicians of the Hub, whom we quoted in last Wednesday's issue of THE MUSICAL COURIER, supplements his remarks about Conductor Arthur Nikisch by the following interesting observations: "It would delight you to see how Nikisch carries everything in his memory; he conducts everything, be it old, new or in manuscript, without score and with a certainty and attention to the slightest details which are absolutely stunning. If in our orchestra, under Gericke's direction, warmth and power of expression were often wanting, you will certainly now be more than satisfied in this regard under Nikisch. With him the expression 'warmth' is no longer expressive enough, for Nikisch is absolutely 'fiery' when he conducts, and he inflames the orchestra. You should now hear our contrabassi and our long necked instruments; while formerly, as you well know, they always were kept nearly muzzled, they are now allowed to speak out loud, when the right for so doing is accorded them in the score. In fact, I am reminded of Münchhausen's old study of the tone that had been frozen in the postilion's bugle and which thawed out when he entered the warm inn."

BOSTON HERALD.

THURSDAY, NOV. 14, 1889.

YOUNG PEOPLE'S POPULAR.

Mr. Arthur Nikisch made his first "Young People's Popular" concert, with the Boston Symphony orchestra, at Music Hall yesterday afternoon, when the programme in full was as follows:

Overture, "Barber of Seville"............Rossini
Aria, "Sampson and Dalila"..........Saint-Saens
Mme. Alves.
(a) Siegfried idyll..........................Wagner
(b) "Invitation to Dance"..........Weber-Berlioz
Concert fantasia, for flute and orchestra, on themes from the opera "Oberon"..........Demersseman
(First time.)
M. Mole.
Songs, with piano,
Mme. Alves.
Overture, "Rienzi"..........................Wagner

Mr. Nikisch has evidently much to learn as a conductor of popular concerts, and he could sit at the feet of Adolp Neuendorff in this particular with great profit. To be sure, he made an attractive programme, but in doing so he selected compositions with which he has, apparently, little sympathy, and for which he has less admiration. His best work by far was in the overture to the "Barber"—which has rarely had a better hearing here. His reading of the somewhat long drawn out and uninteresting "Siegfried Idyll," was far from pleasing, its themes being given with but poor expression, and the composition as a whole suffering from a lack of finish and nicety of detail in its interpolation. The familiar "Invitation to Dance," which it is to be hoped will some time give way in these programmes to a good waltz by Strauss, Waldteufel, or even an American composer, was played roughly and without that rhythmical expression which many conductors of American propensities have given it. Even the "Rienzi" overture had a dull and spiritless performance, and altogether Mr. Nikisch did not add to his reputation by this first attempt at a popular programme. The disappointment in regard to the orchestral programme was, however, largely atoned for by the welcome surprise given in the singing of the vocalist of the day. Mme. Alves has not been known to the Boston concert stage before this occasion, but she will be a welcome assistant in future concert events. She has a thoroughly pleasing contralto voice, well rounded and of good volume, trained with skill and amply fitted to respond to all the singer's demands upon it. The lovely air from Saint-Saens' "Sampson and Dalila" was sung with delightful expression and artistic finish in delivery, the phrasing of the number proving the singer to be a musician of good parts as well. The group of songs with piano accompaniment included Greig's "The Old Song," Schumann's "It Cannot Be," and Rheinberger's "Wiederfinden," all of which were pleasingly sung. In the Greig song the singer was particularly successful, and some good English ballads would have been heard with delight from one so conscientious in enunciating the vernacular. M. Mole gave great satisfaction in the fantasie on "Oberon" themes, and Mr. Nikisch is to be commended for affording an opportunity to hear this great artist in so pleasing a composition.

Boston Daily Globe.

THURSDAY, NOV. 14.

MR. NIKISCH'S "POPULAR."

A Bright, Well-Arranged Programme Applauded at Music Hall.

All the resources of the superb Boston Symphony orchestra were drawn upon by Mr. Nikisch yesterday afternoon. It was the first "Young People's Popular" of the present season, and there was a large audience, though the Music Hall held no such throngs as at the symphony concerts. A programme of varied interest had been prepared for the occasion. That Mr. Nikisch's idea of "popular" music differed decidedly from that entertained by Mr. Gericke was made evident enough in the announcement of the offerings. That the Leipzic director is a firm believer in the maxim, "What is worth doing at all is worth doing well," the brilliant performances of the orchestra demonstrated very clearly. The "Barber of Seville" overture was given with the true [illegible] spirit and brilliancy. Berlioz's [illegible] setting of Weber's "Invitation to the Dance," with its rhythm and swing [illegible] maintained, found a most delightful interpretation. Wagner was represented on the programme by the "Siegfried" idyl and the "Rienzi" overture. It would be difficult to commend too highly the delicacy, grace [illegible] feeling imparted to the idyl; as for the overture, which closed the concert, every [illegible] orchestral effect seemed to be brought into requisition. Whether Mr. Nikisch agrees or not in Wagner's opinion that "Rienzi" was a youthful sin, he certainly believes in giving the music of the opera its full value as the composer scored it. Mme. Carl Alves [illegible] with orchestral accompaniment, [illegible] from St. Saens' opera, "Samson and Delilah," and was heard with piano-forte accompaniment in a brace of songs by Grieg, [illegible] and Rheinberger. Mme. Alves [illegible] very agreeable impression. Her [illegible] sympathetic contralto, and [illegible] expression [illegible]

Boston Post.

THURSDAY MORNING, NOV. 14, 1889

THE FIRST YOUNG PEOPLE'S POPULAR.

In spite of the threatening weather yesterday afternoon, a great many people found their way to Music Hall for the first "Young People's Popular." The programme was as follows:

Overture—"Barber of Seville".......Rossini
Aria—("Samson and Dalila")......Saint-Saëns
Mme. Alves.
(a). Siegfried Idyll..................Wagner
(b). "Invitation to Dance".....Weber-Berlioz
Concert Fantasie, for flute and orchestra, on themes from the opera "Oberon"..........Demersseman
(First time.)
M. Molé.
Songs, with piano—
"The Old Song"....................Grieg
"It Cannot Be"................Schumann
"Wiederfinden"..............Rheinberger
Mme. Alves.
Overture—"Rienzi".................Wagner

The concert was very satisfactory from beginning to end, with the possible exception of Mme. Alves's songs. This lady—who has, by the way, a most beautiful enunciation—sang the Saint-Saëns aria in an interesting manner, with pure intonation and sufficient dramatic force, although her voice itself sounds at times a trifle hard. The charming Rheinberger song was also admirably sung, but the Grieg song was not interpreted as one might have wished, while the beautiful "Ich kaunn's nicht fassen, nicht glauben"—one of Schumann' immortal songs—was rendered in the most disagreeable "English ballad" style, with abundance of cheap sentimentality and offensive phrasing; in short, the lady misunderstood it completely. Her accompanist—probably her husband—is the possessor of a piano technique which savors more strongly of the back parlor than the concert stage, and his collaboration was distinctly detrimental. Concert fantasies for solo wind instruments are apt to be merely a succession of chromatic fireworks and the like, without any musical value. M. Molé, however, in selecting the fantasy on themes from "Oberon," showed excellent taste, as the work is very well constructed and does not offend in any way. There is of course a cadenza which shows off the technical possibilities of the instrument, but, on the whole, it is arranged with good, musicianly taste and feeling. M. Molé played it astonishingly well. He has a wonderfully beautiful tone, and his technique is simply colossal. The work is exceptionally difficult, but he performed it as if it were mere child's play. He was loudly applauded at the end, which he thoroughly deserved.

The orchestral numbers were all delightful; and one could not fail to be impressed with Mr. Nikisch's immense versatility. The delicate wood-wind effects in Rossini's familiar overture were brought out with wonderful precision, and the "Invitation to the Dance" was a perfect picture of orchestral coloring. The stirring "Rienzi" overture was—well one might justly say—gorgeously played, and at its close the brass played as if they intended to cancel five year of repression at one stroke. The chief interest of the programme, however, centred in the "Siegfried Idyll," and here Mr. Nikisch made good all the promises which his "Meistersinger Vorspiel" gave, of a most superior and almost living understanding and interpretation of the works of the Bayreuth master. The whole orchestra and especially the solo-wind players played throughout in the most finished and careful manner, and the reading was very beautiful with its warmth of color and its rich shadings. Mr. Nikisch was received with great applause.

Boston Journal.

THURSDAY MORNING, NOV. 14.

"Young People's Popular."

The first of three concerts in the afternoon, outside of the regular performances, was given yesterday afternoon in Music Hall by the Symphony Orchestra, assisted by Mrs. Carl Alves of New York and Mons. Mole, flutist. The house was packed, and it was a rare treat to hear familiar selections given in the splendid manner of this organization. Mrs. Alves had a pleasant reception, giving first the aria from Samson and Delilah, by Saint Saens, and afterward some songs with the piano. Mrs. Alves sings with a deal of musical expression. Her voice is a mezzo soprano, and she gave great pleasure to the audience. She is an artist of much merit, and her renditions at the Music Hall concerts confirmed the good impression formed by her appearance at the Taunton festival. The flute solo was enthusiastically received, and there was no lack of enthusiasm during the entire performance.

BOSTON DAILY ADVERTISER

THURSDAY MORNING, NOV. 14, 1889.

The Popular Concert Yesterday Afternoon —The Two Soloists.

The symphony orchestra is by no means descending from its high mission in giving, once in a while a concert in which the lighter works of merit are presented, and those who enjoyed the "concert of the three symphonies" last Saturday had a great pleasure, even if it was of a different sort, in hearing Weber and Rossini yesterday afternoon. As I heard the overture to the "Barber of Seville" through closed doors, having arrived a trifle late, I will not attempt an analysis of its performance, but content myself with beginning with the second number on the programme, which was the celebrated mezzo soprano aria from St. Saëns "Samson and Delilah." Madame Alves has a broad voice well under control. Her intonation is excellent, her enunciation perfect, her shading artistic. She made a success in the aria, giving it with a sympathetic power and nobility that made it especially effective, nor must I omit to mention the excellence of the orchestral accompaniment in which the chromatic figure which constantly recurs was splendidly played. Now comes the finest part of the whole programme, two works of as much beauty and brilliancy as anything that has been heard at the symphony concerts. The first of these was Wagner's Siegfried Idylle, written for his wife, as a birthday surprise and first played in their little villa in Switzerland, it proves how thoroughly sincere Wagner was in his theories, for here was something not intended for the public eye (he for a long time refused to allow its publication), a celebration of his son Siegfried, of his wife, and of their happy life in Switzerland, yet every point of *leit motif* treatment and of freedom of modulation is present in it. In order that readers may understand the scope of the work more thoroughly I subjoin a translation (which I made some time ago for Mr. Gericke) of the poem with which Wagner dedicated the work to his wife:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.

Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming.
Siegfried must be our youthful hero's name.

For him and thee in tones I now am praising.
What thanks for deeds of love could better be,
Within our souls the grateful song upraising,
Which in this music I have now set free?

And, in the cadenee, I have held united
Siegfried, our dearly cherished son, and thee:
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

Under such circumstances it may readily be imagined that the score is not a very heavy one, yet the most beautiful effects are produced in it. Most appropriate are the themes used. The first one is the "Melody of Peace," and there is just an intimation of the heroism of love in the single appearance of the "Slumber motif" from "Die Walküre." The full beauty of the work shines forth when the sweet theme of "Siegfried des Welten-hortes" is reached, and is repeated again and again with that reiteration which only the genius of a Wagner could keep from monotony. The combination of this *motif* with the first one, and the touches upon the themes of "Love's Resolve" and the "Song of the Birds" make the whole work tell a succinct story. Most nobly did Mr. Nikisch interpret this, and the delicious augmentation at the close and the refined diminuendo were all that heart could wish.

Then came in scintillating splendor what Berlioz has made out of Weber's "Invitation to the Dance," the most brilliant piece of modern orchestration of its school. I cannot tell in detail how piccolo, harp, strings, etc., followed each other in obligato phases, and how dashingly yet poetically Mr. Nikisch read it; let all the lauditory adjectives be imagined here, they can hardly be made too strong. As usual, a large number of auditors were deceived by the double ending, and applauded too soon. It would be wise to omit these final regrets of the dancer altogether, for the full cadence before its time is really not much better than a practical joke made quite out of place. Mr. Molé, the great flutist, won a great success in a brilliant set of variations on the mermaid theme from Oberon. All the fiouture were clear; trills, runs, and every kind of flute fireworks were given in a way that proved the flute player a virtuoso of the very first rank.

Then came Madame Alves in a group of three German *lieder*, in which a shade more of passion might have been demanded, and then as finale the overture to Rienzi, which was read with all the breadth and loftiness of which our new conductor is such a master. Decidedly the first popular concert of this season was a great, an overwhelming success.

LOUIS C. ELSON.

Boston Evening Transcript.

THURSDAY, NOVEMBER 14, 1889.

YOUNG PEOPLE'S POPULAR.

The Boston Symphony Orchestra gave the first Young People's Popular Concert in the Music Hall yesterday afternoon, the programme being—

Rossini: Overture to "Il Barbiere di Siviglia."
Saint-Saëns: Aria, "My heart opens to thy voice," from "Samson and Delilah."
Wagner: Siegfried-Idyll.
Weber-Berlioz: Invitation à la Valse.
Demerssemann: Concert fantasia for flute on themes from "Oberon."
Songs with pianoforte:
Grieg: The Old Song.
Schumann: "It cannot be."
Rheinberger: Wiederfinden.
Wagner: Overture to "Rienzi."

Mme. Carl Alves was the singer, and M. Charles Molé the flutist.

It was good to hear that old theatre hack, which has been so often made to ring up the curtain on "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," played for once by a real orchestra, and superbly played, too. The Rossini brightness of melody could be given well enough by the little theatre bands that we have usually heard play the piece, but it took the Symphony Orchestra to show us the Rossini sensuousness and warmth of color—as in that voluptuous phrase in thirds, on the woodwind, just before the *crescendo*—ann the true Rossini vim, dash and sparkle, in the *crescendo* itself. Wagner's poetic Siegfried Idyll was exquisitely played, and produced, perhaps, a profounder impression than ever before. We missed only one charming effect, which, often as the Idyll has been played here, we have not heard emphasized for its full value since the piece was first given by the old Harvard Musical orchestra, under Mr. Zerrahn. About the middle of the piece there is a little episode in which the first horn plays one of Siegfried's motives, which the flute and clarinet surround with reminiscences of the birds' song; these bird notes come thicker and thicker, as one after the other of the woodland choristers chimes in, until at last there comes a measure in which there is a general chorus of joyous twittering, such as you may sometimes hear on the Common when a hundred or so of English sparrows get together in one tree—we heard it yesterday afternoon on our way home from the concert. This delightful little imitative effect, produced by trills and tremolos on the wood-wind and strings, is one of the "points" of the Idyall; but yesterday it was passed over in a way that made it quite imperceptible. Berlioz's masterly orchestral version of Weber's "Invitation à la Valse," was splendidly played; and the audience, for the thousand-and-first time, spoilt the poetic close of the piece by premature applause, although Mr. Nikisch (prepared, doubtless, by experience for such an irruption), did his best to prevent them by indicating as plainly as plain could be, that something more was coming. These last measures of the "Invitation" seemed doomed to mishap, in one way or another. We remembers when Tausig played his brilliant arrangement of it at the Sing-Aka-demie in Berlin, and the opposite trouble occurred. Tausig's arrangement ends with the last *fortissimo* chord, omitting the little *piano* reminiscence of the theme of the Introduction; well, on this occasion the Berlin audience were so confidently expecting the usual *piano* peroration that, when Tausig had struck the last great D-flat chord, not a soul applauded, but every one waited in breathless expectation of the next few measures, until Tausig smilingly indicated that all was over; *then* the applause came like an avalanche. Wagner's brilliant, if in places rather vulgar, "Risnj" overture was grandly given, Mr. Nikisch producing a stupendous effect by his well graduated holding back of the *tempo* at the last return of the "*Santo Spirito Cavaliere*" theme. But, coarse and often trivial as much of this overture is, the slow Introduction certainly one of the grandest movements in all Wagner's earlier work; and it was played grandly as it deserved.

The aria from Saint-Saën's "Samson and Delilah" is one of the earnest and most dramatic things we have yet heard from his pen. The melody has, in places, all the intense dramatic power of Meyerbeer at his best, while the orchestra is all aglow with rich, warm color. These Frenchmen have a sense for tone-color that is wholly their own, and, as it would seem, inimitable. In matters of orchestration Wagner is, in sense, *hors concours*; but the other notable modern German masters of the orchestra certainly fall behind the French in one respect. Take Goldmark, for instance, weo can take rank with the best of his countrymen in his handling of the orchestra—his orchestration is rich and sensuous enaugh in all conscience, but, as Swinburne said of Ben Jonson's poetry, it has all the beauty of the rose, but *no perfume*, no individual aroma—and this the orcheftration of Frenchmen like Saint-Saëns, Bizet and Massenet, not to speak of Berlioz, almost invariably has. *Per contra*, Saint-Saëns shows, in this aria, the besetting vice of his countrfimen, an occasional tendency toward the trivial. That little chromatic run on the flute and clarinet that pervades the middle part of the aria is dramatically apposite and suggestive as possible—it is the ophidian fascination of Delilah, but it is not suggestive in a truly poetic way; its musical triviality is too apparent for that. Mme. Alvès, who has a contralto voice of surpassing richness, sang the aria with genuine *maestria*, in a word, magnificently; it was one of the finest bits of singing we have ever heard in the Music Hall. In the songs with pianoforte, however, it must be admitted that her conception of the music was wholly astray.

Boston Daily Globe.

TUESDAY, NOVEMBER 19.

The Adamowski Quartet.

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Important events of the musical season will be the series of concerts to be given by the famous Boston Symphony orchestra. Under its new conductor, Mr. Arthur Nikisch, the concerts by this superb organization seem to have become more popular than ever, and music lovers will look forward with pleasure to the four concerts in this city. A subscription list is now open at M. Steinert & Sons. Subscribers will have first choice of seats, and will also receive by mail in advance of each concert a programme book with analytical notes on the selections to be performed. The subscription will close on November 30.

[21]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 13, 1889.

THE same member of the Boston Symphony Orchestra, and one of the best musicians of the Hub, whom we quoted in last Wednesday's issue of THE MUSICAL COURIER, supplements his remarks about Conductor Arthur Nikisch by the following interesting observations: "It would delight you to see how Nikisch carries everything in his memory; he conducts everything, be it old, new or in manuscript, without score and with a certainty and attention to the slightest details which are absolutely stunning. If in our orchestra, under Gericke's direction, warmth and power of expression were often wanting, you will certainly now be more than satisfied in this regard under Nikisch. With him the expression 'warmth' is no longer expressive enough, for Nikisch is absolutely 'fiery' when he conducts, and he inflames the orchestra. You should now hear our contrabassi and our long necked instruments; while formerly, as you well know, they always were kept nearly muzzled, they are now allowed to speak out loud, when the right for so doing is accorded them in the score. In fact, I am reminded of Münchhausen's old study of the tone that had been frozen in the postilion's bugle and which thawed out when he entered the warm inn."

BOSTON HERALD.

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Aria, "Sampson and Dalila".....Saint-Saens
Mme. Alves.
(a) Siegfried idyll.....Wagner
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Concert fantasia, for flute and orchestra, on themes from the opera "Oberon".....Demersseman
(First time.)
M. Mole.
Songs, with piano,
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Overture, "Rienzi".....Wagner

Mr. Nikisch has evidently much to learn as a conductor of popular concerts, and he could sit at the feet of Adolp Neuendorff in this particular with great profit. To be sure, he made an attractive programme, but in doing so he selected compositions with which he has, apparently, little sympathy, and for which he has less admiration. His best work by far was in the overture to the "Barber"—which has rarely had a better hearing here. His reading of the somewhat long drawn out and uninteresting "Siegfried Idyll," was far from pleasing, its themes being given with but poor expression, and the composition as a whole suffering from a lack of finish and nicety of detail in its interpolation. The familiar "Invitation to Dance," which it is to be hoped will some time give way in these programmes to a good waltz by Strauss, Waldteufel, or even an American composer, was played roughly and without that rhythmical expression which many conductors of American propensities have given it. Even the "Rienzi" overture had a dull and spiritless performance, and altogether Mr. Nikisch did not add to his reputation by this first attempt at a popular programme. The disappointment in regard to the orchestral programme was, however, largely atoned for by the welcome surprise given in the singing of the vocalist of the day. Mme. Alves has not been known to the Boston concert stage before this occasion, but she will be a welcome assistant in future concert events. She has a thoroughly pleasing contralto voice, well rounded and of good volume, trained with skill and amply fitted to respond to all the singer's demands upon it. The lovely air from Saint-Saens "Sampson and Dalila" was sung with delightful expression and artistic finish in delivery, the phrasing of the number proving the singer to be a musician of good parts as well. The group of songs with piano accompaniment included Greig's "The Old Song," Schumann's "It Cannot Be," and Rheinberger's "Wiederfinden," all of which were pleasingly sung. In the Greig song the singer was particularly successful, and some good English ballads would have been heard with delight from one so conscientious in enunciating the vernacular. M. Mole gave great satisfaction in the fantasie on "Oberon" themes, and Mr. Nikisch is to be commended for affording an opportunity to hear this great artist in so pleasing a composition.

Boston Daily Globe.

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Boston Post.

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Songs, with piano—
"The Old Song".....Grieg
"It Cannot Be".....Schumann
"Wiederfinden".....Rheinberger
Mme. Alves.
Overture—"Rienzi".....Wagner

The concert was very satisfactory from beginning to end, with the possible exception of Mme. Alves's songs. This lady—who has, by the way, a most beautiful enunciation—sang the Saint-Saëns aria in an interesting manner, with pure intonation and sufficient dramatic force, although her voice itself sounds at times a trifle hard. The charming Rheinberger song was also admirably sung, but the Grieg song was not interpreted as one might have wished, while the beautiful "Ich kaunn's nicht fassen, nicht glauben"—one of Schumann' immortal songs—was rendered in the most disagreeable "English ballad" style, with abundance of cheap sentimentality and offensive phrasing; in short, the lady misunderstood it completely. Her accompanist—probably her husband—is the possessor of a piano technique which savors more strongly of the back parlor than the concert stage, and his collaboration was distinctly detrimental. Concert fantasies for solo wind instruments are apt to be merely a succession of chromatic fireworks and the like, without any musical value. M. Molé, however, in selecting the fantasy on themes from "Oberon," showed excellent taste, as the work is very well constructed and does not offend in any way. There is of course a cadenza which shows off the technical possibilities of the instrument, but, on the whole, it is arranged with good, musicianly taste and feeling. M. Molé played it astonishingly well. He has a wonderfully beautiful tone, and his technique is simply colossal. The work is exceptionally difficult, but he performed it as if it were mere child's play. He was loudly applauded at the end, which he thoroughly deserved.

The orchestral numbers were all delightful; and one could not fail to be impressed with Mr. Nikisch's immense versatility. The delicate wood-wind effects in Rossini's familiar overture were brought out with wonderful precision, and the "Invitation to the Dance" was a perfect picture of orchestral coloring. The stirring "Rienzi" overture was—well one might justly say—gorgeously played, and at its close the brass played as if they intended to cancel five year of repression at one stroke. The chief interest of the programme, however, centred in the "Siegfried Idyll," and here Mr. Nikisch made good all the promises which his "Meistersinger Vorspiel" gave, of a most superior and almost living understanding and interpretation of the works of the Bayreuth master. The whole orchestra and especially the solo-wind players played throughout in the most finished and careful manner, and the reading was very beautiful with its warmth of color and its rich shadings. Mr. Nikisch was received with great applause.

Boston Journal.

THURSDAY MORNING, NOV. 14.

"Young People's Popular."

The first of three concerts in the afternoon, outside of the regular performances, was given yesterday afternoon in Music Hall by the Symphony Orchestra, assisted by Mrs. Carl Alves of New York and Mons. Mole, flutist. The house was packed, and it was a rare treat to hear familiar selections given in the splendid manner of this organization. Mrs. Alves had a pleasant reception, giving first the aria from Samson and Delilah, by Saint Saens, and afterward some songs with the piano. Mrs. Alves sings with a deal of musical expression. Her voice is a mezzo soprano, and she gave great pleasure to the audience. She is an artist of much merit, and her renditions at the Music Hall concerts confirmed the good impression formed by her appearance at the Taunton festival. The flute solo was enthusiastically received, and there was no lack of enthusiasm during the entire performance.

BOSTON DAILY ADVERTISER

THURSDAY MORNING, NOV. 14, 1889.

The Popular Concert Yesterday Afternoon —The Two Soloists.

The symphony orchestra is by no means descending from its high mission in giving, once in a while a concert in which the lighter works of merit are presented, and those who enjoyed the "concert of the three symphonies" last Saturday had a great pleasure, even if it was of a different sort, in hearing Weber and Rossini yesterday afternoon. As I heard the overture to the "Barber of Seville" through closed doors, having arrived a trifle late, I will not attempt an analysis of its performance, but content myself with beginning with the second number on the programme, which was the celebrated mezzo soprano aria from St. Saëns "Samson and Delilah." Madame Alves has a broad voice well under control. Her intonation is excellent, her enunciation perfect, her shading artistic. She made a success in the aria, giving it with a sympathetic power and nobility that made it especially effective, nor must I omit to mention the excellence of the orchestral accompaniment in which the chromatic figure which constantly recurs was splendidly played. Now comes the finest part of the whole programme, two works of as much beauty and brilliancy as anything that has been heard at the symphony concerts. The first of these was Wagner's Siegfried Idylle, written for his wife, as a birthday surprise and first played in their little villa in Switzerland, it proves how thoroughly sincere Wagner was in his theories, for here was something not intended for the public eye (he for a long time refused to allow its publication), a celebration of his son Siegfried, of his wife, and of their happy life in Switzerland, yet every point of *leit motif* treatment and of freedom of modulation is present in it. In order that readers may understand the scope of the work more thoroughly I subjoin a translation (which I made some time ago for Mr. Gericke) of the poem with which Wagner dedicated the work to his wife:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.

For him and thee in tones I now am praising,
What thanks for deeds of love could better be,
Within our souls the grateful song upraising,
Which in this music I have now set free.

And, in the cadence, I have held united
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

Under such circumstances it may readily be imagined that the score is not a very heavy one, yet the most beautiful effects are produced in it. Most appropriate are the themes used. The first one is the "Melody of Peace," and there is just an intimation of the heroism of love in the single appearance of the "Slumber motif" from "Die Walküre." The full beauty of the work shines forth when the sweet theme of "Siegfried des Welten-hortes" is reached, and is repeated again and again with that reiteration which only the genius of a Wagner could keep from monotony. The combination of this *motif* with the first one, and the touches upon the themes of "Love's Resolve" and the "Song of the Birds" make the whole work tell a succinct story. Most nobly did Mr. Nikisch interpret this, and the delicious augmentation at the close and the refined diminuendo were all that heart could wish.

Then came in scintillating splendor what Berlioz has made out of Weber's "Invitation to the Dance," the most brilliant piece of modern orchestration of its school. I cannot tell in detail how piccolo, harp, strings, etc., followed each other in obligato phases, and how dashingly yet poetically Mr. Nikisch read it; let all the lauditory adjectives be imagined here, they can hardly be made too strong. As usual, a large number of auditors were deceived by the double ending, and applauded too soon. It would be wise to omit these final regrets of the dancer altogether, for the full cadence before its time is really not much better than a practical joke made quite out of place. Mr. Molé, the great flutist, won a great success in a brilliant set of variations on the mermaid theme from Oberon. All the flouture were clear; trills, runs, and every kind of flute fireworks were given in a way that proved the flute player a virtuoso of the very first rank.

Then came Madame Alves in a group of three German *lieder*, in which a shade more of passion might have been demanded, and then as finale the overture to Rienzi, which was read with all the breadth and loftiness of which our new conductor is such a master. Decidedly the first popular concert of this season was a great, an overwhelming success. LOUIS C. ELSON.

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TUESDAY, NOVEMBER 19.

The Adamowski Quartet.

Schumann's quartet in A minor opened the interesting programme at the first concert of the Adamowski quartet yesterday evening in Steinert Hall. The first and fourth movements were particularly well given, but the whole interpretation deserves to be characterized as artistic. Brahm's piano quartet, in A major, which closed the entertainment, proved rather an uninteresting work. It was too long for one thing, though nothing but praise can well be accorded the work of Miss Obrion, the pianist, and Messrs. Adamowski and Kuntz. It was a pleasure to listen to Eliot Hubbard's singing of the Franz songs. He was in very good voice and gained well deserved applause. J. Adamowski's 'cello solos were given with smoothness and expression, and the artist received evidences of very warm appreciation. A word should be said in commendation of the excellent piano accompaniment. Altogether, the Adamowski series certainly opened auspiciously.

Boston Evening Transcript.

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YOUNG PEOPLE'S POPULAR.

The Boston Symphony Orchestra gave the first Young People's Popular Concert in the Music Hall yesterday afternoon, the programme being—

Rossini: Overture to "Il Barbiere di Siviglia."
Saint-Saëns: Aria, "My heart opens to thy voice," from "Samson and Delilah."
Wagner: Siegfried-Idyll.
Weber-Berlioz: Invitation à la Valse.
Demerssemann: Concert fantasia for flute on themes from "Oberon."
Songs with pianoforte:
Grieg: The Old Song.
Schumann: "It cannot be."
Rheinberger: Wiederfinden.
Wagner: Overture to "Rienzi."

Mme. Carl Alvès was the singer, and M. Charles Molé the flutist.

It was good to hear that old theatre hack, which has been so often made to ring up the curtain on "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," played for once by a real orchestra, and superbly played, too. The Rossini brightness of melody could be given well enough by the little theatre bands that we have usually heard play the piece, but it took the Symphony Orchestra to show us the Rossini sensuousness and warmth of color—as in that voluptuous phrase in thirds, on the woodwind, just before the *crescendo*—ann the true Rossini vim, dash and sparkle, in the *crescendo* itself. Wagner's poetic Siegfried Idyll was exquisitely played, and produced, perhaps, a profounder impression than ever before. We missed only one charming effect, which, often as the Idyll has been played here, we have not heard emphasized for its full value since the piece was first given by the old Harvard Musical orchestra, under Mr. Zerrahn. About the middle of the piece there is a little episode in which the first horn plays one of Siegfried's motives, which the flute and clarinet surround with reminiscences of the birds' song; these bird notes come thicker and thicker, as one after the other of the woodland choristers chimes in, until at last there comes a measure in which there is a general chorus of joyous twittering, such as you may sometimes hear on the Common when a hundred or so of English sparrows get together in one tree—we heard it yesterday afternoon on our way home from the concert. This delightful little imitative effect, produced by trills and tremolos on the wood-wind and strings, is one of the "points" of the Idyall; but yesterday it was passed over in a way that made it quite imperceptible. Berlioz's masterly orchestral version of Weber's "Invitation à la Valse," was splendidly played; and the audience, for the thousand-and-first time, spoilt the poetic close of the piece by premature applause, although Mr. Nikisch (prepared, doubtless, by experience for such an irruption), did his best to prevent them by indicating as plainly as plain could be, that something more was coming. These last measures of the "Invitation" seemed doomed to mishap, in one way or another. We remembers when Tausig played his brilliant arrangement of it at the Sing-Aka-demie in Berlin, and the opposite trouble occurred. Tausig's arrangement ends with the last *fortissimo* chord, omitting the little *piano* reminiscence of the theme of the Introduction; well, on this occasion the Berlin audience were so confidently expecting the usual *piano* peroration that, when Tausig had struck the last great D-flat chord, not a soul applauded, but every one waited in breathless expectation of the next few measures, until Tausig smilingly indicated that all was over; *then* the applause came like an avalanche. Wagner's brilliant, if in places rather vulgar, "Risnj" overture was grandly given, Mr. Nikisch producing a stupendous effect by his well graduated holding back of the *tempo* at the last return of the "*Santo Spirito Cavaliere*" theme. But, coarse and often trivial as much of this overture is, the slow Introduction certainly one of the grandest movements in all Wagner's earlier work; and it was played grandly as it deserved.

The aria from Saint-Saën's "Samson and Delilah" is one of the earnest and most dramatic things we have yet heard from his pen. The melody has, in places, all the intense dramatic power of Meyerbeer at his best, while the orchestra is all aglow with rich, warm color. These Frenchmen have a sense for tone-color that is wholly their own, and, as it would seem, inimitable. In matters of orchestration Wagner is, in sense, *hors concours*; but the other notable modern German masters of the orchestra certainly fall behind the French in one respect. Take Goldmark, for instance, wee can take rank with the best of his countrymen in his handling of the orchestra—his orchestration is rich and sensuous enaugh in all conscience, but, as Swinburne said of Ben Jonson's poetry, it has all the beauty of the rose, but *no perfume*, no individual aroma—and this the orcheftration of Frenchmen like Saint-Saëns, Bizet and Massenet, not to speak of Berlioz, almost invariably has. *Per contra*, Saint-Saëns shows, in this aria, the besetting vice of his countrfimen, an occasional tendency toward the trivial. That little chromatic run on the flute and clarinet that pervades the middle part of the aria is dramatically apposite and suggestive as possible—it is the ophidian fascination of Delilah, but it is not suggestive in a truly poetic way; its musical triviality is too apparent for that. Mme. Alvès, who has a contralto voice of surpassing richness, sang the aria with genuine *maestria*, in a word, magnificently; it was one of the finest bits of singing we have ever heard in the Music Hall. In the songs with pianoforte, however, it must be admitted that her conception of the music was wholly astray.

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Overture—"Rienzi" ..... Wagner

The concert was very satisfactory from beginning to end, with the possible exception of Mme. Alves's songs. This lady—who has, by the way, a most beautiful enunciation—sang the Saint-Saëns aria in an interesting manner, with pure intonation and sufficient dramatic force, although her voice itself sounds at times a trifle hard. The charming Rheinberger song was also admirably sung, but the Grieg song was not interpreted as one might have wished, while the beautiful "Ich kaunn's nicht fassen, nicht glauben"—one of Schumann' immortal songs—was rendered in the most disagreeable "English ballad" style, with abundance of cheap sentimentality and offensive phrasing; in short, the lady misunderstood it completely. Her accompanist—probably her husband—is the possessor of a piano technique which savors more strongly of the back parlor than the concert stage, and his collaboration was distinctly detrimental. Concert fantasies for solo wind instruments are apt to be merely a succession of chromatic fireworks and the like, without any musical value. M. Molé, however, in selecting the fantasy on themes from "Oberon," showed excellent taste, as the work is very well constructed and does not offend in any way. There is of course a cadenza which shows off the technical possibilities of the instrument, but, on the whole, it is arranged with good, musicianly taste and feeling. M. Molé played it astonishingly well. He has a wonderfully beautiful tone, and his technique is simply colossal. The work is exceptionally difficult, but he performed it as if it were mere child's play. He was loudly applauded at the end, which he thoroughly deserved.

The orchestral numbers were all delightful; and one could not fail to be impressed with Mr. Nikisch's immense versatility. The delicate wood-wind effects in Rossini's familiar overture were brought out with wonderful precision, and the "Invitation to the Dance" was a perfect picture of orchestral coloring. The stirring "Rienzi" overture was—well one might justly say—gorgeously played, and at its close the brass played as if they intended to cancel five year of repression at one stroke. The chief interest of the programme, however, centred in the "Siegfried Idyll," and here Mr. Nikisch made good all the promises which his "Meistersinger Vorspiel" gave, of a most superior and almost living understanding and interpretation of the works of the Bayreuth master. The whole orchestra and especially the solo-wind players played throughout in the most finished and careful manner, and the reading was very beautiful with its warmth of color and its rich shadings. Mr. Nikisch was received with great applause.

Boston Journal.

THURSDAY MORNING, NOV. 14,

"Young People's Popular."

The first of three concerts in the afternoon, outside of the regular performances, was given yesterday afternoon in Music Hall by the Symphony Orchestra, assisted by Mrs. Carl Alves of New York and Mons. Mole, flutist. The house was packed, and it was a rare treat to hear familiar selections given in the splendid manner of this organization. Mrs. Alves had a pleasant reception, giving first the aria from Samson and Delilah, by Saint Saens, and afterward some songs with the piano. Mrs. Alves sings with a deal of musical expression. Her voice is a mezzo soprano, and she gave great pleasure to the audience. She is an artist of much merit, and her renditions at the Music Hall concerts confirmed the good impression formed by her appearance at the Taunton festival. The flute solo was enthusiastically received, and there was no lack of enthusiasm during the entire performance.

BOSTON DAILY ADVERTISER

THURSDAY MORNING, NOV. 14, 1889.

The Popular Concert Yesterday Afternoon —The Two Soloists.

The symphony orchestra is by no means descending from its high mission in giving, once in a while a concert in which the lighter works of merit are presented, and those who enjoyed the "concert of the three symphonies" last Saturday had a great pleasure, even if it was of a different sort, in hearing Weber and Rossini yesterday afternoon. As I heard the overture to the "Barber of Seville" through closed doors, having arrived a trifle late, I will not attempt an analysis of its performance, but content myself with beginning with the second number on the programme, which was the celebrated mezzo soprano aria from St. Saëns "Samson and Delilah." Madame Alves has a broad voice well under control. Her intonation is excellent, her enunciation perfect, her shading artistic. She made a success in the aria, giving it with a sympathetic power and nobility that made it especially effective, nor must I omit to mention the excellence of the orchestral accompaniment in which the chromatic figure which constantly recurs was splendidly played. Now comes the finest part of the whole programme, two works of as much beauty and brilliancy as anything that has been heard at the symphony concerts. The first of these was Wagner's Siegfried Idylle, written for his wife, as a birthday surprise and first played in their little villa in Switzerland, it proves how thoroughly sincere Wagner was in his theories, for here was something not intended for the public eye (he for a long time refused to allow its publication), a celebration of his son Siegfried, of his wife, and of their happy life in Switzerland, yet every point of *leit motif* treatment and of freedom of modulation is present in it. In order that readers may understand the scope of the work more thoroughly I subjoin a translation (which I made some time ago for Mr. Gericke) of the poem with which Wagner dedicated the work to his wife:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.

Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming.
Siegfried must be our youthful hero's name.

For Him and thee in tones I now am praising.
What thanks for deeds of love could better be,
Within our souls the grateful song upraising,
Which in this music I have now set free?

And, in the cadence, I have held united
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am blending
But speak the thought which in my heart is ringing.

Under such circumstances it may readily be imagined that the score is not a very heavy one, yet the most beautiful effects are produced in it. Most appropriate are the themes used. The first one is the "Melody of Peace," and there is just an intimation of the heroism of love in the single appearance of the "Slumber motif" from "Die Walküre." The full beauty of the work shines forth when the sweet theme of "Siegfried des Welten-hortes" is reached, and is repeated again and again with that reiteration which only the genius of a Wagner could keep from monotony. The combination of this *motif* with the first one, and the touches upon the themes of "Love's Resolve" and the "Song of the Birds" make the whole work tell a succinct story. Most nobly did Mr. Nikisch interpret this, and the delicious augmentation at the close and the refined diminuendo were all that heart could wish.

Then came in scintillating splendor what Berlioz has made out of Weber's "Invitation to the Dance," the most brilliant piece of modern orchestration of its school. I cannot tell in detail how piccolo, harp, strings, etc., followed each other in obligato phases, and how dashingly yet poetically Mr. Nikisch read it; let all the lauditory adjectives be imagined here, they can hardly be made too strong. As usual, a large number of auditors were deceived by the double ending, and applauded too soon. It would be wise to omit these final regrets of the dancer altogether, for the full cadence before its time is really not much better than a practical joke made quite out of place. Mr. Molé, the great flutist, won a great success in a brilliant set of variations on the mermaid theme from Oberon. All the flouture were clear; trills, runs, and every kind of flute fireworks were given in a way that proved the flute player a virtuoso of the very first rank.

Then came Madame Alves in a group of three German *lieder*, in which a shade more of passion might have been demanded, and then as finale the overture to Rienzi, which was read with all the breadth and loftiness of which our new conductor is such a master. Decidedly the first popular concert of this season was a great, an overwhelming success. LOUIS C. ELSON.

Boston Daily Globe.

TUESDAY, NOVEMBER 19.

The Adamowski Quartet.

Schumann's quartet in A minor opened the interesting programme at the first concert of the Adamowski quartet yesterday evening in Steinert Hall. The first and fourth movements were particularly well given, but the whole interpretation deserves to be characterized as artistic. Brahm's piano quartet, in A major, which closed the entertainment, proved rather an uninteresting work. It was too long for one thing, though nothing but praise can well be accorded the work of Miss Obrion, the pianist, and Messrs. Adamowski and Kuntz. It was a pleasure to listen to Eliot Hubbard's singing of the Franz songs. He was in very good voice and gained well-deserved applause. J. Adamowski's 'cello solos were given with smoothness and expression, and the artist received evidences of very warm appreciation. A word should be said in commendation of the excellent piano accompaniment. Altogether, the Adamowski series certainly opened auspiciously.

Boston Evening Transcript.

THURSDAY, NOVEMBER 14, 1889.

YOUNG PEOPLE'S POPULAR.

The Boston Symphony Orchestra gave the first Young People's Popular Concert in the Music Hall yesterday afternoon, the programme being—

Rossini: Overture to "Il Barbiere di Siviglia."
Saint-Saëns: Aria, "My heart opens to thy voice," from "Samson and Delilah."
Wagner: Siegfried-Idyll.
Weber-Berlioz: Invitation à la Valse.
Demerssemann: Concert fantasia for flute on themes from "Oberon."
Songs with pianoforte:
Grieg: The Old Song.
Schumann: "It cannot be."
Rheinberger: Wiederfinden.
Wagner: Overture to "Rienzi."

Mme. Carl Alvès was the singer, and M. Charles Molé the flutist.

It was good to hear that old theatre hack, which has been so often made to ring up the curtain on "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," played for once by a real orchestra, and superbly played, too. The Rossini brightness of melody could be given well enough by the little theatre bands that we have usually heard play the piece, but it took the Symphony Orchestra to show us the Rossini sensuousness and warmth of color—as in that voluptuous phrase in thirds, on the woodwind, just before the *crescendo*—ann the true Rossini vim, dash and sparkle, in the *crescendo* itself. Wagner's poetic Siegfried Idyll was exquisitely played, and produced, perhaps, a profounder impression than ever before. We missed only one charming effect, which, often as the Idyll has been played here, we have not heard emphasized for its full value since the piece was first given by the old Harvard Musical orchestra, under Mr. Zerrahn. About the middle of the piece there is a little episode in which the first horn plays one of Siegfried's motives, which the flute and clarinet surround with reminiscences of the birds' song; these bird notes come thicker and thicker, as one after the other of the woodland choristers chimes in, until at last there comes a measure in which there is a general chorus of joyous twittering, such as you may sometimes hear on the Common when a hundred or so of English sparrows get together in one tree—we heard it yesterday afternoon on our way home from the concert. This delightful little imitative effect, produced by trills and tremolos on the wood-wind and strings, is one of the "points" of the Idyall; but yesterday it was passed over in a way that made it quite imperceptible. Berlioz's masterly orchestral version of Weber's "Invitation à la Valse," was splendidly played; and the audience, for the thousand-and-first time, spoilt the poetic close of the piece by premature applause, although Mr. Nikisch (prepared, doubtless, by experience for such an irruption), did his best to prevent them by indicating as plainly as plain could be, that something more was coming. These last measures of the "Invitation" seemed doomed to mishap, in one way or another. We remembers when Tausig played his brilliant arrangement of it at the Sing-Aka-demie in Berlin, and the opposite trouble occurred. Tausig's arrangement ends with the last *fortissimo* chord, omitting the little *piano* reminiscence of the theme of the Introduction; well, on this occasion the Berlin audience were so confidently expecting the usual *piano* peroration that, when Tausig had struck the last great D-flat chord, not a soul applauded, but every one waited in breathless expectation of the next few measures, until Tausig smilingly indicated that all was over; *then* the applause came like an avalanche. Wagner's brilliant, if in places rather vulgar, "Risnj" overture was grandly given, Mr. Nikisch producing a stupendous effect by his well graduated holding back of the *tempo* at the last return of the "*Santo Spirito Cavaliere*" theme. But, coarse and often trivial as much of this overture is, the slow Introduction certainly one of the grandest movements in all Wagner's earlier work; and it was played grandly as it deserved.

The aria from Saint-Saën's "Samson and Delilah" is one of the earnest and most dramatic things we have yet heard from his pen. The melody has, in places, all the intense dramatic power of Meyerbeer at his best, while the orchestra is all aglow with rich, warm color. These Frenchmen have a sense for tone-color that is wholly their own, and, as it would seem, inimitable. In matters of orchestration Wagner is, in sense, *hors concours*; but the other notable modern German masters of the orchestra certainly fall behind the French in one respect. Take Goldmark, for instance, we can take rank with the best of his countrymen in his handling of the orchestra—his orchestration is rich and sensuous enaugh in all conscience, but, as Swinburne said of Ben Jonson's poetry, it has all the beauty of the rose, but *no perfume*, no individual aroma—and this the orcheftration of Frenchmen like Saint-Saëns, Bizet and Massenet, not to speak of Berlioz, almost invariably has. *Per contra*, Saint-Saëns shows, in this aria, the besetting vice of his countrfimen, an occasional tendency toward the trivial. That little chromatic run on the flute and clarinet that pervades the middle part of the aria is dramatically apposite and suggestive as possible—it is the ophidian fascination of Delilah, but it is not suggestive in a truly poetic way; its musical triviality is too apparent for that. Mme. Alvès, who has a contralto voice of surpassing richness, sang the aria with genuine *maestria*, in a word, magnificently; it was one of the finest bits of singing we have ever heard in the Music Hall. In the songs with pianoforte, however, it must be admitted that her conception of the music was wholly astray.

[illegible] in Florence, with an occasional visit to the larger European cities. *Philadelphia*

Important events of the musical season will be the series of concerts to be given by the famous Boston Symphony orchestra. Under its new conductor, Mr. Arthur Nikisch, the concerts by this superb organization seem to have become more popular than ever, and music lovers will look forward with pleasure to the four concerts in this city. A subscription list is now open at M. Steinert & Sons. Subscribers will have first choice of seats, and will also receive by mail in advance of each concert a programme book with analytical notes on the selections to be performed. The subscription will close on November 30.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 13, 1889.

THE same member of the Boston Symphony Orchestra, and one of the best musicians of the Hub, whom we quoted in last Wednesday's issue of THE MUSICAL COURIER, supplements his remarks about Conductor Arthur Nikisch by the following interesting observations: "It would delight you to see how Nikisch carries everything in his memory; he conducts everything, be it old, new or in manuscript, without score and with a certainty and attention to the slightest details which are absolutely stunning. If in our orchestra, under Gericke's direction, warmth and power of expression were often wanting, you will certainly now be more than satisfied in this regard under Nikisch. With him the expression 'warmth' is no longer expressive enough, for Nikisch is absolutely 'fiery' when he conducts, and he inflames the orchestra. You should now hear our contrabassi and our long necked instruments; while formerly, as you well know, they always were kept nearly muzzled, they are now allowed to speak out loud, when the right for so doing is accorded them in the score. In fact, I am reminded of Münchhausen's old study of the tone that had been frozen in the postilion's bugle and which thawed out when he entered the warm inn."

BOSTON HERALD.

THURSDAY, NOV. 14, 1889.

YOUNG PEOPLE'S POPULAR.

Mr. Arthur Nikisch made his first "Young People's Popular" concert, with the Boston Symphony orchestra, at Music Hall yesterday afternoon, when the programme in full was as follows:

Overture, "Barber of Seville"........Rossini
Aria, "Sampson and Dalila"........Saint-Saens
Mme. Alves.
(a) Siegfried Idyll........Wagner
(b) "Invitation to Dance"........Weber-Berlioz
Concert fantasia, for flute and orchestra, on themes from the opera "Oberon"........Demersseman
(First time.)
M. Mole.
Songs, with piano,
Mme. Alves.
Overture, "Rienzi"........Wagner

Mr. Nikisch has evidently much to learn as a conductor of popular concerts, and he could sit at the feet of Adolp Neuendorff in this particular with great profit. To be sure, he made an attractive programme, but in doing so he selected compositions with which he has, apparently, little sympathy, and for which he has less admiration. His best work by far was in the overture to the "Barber"—which has rarely had a better hearing here. His reading of the somewhat long drawn out and uninteresting "Siegfried Idyll," was far from pleasing, its themes being given with but poor expression, and the composition as a whole suffering from a lack of finish and nicety of detail in its interpolation. The familiar "Invitation to Dance," which it is to be hoped will some time give way in these programmes to a good waltz by Strauss, Waldteufel, or even an American composer, was played roughly and without that rhythmical expression which many conductors of American propensities have given it. Even the "Rienzi" overture had a dull and spiritless performance, and altogether Mr. Nikisch did not add to his reputation by this first attempt at a popular programme. The disappointment in regard to the orchestral programme was, however, largely atoned for by the welcome surprise given in the singing of the vocalist of the day. Mme. Alves has not been known to the Boston concert stage before this occasion, but she will be a welcome assistant in future concert events. She has a thoroughly pleasing contralto voice, well rounded and of good volume, trained with skill and amply fitted to respond to all the singer's demands upon it. The lovely air from Saint-Saens "Sampson and Dalila" was sung with delightful expression and artistic finish in delivery, the phrasing of the number proving the singer to be a musician of good parts as well. The group of songs with piano accompaniment included Greig's "The Old Song," Schumann's "It Cannot Be," and Rheinberger's "Wiederfinden," all of which were pleasingly sung. In the Greig song the singer was particularly successful, and some good English ballads would have been heard with delight from one so conscientious in enunciating the vernacular. M. Mole gave great satisfaction in the fantasie on "Oberon" themes, and Mr. Nikisch is to be commended for affording an opportunity to hear this great artist in so pleasing a composition.

Boston Daily Globe.

THURSDAY, NOV. 14.

MR. NIKISCH'S "POPULAR."

A Bright, Well-Arranged Programme Applauded at Music Hall.

All the resources of the superb Boston Symphony orchestra were drawn upon by Mr. Nikisch yesterday afternoon. It was the first "Young People's Popular" of the present season, and there was a large audience, though the Music Hall held no such throngs as at the symphony concerts. A programme of varied interest had been prepared for the occasion. That Mr. Nikisch's idea of "popular" music differed decidedly from that entertained by Mr. Gericke was made evident enough in the announcement of the offering. That the Leipzic director is a firm believer in the maxim, "What is worth doing at all is worth doing well," the brilliant performances of the orchestra demonstrated very clearly. The "Barber of Seville" overture was given with the true [illegible] spirit and brilliancy. Berlioz's [illegible] setting of Weber's "Invitation to the Dance," with its rhythm and swing perfectly maintained, found a most [illegible] interpretation. Wagner was [illegible] on the programme by the "Siegfried" idyl and the "Rienzi" overture. It would be difficult to commend too highly the delicacy, grace [illegible] imparted to the idyl; as for the [illegible], which closed the concert, every [illegible] orchestral effect seemed to be [illegible] into requisition. Whether Mr. [illegible] agrees or not in Wagner's opinion [illegible] "Rienzi" was a youthful sin, he certainly believes in giving the music of the opera its full value as the [illegible] scored it. Mme. Carl Alves [illegible] with orchestral accompaniment [illegible] from St. Saens' opera, "Samson and Dalila," and was heard with piano-forte accompaniment in a brace of songs by Grieg, [illegible] and Rheinberger. Mme. Alves [illegible] very agreeable impression. Her [illegible] sympathetic contralto, and [illegible] artistic expression [illegible]

Boston Post.

THURSDAY MORNING, NOV. 14, 1889

THE FIRST YOUNG PEOPLE'S POPULAR.

In spite of the threatening weather yesterday afternoon, a great many people found their way to Music Hall for the first "Young People's Popular." The programme was as follows:

Overture—"Barber of Seville"........Rossini
Aria—("Samson and Dalila")........Saint-Saëns
Mme. Alves.
(a). Siegfried Idyll........Wagner
(b). "Invitation to Dance"........Weber-Berlioz
Concert Fantasie, for flute and orchestra, on themes from the opera "Oberon"........Demersseman
(First time.)
M. Molé.
Songs, with piano—
"The Old Song"........Grieg
"It Cannot Be"........Schumann
"Wiederfinden"........Rheinberger
Mme. Alves.
Overture—"Rienzi"........Wagner

The concert was very satisfactory from beginning to end, with the possible exception of Mme. Alves's songs. This lady—who has, by the way, a most beautiful enunciation—sang the Saint-Saëns aria in an interesting manner, with pure intonation and sufficient dramatic force, although her voice itself sounds at times a trifle hard. The charming Rheinberger song was also admirably sung, but the Grieg song was not interpreted as one might have wished, while the beautiful "Ich kaunn's nicht fassen, nicht glauben"—one of Schumann' immortal songs—was rendered in the most disagreeable "English ballad" style, with abundance of cheap sentimentality and offensive phrasing; in short, the lady misunderstood it completely. Her accompanist—probably her husband—is the possessor of a piano technique which savors more strongly of the back parlor than the concert stage, and his collaboration was distinctly detrimental. Concert fantasies for solo wind instruments are apt to be merely a succession of chromatic fireworks and the like, without any musical value. M. Molé, however, in selecting the fantasy on themes from "Oberon," showed excellent taste, as the work is very well constructed and does not offend in any way. There is of course a cadenza which shows off the technical possibilities of the instrument, but, on the whole, it is arranged with good, musicianly taste and feeling. M. Molé played it astonishingly well. He has a wonderfully beautiful tone, and his technique is simply colossal. The work is exceptionally difficult, but he performed it as if it were mere child's play. He was loudly applauded at the end, which he thoroughly deserved.

The orchestral numbers were all delightful; and one could not fail to be impressed with Mr. Nikisch's immense versatility. The delicate wood-wind effects in Rossini's familiar overture were brought out with wonderful precision, and the "Invitation to the Dance" was a perfect picture of orchestral coloring. The stirring "Rienzi" overture was—well one might justly say—gorgeously played, and at its close the brass played as if they intended to cancel five year of repression at one stroke. The chief interest of the programme, however, centred in the "Siegfried Idyll," and here Mr. Nikisch made good all the promises which his "Meistersinger Vorspiel" gave, of a most superior and almost living understanding and interpretation of the works of the Bayreuth master. The whole orchestra and especially the solo-wind players played throughout in the most finished and careful manner, and the reading was very beautiful, with its warmth of color and its rich shadings. Mr. Nikisch was received with great applause.

Boston Journal.

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The symphony orchestra is by no means descending from its high mission in giving, once in a while a concert in which the lighter works of merit are presented, and those who enjoyed the "concert of the three symphonies" last Saturday had a great pleasure, even if it was of a different sort, in hearing Weber and Rossini yesterday afternoon. As I heard the overture to the "Barber of Seville" through closed doors, having arrived a trifle late, I will not attempt an analysis of its performance, but content myself with beginning with the second number on the programme, which was the celebrated mezzo soprano aria from St. Saëns "Samson and Delilah." Madame Alves has a broad voice well under control. Her intonation is excellent, her enunciation perfect, her shading artistic. She made a success in the aria, giving it with a sympathetic power and nobility that made it especially effective, nor must I omit to mention the excellence of the orchestral accompaniment in which the chromatic figure which constantly recurs was splendidly played. Now comes the finest part of the whole programme, two works of as much beauty and brilliancy as anything that has been heard at the symphony concerts. The first of these was Wagner's Siegfried Idylle, written for his wife, as a birthday surprise and first played in their little villa in Switzerland, it proves how thoroughly sincere Wagner was in his theories, for here was something not intended for the public eye (he for a long time refused to allow its publication), a celebration of his son Siegfried, of his wife, and of their happy life in Switzerland, yet every point of *leit motif* treatment and of freedom of modulation is present in it. In order that readers may understand the scope of the work more thoroughly I subjoin a translation (which I made some time ago for Mr. Gericke) of the poem with which Wagner dedicated the work to his wife:—

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And in the hour of conflict have upbore me,
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Oft in the land of legends we were dreaming,
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Until a son upon our lives was beaming,
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LOUIS C. ELSON.

Boston Daily Globe.

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Wagner: Siegfried-Idyll.
Weber-Berlioz: Invitation à la Valse.
Demerssemann: Concert fantasia for flute on themes from "Oberon."
Songs with pianoforte:
Grieg: The Old Song.
Schumann: "It cannot be."
Rheinberger: Wiederfinden.
Wagner: Overture to "Rienzi."

Mme. Carl Alvès was the singer, and M. Charles Molé the flutist.

It was good to hear that old theatre hack, which has been so often made to ring up the curtain on "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," played for once by a real orchestra, and superbly played, too. The Rossini brightness of melody could be given well enough by the little theatre bands that we have usually heard play the piece, but it took the Symphony Orchestra to show us the Rossini sensuousness and warmth of color—as in that voluptuous phrase in thirds, on the woodwind, just before the *crescendo*—ann the true Rossini vim, dash and sparkle, in the *crescendo* itself. Wagner's poetic Siegfried Idyll was exquisitely played, and produced, perhaps, a profounder impression than ever before. We missed only one charming effect, which, often as the Idyll has been played here, we have not heard emphasized for its full value since the piece was first given by the old Harvard Musical orchestra, under Mr. Zerrahn. About the middle of the piece there is a little episode in which the first horn plays one of Siegfried's motives, which the flute and clarinet surround with reminiscences of the birds' song; these bird notes come thicker and thicker, as one after the other of the woodland choristers chimes in, until at last there comes a measure in which there is a general chorus of joyous twittering, such as you may sometimes hear on the Common when a hundred or so of English sparrows get together in one tree—we heard it yesterday afternoon on our way home from the concert. This delightful little imitative effect, produced by trills and tremolos on the wood-wind and strings, is one of the "points" of the Idyall; but yesterday it was passed over in a way that made it quite imperceptible. Berlioz's masterly orchestral version of Weber's "Invitation à la Valse," was splendidly played; and the audience, for the thousand-and-first time, spoilt the poetic close of the piece by premature applause, although Mr. Nikisch (prepared, doubtless, by experience for such an irruption), did his best to prevent them by indicating as plainly as plain could be, that something more was coming. These last measures of the "Invitation" seemed doomed to mishap, in one way or another. We remembers when Tausig played his brilliant arrangement of it at the Sing-Aka-demie in Berlin, and the opposite trouble occurred. Tausig's arrangement ends with the last *fortissimo* chord, omitting the little *piano* reminiscence of the theme of the Introduction; well, on this occasion the Berlin audience were so confidently expecting the usual *piano* peroration that, when Tausig had struck the last great D-flat chord, not a soul applauded, but every one waited in breathless expectation of the next few measures, until Tausig smilingly indicated that all was over; *then* the applause came like an avalanche. Wagner's brilliant, if in places rather vulgar, "Risnj" overture was grandly given, Mr. Nikisch producing a stupendous effect by his well graduated holding back of the *tempo* at the last return of the "*Santo Spirito Cavaliere*" theme. But, coarse and often trivial as much of this overture is, the slow Introduction certainly one of the grandest movements in all Wagner's earlier work; and it was played grandly as it deserved.

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[21]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 13, 1889.

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BOSTON HERALD.

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Overture, "Barber of Seville" ..... Rossini
Aria, "Sampson and Dalila" ..... Saint-Saens
Mme. Alves.
(a) Siegfried idyll ..... Wagner
(b) "Invitation to Dance" ..... Weber-Berlioz
Concert fantasia, for flute and orchestra, on themes from the opera "Oberon" ..... Demersseman
(First time.)
M. Mole.
Songs, with piano,
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Overture, "Rienzi" ..... Wagner

Mr. Nikisch has evidently much to learn as a conductor of popular concerts, and he could sit at the feet of Adolp Neuendorff in this particular with great profit. To be sure, he made an attractive programme, but in doing so he selected compositions with which he has, apparently, little sympathy, and for which he has less admiration. His best work by far was in the overture to the "Barber"—which has rarely had a better hearing here. His reading of the somewhat long drawn out and uninteresting "Siegfried Idyll," was far from pleasing, its themes being given with but poor expression, and the composition as a whole suffering from a lack of finish and nicety of detail in its interpolation. The familiar "Invitation to Dance," which it is to be hoped will some time give way in these programmes to a good waltz by Strauss, Waldteufel, or even an American composer, was played roughly and without that rhythmical expression which many conductors of American propensities have given it. Even the "Rienzi" overture had a dull and spiritless performance, and altogether Mr. Nikisch did not add to his reputation by this first attempt at a popular programme. The disappointment in regard to the orchestral programme was, however, largely atoned for by the welcome surprise given in the singing of the vocalist of the day. Mme. Alves has not been known to the Boston concert stage before this occasion, but she will be a welcome assistant in future concert events. She has a thoroughly pleasing contralto voice, well rounded and of good volume, trained with skill and amply fitted to respond to all the singer's demands upon it. The lovely air from Saint-Saens "Sampson and Dalila" was sung with delightful expression and artistic finish in delivery, the phrasing of the number proving the singer to be a musician of good parts as well. The group of songs with piano accompaniment included Greig's "The Old Song," Schumann's "It Cannot Be," and Rheinberger's "Wiederfinden," all of which were pleasingly sung, in the Greig song the singer was particularly successful, and some good English ballads would have been heard with delight from one so conscientious in enunciating the vernacular. M. Mole gave great satisfaction in the fantasie on "Oberon" themes, and Mr. Nikisch is to be commended for affording an opportunity to hear this great artist in so pleasing a composition.

Boston Daily Globe.

THURSDAY, NOV. 14.

MR. NIKISCH'S "POPULAR."

A Bright, Well-Arranged Programme Applauded at Music Hall.

All the resources of the superb Boston Symphony orchestra were drawn upon by Mr. Nikisch yesterday afternoon. It was the first "Young People's Popular" of the present season, and there was a large audience, though the Music Hall held no such throngs as at the symphony concerts. A programme of varied interest had been prepared for the occasion. That Mr. Nikisch's idea of "popular" music differed decidedly from that entertained by Mr. Gericke was made evident enough in the announcement of the offering. That the Leipzic director is a firm believer in the maxim, "What is worth doing at all is worth doing well," the brilliant performances of the orchestra demonstrated very clearly. The "Barber of Seville" overture was given with the true Rossini spirit and brilliancy. Berlioz's effective setting of Weber's "Invitation to the Dance," with its rhythm and swing perfectly maintained, found a most delightful interpretation. Wagner was represented on the programme by the "Siegfried" idyl and the "Rienzi" overture. It would be difficult to commend too highly the delicacy, grace and feeling imparted to the idyl; as for the overture, which closed the concert, every possible orchestral effect seemed to be brought into requisition. Whether Mr. Nikisch agrees or not in Wagner's opinion that "Rienzi" was a youthful sin, he certainly believes in giving the music of the opera its full value as the composer scored it. Mme. Carl Alves sang with orchestral accompaniment, an aria from St. Saens' opera, "Samson and Dalilah," and was heard with piano-forte accompaniment in a brace of songs by Grieg, Schumann and Rheinberger. Mme. Alves made a very agreeable impression. Her voice is a rich, sympathetic contralto, and she sings with true artistic expression. M. Mole, the flute virtuoso, gained a brilliant performance [illegible]

Boston Post.

THURSDAY MORNING, NOV. 14, 1889

THE FIRST YOUNG PEOPLE'S POPULAR.

In spite of the threatening weather yesterday afternoon, a great many people found their way to Music Hall for the first "Young People's Popular." The programme was as follows:

Overture—"Barber of Seville" ..... Rossini
Aria—("Samson and Dalila") ..... Saint-Saëns
Mme. Alves.
(a). Siegfried Idyll ..... Wagner
(b). "Invitation to Dance" ..... Weber-Berlioz
Concert Fantasie, for flute and orchestra, on themes from the opera "Oberon" ..... Demersseman
(First time.)
M. Molé.
Songs, with piano—
"The Old Song" ..... Grieg
"It Cannot Be" ..... Schumann
"Wiederfinden" ..... Rheinberger
Mme. Alves.
Overture—"Rienzi" ..... Wagner

The concert was very satisfactory from beginning to end, with the possible exception of Mme. Alves's songs. This lady—who has, by the way, a most beautiful enunciation—sang the Saint-Saëns aria in an interesting manner, with pure intonation and sufficient dramatic force, although her voice itself sounds at times a trifle hard. The charming Rheinberger song was also admirably sung, but the Grieg song was not interpreted as one might have wished, while the beautiful "Ich kaunn's nicht fassen, nicht glauben"—one of Schumann' immortal songs—was rendered in the most disagreeable "English ballad" style, with abundance of cheap sentimentality and offensive phrasing; in short, the lady misunderstood it completely. Her accompanist—probably her husband—is the possessor of a piano technique which savors more strongly of the back parlor than the concert stage, and his collaboration was distinctly detrimental. Concert fantasies for solo wind instruments are apt to be merely a succession of chromatic fireworks and the like, without any musical value. M. Molé, however, in selecting the fantasy on themes from "Oberon," showed excellent taste, as the work is very well constructed and does not offend in any way. There is of course a cadenza which shows off the technical possibilities of the instrument, but, on the whole, it is arranged with good, musicianly taste and feeling. M. Molé played it astonishingly well. He has a wonderfully beautiful tone, and his technique is simply colossal. The work is exceptionally difficult, but he performed it as if it were mere child's play. He was loudly applauded at the end, which he thoroughly deserved.

The orchestral numbers were all delightful; and one could not fail to be impressed with Mr. Nikisch's immense versatility. The delicate wood-wind effects in Rossini's familiar overture were brought out with wonderful precision, and the "Invitation to the Dance" was a perfect picture of orchestral coloring. The stirring "Rienzi" overture was—well one might justly say—gorgeously played, and at its close the brass played as if they intended to cancel five year of repression at one stroke. The chief interest of the programme, however, centred in the "Siegfried Idyll," and here Mr. Nikisch made good all the promises which his "Meistersinger Vorspiel" gave, of a most superior and almost living understanding and interpretation of the works of the Bayreuth master. The whole orchestra and especially the solo-wind players played throughout in the most finished and careful manner, and the reading was very beautiful with its warmth of color and its rich shadings. Mr. Nikisch was received with great applause.

Boston Journal.

THURSDAY MORNING, NOV. 14.

"Young People's Popular."

The first of three concerts in the afternoon, outside of the regular performances, was given yesterday afternoon in Music Hall by the Symphony Orchestra, assisted by Mrs. Carl Alves of New York and Mons. Mole, flutist. The house was packed, and it was a rare treat to hear familiar selections given in the splendid manner of this organization. Mrs. Alves had a pleasant reception, giving first the aria from Samson and Dehlah, by Saint Saens, and afterward some songs with the piano. Mrs. Alves sings with a deal of musical expression. Her voice is a mezzo soprano, and she gave great pleasure to the audience. She is an artist of much merit, and her renditions at the Music Hall concerts confirmed the good impression formed by her appearance at the Taunton festival. The flute solo was enthusiastically received, and there was no lack of enthusiasm during the entire performance.

BOSTON DAILY ADVERTISER

THURSDAY MORNING, NOV. 14, 1889.

The Popular Concert Yesterday Afternoon —The Two Soloists.

The symphony orchestra is by no means descending from its high mission in giving, once in a while a concert in which the lighter works of merit are presented, and those who enjoyed the "concert of the three symphonies" last Saturday had a great pleasure, even if it was of a different sort, in hearing Weber and Rossini yesterday afternoon. As I heard the overture to the "Barber of Seville" through closed doors, having arrived a trifle late, I will not attempt an analysis of its performance, but content myself with beginning with the second number on the programme, which was the celebrated mezzo soprano aria from St. Saëns "Samson and Delilah." Madame Alves has a broad voice well under control. Her intonation is excellent, her enunciation perfect, her shading artistic. She made a success in the aria, giving it with a sympathetic power and nobility that made it especially effective, nor must I omit to mention the excellence of the orchestral accompaniment in which the chromatic figure which constantly recurs was splendidly played. Now comes the finest part of the whole programme, two works of as much beauty and brilliancy as anything that has been heard at the symphony concerts. The first of these was Wagner's Siegfried Idylle, written for his wife, as a birthday surprise and first played in their little villa in Switzerland, it proves how thoroughly sincere Wagner was in his theories, for here was something not intended for the public eye (he for a long time refused to allow its publication), a celebration of his son Siegfried, of his wife, and of their happy life in Switzerland, yet every point of *leit motif* treatment and of freedom of modulation is present in it. In order that readers may understand the scope of the work more thoroughly I subjoin a translation (which I made some time ago for Mr. Gericke) of the poem with which Wagner dedicated the work to his wife:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim.
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.

Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming.
Siegfried must be our youthful hero's name.

For him and thee in tones I now am praising.
What thanks for deeds of love could better be,
Within our souls the grateful song upraising,
Which in this music I have now set free?

And, in the cadence, I have held united
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

Under such circumstances it may readily be imagined that the score is not a very heavy one, yet the most beautiful effects are produced in it. Most appropriate are the themes used. The first one is the "Melody of Peace," and there is just an intimation of the heroism of love in the single appearance of the "Slumber motif" from "Die Walküre." The full beauty of the work shines forth when the sweet theme of "Siegfried des Welten-hortes" is reached, and is repeated again and again with that reiteration which only the genius of a Wagner could keep from monotony. The combination of this *motif* with the first one, and the touches upon the themes of "Love's Resolve" and the "Song of the Birds" make the whole work tell a succinct story. Most nobly did Mr. Nikisch interpret this, and the delicious augmentation at the close and the refined diminuendo were all that heart could wish.

Then came in scintillating splendor what Berlioz has made out of Weber's "Invitation to the Dance," the most brilliant piece of modern orchestration of its school. I cannot tell in detail how piccolo, harp, strings, etc., followed each other in obligato phases, and how dashingly yet poetically Mr. Nikisch read it; let all the lauditory adjectives be imagined here, they can hardly be made too strong. As usual, a large number of auditors were deceived by the double ending, and applauded too soon. It would be wise to omit these final regrets of the dancer altogether, for the full cadence before its time is really not much better than a practical joke made quite out of place. Mr. Molé, the great flutist, won a great success in a brilliant set of variations on the mermaid theme from Oberon. All the flouture were clear; trills, runs, and every kind of flute fireworks were given in a way that proved the flute player a virtuoso of the very first rank.

Then came Madame Alves in a group of three German *lieder*, in which a shade more of passion might have been demanded, and then as finale the overture to Rienzi, which was read with all the breadth and loftiness of which our new conductor is such a master. Decidedly the first popular concert of this season was a great, an overwhelming success. LOUIS C. ELSON.

Boston Daily Globe.

TUESDAY, NOVEMBER 19.

The Adamowski Quartet.

Schumann's quartet in A minor opened the interesting programme at the first concert of the Adamowski quartet yesterday evening in Steinert Hall. The first and fourth movements were particularly well given, but the whole interpretation deserves to be characterized as artistic. Brahm's piano quartet, in A major, which closed the entertainment, proved rather an uninteresting work. It was too long for one thing, though nothing but praise can well be accorded the work of Miss Obrion, the pianist, and Messrs. Adamowski and Kuntz. It was a pleasure to listen to Eliot Hubbard's singing of the Franz songs. He was in very good voice and gained well deserved applause. J. Adamowski's 'cello solos were given with smoothness and expression, and the artist received evidences of very warm appreciation. A word should be said in commendation of the excellent piano accompaniment. Altogether, the Adamowski series certainly opened auspiciously.

Boston Evening Transcript.

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YOUNG PEOPLE'S POPULAR.

The Boston Symphony Orchestra gave the first Young People's Popular Concert in the Music Hall yesterday afternoon, the programme being—

Rossini: Overture to "Il Barbiere di Siviglia."
Saint-Saëns: Aria, "My heart opens to thy voice," from "Samson and Delilah."
Wagner: Siegfried-Idyll.
Weber-Berlioz: Invitation à la Valse.
Demerssemann: Concert fantasia for flute on themes from "Oberon."
Songs with pianoforte:
Grieg: The Old Song.
Schumann: "It cannot be."
Rheinberger: Wiederfinden.
Wagner: Overture to "Rienzi."

Mme. Carl Alvès was the singer, and M. Charles Molé the flutist.

It was good to hear that old theatre hack, which has been so often made to ring up the curtain on "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," played for once by a real orchestra, and superbly played, too. The Rossini brightness of melody could be given well enough by the little theatre bands that we have usually heard play the piece, but it took the Symphony Orchestra to show us the Rossini sensuousness and warmth of color—as in that voluptuous phrase in thirds, on the woodwind, just before the *crescendo*—ann the true Rossini vim, dash and sparkle, in the *crescendo* itself. Wagner's poetic Siegfried Idyll was exquisitely played, and produced, perhaps, a profounder impression than ever before. We missed only one charming effect, which, often as the Idyll has been played here, we have not heard emphasized for its full value since the piece was first given by the old Harvard Musical orchestra, under Mr. Zerrahn. About the middle of the piece there is a little episode in which the first horn plays one of Siegfried's motives, which the flute and clarinet surround with reminiscences of the birds' song; these bird notes come thicker and thicker, as one after the other of the woodland choristers chimes in, until at last there comes a measure in which there is a general chorus of joyous twittering, such as you may sometimes hear on the Common when a hundred or so of English sparrows get together in one tree—we heard it yesterday afternoon on our way home from the concert. This delightful little imitative effect, produced by trills and tremolos on the wood-wind and strings, is one of the "points" of the Idyall; but yesterday it was passed over in a way that made it quite imperceptible. Berlioz's masterly orchestral version of Weber's "Invitation à la Valse," was splendidly played; and the audience, for the thousand-and-first time, spoilt the poetic close of the piece by premature applause, although Mr. Nikisch (prepared, doubtless, by experience for such an irruption), did his best to prevent them by indicating as plainly as plain could be, that something more was coming. These last measures of the "Invitation" seemed doomed to mishap, in one way or another. We remembers when Tausig played his brilliant arrangement of it at the Sing-Aka-demie in Berlin, and the opposite trouble occurred. Tausig's arrangement ends with the last *fortissimo* chord, omitting the little *piano* reminiscence of the theme of the Introduction; well, on this occasion the Berlin audience were so confidently expecting the usual *piano* peroration that, when Tausig had struck the last great D-flat chord, not a soul applauded, but every one waited in breathless expectation of the next few measures, until Tausig smilingly indicated that all was over; *then* the applause came like an avalanche. Wagner's brilliant, if in places rather vulgar, "Risnj" overture was grandly given, Mr. Nikisch producing a stupendous effect by his well graduated holding back of the *tempo* at the last return of the "*Santo Spirito Cavaliere*" theme. But, coarse and often trivial as much of this overture is, the slow Introduction certainly one of the grandest movements in all Wagner's earlier work; and it was played grandly as it deserved.

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MR. NIKISCH'S "POPULAR."

A Bright, Well-Arranged Programme Applauded at Music Hall.

All the resources of the superb Boston Symphony orchestra were drawn upon by Mr. Nikisch yesterday afternoon. It was the first "Young People's Popular" of the present season, and there was a large audience, though the Music Hall held no such throngs as at the symphony concerts. A programme of varied interest had been prepared for the occasion. That Mr. Nikisch's idea of "popular" music differed decidedly from that entertained by Mr. Gericke was made evident enough in the announcement of the offering. That the Leipzic director is a firm believer in the maxim, "What is worth doing at all is worth doing well," the brilliant performances of the orchestra demonstrated very clearly. The "Barber of Seville" overture was given with the true Rossini spirit and brilliancy. Berlioz's effective setting of Weber's "Invitation to the Dance," with its rhythm and swing perfectly maintained, found a most delightful interpretation. Wagner was represented on the programme by the "Siegfried" idyl and the "Rienzi" overture. It would be difficult to commend too highly the delicacy, grace and feeling imparted to the idyl; as for the overture, which closed the concert, every possible orchestral effect seemed to be brought into requisition. Whether Mr. Nikisch agrees or not in Wagner's opinion that "Rienzi" was a youthful sin, he certainly believes in giving the music of the opera its full value as the composer scored it. Mme. Carl Alves sang with orchestral accompaniment an air from St. Saens' opera, "Samson and Delilah," and was heard with piano-forte accompaniment in a brace of songs by Grieg, Schumann and Rheinberger. Mme. Alves made a very agreeable impression. Her voice is a rich, sympathetic contralto, and she sings with true artistic expression. Charles Mole, the flute virtuoso, gained much applause by a brilliant performance [illegible] the orchestra accompanying [illegible] admirable skill. [illegible] done.

Boston Post.

THURSDAY MORNING, NOV. 14, 1889

THE FIRST YOUNG PEOPLE'S POPULAR.

In spite of the threatening weather yesterday afternoon, a great many people found their way to Music Hall for the first "Young People's Popular." The programme was as follows:

Overture—"Barber of Seville" .... Rossini
Aria—("Samson and Dalila") .... Saint-Saëns
Mme. Alves.
(a). Siegfried Idyll .... Wagner
(b). "Invitation to Dance" .... Weber-Berlioz
Concert Fantasie, for flute and orchestra, on themes from the opera "Oberon" .... Demersseman
(First time.)
M. Molé.
Songs, with piano—
"The Old Song" .... Grieg
"It Cannot Be" .... Schumann
"Wiederfinden" .... Rheinberger
Mme. Alves.
Overture—"Rienzi" .... Wagner

The concert was very satisfactory from beginning to end, with the possible exception of Mme. Alves's songs. This lady—who has, by the way, a most beautiful enunciation—sang the Saint-Saëns aria in an interesting manner, with pure intonation and sufficient dramatic force, although her voice itself sounds at times a trifle hard. The charming Rheinberger song was also admirably sung, but the Grieg song was not interpreted as one might have wished, while the beautiful "Ich kaunn's nicht fassen, nicht glauben"—one of Schumann' immortal songs—was rendered in the most disagreeable "English ballad" style, with abundance of cheap sentimentality and offensive phrasing; in short, the lady misunderstood it completely. Her accompanist—probably her husband—is the possessor of a piano technique which savors more strongly of the back parlor than the concert stage, and his collaboration was distinctly detrimental. Concert fantasies for solo wind instruments are apt to be merely a succession of chromatic fireworks and the like, without any musical value. M. Molé, however, in selecting the fantasy on themes from "Oberon," showed excellent taste, as the work is very well constructed and does not offend in any way. There is of course a cadenza which shows off the technical possibilities of the instrument, but, on the whole, it is arranged with good, musicianly taste and feeling. M. Molé played it astonishingly well. He has a wonderfully beautiful tone, and his technique is simply colossal. The work is exceptionally difficult, but he performed it as if it were mere child's play. He was loudly applauded at the end, which he thoroughly deserved.

The orchestral numbers were all delightful; and one could not fail to be impressed with Mr. Nikisch's immense versatility. The delicate wood-wind effects in Rossini's familiar overture were brought out wi h wonderful precision, and the "Invitation to the Dance" was a perfect picture of orchestral coloring. The stirring "Rienzi" overture was—well one might justly say—gorgeously played, and at its close the brass played as if they intended to cancel five year of repression at one stroke. The chief interest of the programme, however, centred in the "Siegfried Idyll," and here Mr. Nikisch made good all the promises which his "Meistersinger Vorspiel" gave, of a most superior and almost living understanding and interpretation of the works of the Bayreuth master. The whole orchestra and especially the solo-wind players played throughout in the most finished and careful manner, and the reading was very beautiful with its warmth of color and its rich shadings. Mr. Nikisch was received with great applause.

Boston Journal.

THURSDAY MORNING, NOV. 14.

"Young People's Popular."

The first of three concerts in the afternoon, outside of the regular performances, was given yesterday afternoon in Music Hall by the Symphony Orchestra, assisted by Mrs. Carl Alves of New York and Mons. Mole, flutist. The house was packed, and it was a rare treat to hear familiar selections given in the splendid manner of this organization. Mrs. Alves had a pleasant reception, giving first the aria from Samson and Delilah, by Saint Saens, and afterward some songs with the piano. Mrs. Alves sings with a deal of musical expression. Her voice is a mezzo soprano, and she gave great pleasure to the audience. She is an artist of much merit, and her renditions at the Music Hall concerts confirmed the good impression formed by her appearance at the Taunton festival. The flute solo was enthusiastically received, and there was no lack of enthusiasm during the entire performance.

BOSTON DAILY ADVERTISER

THURSDAY MORNING, NOV. 14, 1889.

The Popular Concert Yesterday Afternoon —The Two Soloists.

The symphony orchestra is by no means descending from its high mission in giving, once in a while a concert in which the lighter works of merit are presented, and those who enjoyed the "concert of the three symphonies" last Saturday had a great pleasure, even if it was of a different sort, in hearing Weber and Rossini yesterday afternoon. As I heard the overture to the "Barber of Seville" through closed doors, having arrived a trifle late, I will not attempt an analysis of its performance, but content myself with beginning with the second number on the programme, which was the celebrated mezzo soprano aria from St. Saëns "Samson and Delilah." Madame Alves has a broad voice well under control. Her intonation is excellent, her enunciation perfect, her shading artistic. She made a success in the aria, giving it with a sympathetic power and nobility that made it especially effective, nor must I omit to mention the excellence of the orchestral accompaniment in which the chromatic figure which constantly recurs was splendidly played. Now comes the finest part of the whole programme, two works of as much beauty and brilliancy as anything that has been heard at the symphony concerts. The first of these was Wagner's Siegfried Idylle, written for his wife, as a birthday surprise and first played in their little villa in Switzerland, it proves how thoroughly sincere Wagner was in his theories, for here was something not intended for the public eye (he for a long time refused to allow its publication), a celebration of his son Siegfried, of his wife, and of their happy life in Switzerland, yet every point of *leit motif* treatment and of freedom of modulation is present in it. In order that readers may understand the scope of the work more thoroughly I subjoin a translation (which I made some time ago for Mr. Gericke) of the poem with which Wagner dedicated the work to his wife:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict have upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be our youthful hero's name.
For him and thee in tones I now am praising,
What thanks for deeds of love could better be,
Within our souls the grateful song upraising,
Which in this music I have now set free?
And, in the cadence, I have held united
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

Under such circumstances it may readily be imagined that the score is not a very heavy one, yet the most beautiful effects are produced in it. Most appropriate are the themes used. The first one is the "Melody of Peace," and there is just an intimation of the heroism of love in the single appearance of the "Slumber motif" from "Die Walküre." The full beauty of the work shines forth when the sweet theme of "Siegfried des Welten-hortes" is reached, and is repeated again and again with that reiteration which only the genius of a Wagner could keep from monotony. The combination of this *motif* with the first one, and the touches upon the themes of "Love's Resolve" and the "Song of the Birds" make the whole work tell a succinct story. Most nobly did Mr. Nikisch interpret this, and the delicious augmentation at the close and the refined diminuendo were all that heart could wish.

Then came in scintillating splendor what Berlioz has made out of Weber's "Invitation to the Dance," the most brilliant piece of modern orchestration of its school. I cannot tell in detail how piccolo, harp, strings, etc., followed each other in obligato phases, and how dashingly yet poetically Mr. Nikisch read it; let all the lauditory adjectives be imagined here, they can hardly be made too strong. As usual, a large number of auditors were deceived by the double ending, and applauded too soon. It would be wise to omit these final regrets of the dancer altogether, for the full cadence before its time is really not much better than a practical joke made quite out of place. Mr. Molé, the great flutist, won a great success in a brilliant set of variations on the mermaid theme from Oberon. All the fiouture were clear; trills, runs, and every kind of flute fireworks were given in a way that proved the flute player a virtuoso of the very first rank.

Then came Madame Alves in a group of three German *lieder*, in which a shade more of passion might have been demanded, and then as finale the overture to Rienzi, which was read with all the breadth and loftiness of which our new conductor is such a master. Decidedly the first popular concert of this season was a great, an overwhelming success.

LOUIS C. ELSON.

Boston Daily Globe.

TUESDAY, NOVEMBER 19.

The Adamowski Quartet.

Schumann's quartet in A minor opened the interesting programme at the first concert of the Adamowski quartet yesterday evening in Steinert Hall. The first and fourth movements were particularly well given, but the whole interpretation deserves to be characterized as artistic. Brahm's piano quartet, in A major, which closed the entertainment, proved rather an uninteresting work. It was too long for one thing, though nothing but praise can well be accorded the work of Miss Obrion, the pianist, and Messrs. Adamowski and Kuntz. It was a pleasure to listen to Eliot Hubbard's singing of the Franz songs. He was in very good voice and gained well-deserved applause. J. Adamowski's 'cello solos were given with smoothness and expression, and the artist received evidences of very warm appreciation. A word should be said in commendation of the excellent piano accompaniment. Altogether, the Adamowski series certainly opened auspiciously.

Boston Evening Transcript.

THURSDAY, NOVEMBER 14, 1889.

YOUNG PEOPLE'S POPULAR.

The Boston Symphony Orchestra gave the first Young People's Popular Concert in the Music Hall yesterday afternoon, the programme being—

Rossini: Overture to "Il Barbiere di Siviglia."
Saint-Saëns: Aria, "My heart opens to thy voice," from "Samson and Delilan."
Wagner: Siegfried-Idyll.
Weber-Berlioz: Invitation à la Valse.
Demerssemann: Concert fantasia for flute on themes from "Oberon."
Songs with pianoforte:
Grieg: The Old Song.
Schumann: "It cannot be."
Rheinberger: Wiederfinden.
Wagner: Overture to "Rienzi."

Mme. Carl Alvès was the singer, and M. Charles Molé the flutist.

It was good to hear that old theatre hack, which has been so often made to ring up the curtain on "tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," played for once by a real orchestra, and superbly played, too. The Rossini brightness of melody could be given well enough by the little theatre bands that we have usually heard play the piece, but it took the Symphony Orchestra to show us the Rossini sensuousness and warmth of color—as in that voluptuous phrase in thirds, on the woodwind, just before the *crescendo*—ann the true Rossini vim, dash and sparkle, in the *crescendo* itself. Wagner's poetic Siegfried Idyll was exquisitely played, and produced, perhaps, a profounder impression than ever before. We missed only one charming effect, which, often as the Idyll has been played here, we have not heard emphasized for its full value since the piece was first given by the old Harvard Musical orchestra, under Mr. Zerrahn. About the middle of the piece there is a little episode in which the first horn plays one of Siegfried's motives, which the flute and clarinet surround with reminiscences of the birds' song; these bird notes come thicker and thicker, as one after the other of the woodland choristers chimes in, until at last there comes a measure in which there is a general chorus of joyous twittering, such as you may sometimes hear on the Common when a hundred or so of English sparrows get together in one tree—we heard it yesterday afternoon on our way home from the concert. This delightful little imitative effect, produced by trills and tremolos on the wood-wind and strings, is one of the "points" of the Idyall; but yesterday it was passed over in a way that made it quite imperceptible. Berlioz's masterly orchestral version of Weber's "Invitation à la Valse," was splendidly played; and the audience, for the thousand-and-first time, spoilt the poetic close of the piece by premature applause, although Mr. Nikisch (prepared, doubtless, by experience for such an irruption), did his best to prevent them by indicating as plainly as plain could be, that something more was coming. These last measures of the "Invitation" seemed doomed to mishap, in one way or another. We remembers when Tausig played his brilliant arrangement of it at the Sing-Aka-demie in Berlin, and the opposite trouble occurred. Tausig's arrangement ends with the last *fortissimo* chord, omitting the little *piano* reminiscence of the theme of the Introduction; well, on this occasion the Berlin audience were so confidently expecting the usual *piano* peroration that, when Tausig had struck the last great D-flat chord, not a soul applauded, but every one waited in breathless expectation of the next few measures, until Tausig smilingly indicated that all was over; *then* the applause came like an avalanche. Wagner's brilliant, if in places rather vulgar, "Risnj" overture was grandly given, Mr. Nikisch producing a stupendous effect by his well graduated holding back of the *tempo* at the last return of the "*Santo Spirito Cavaliere*" theme. But, coarse and often trivial as much of this overture is, the slow Introduction certainly one of the grandest movements in all Wagner's earlier work; and it was played grandly as it deserved.

The aria from Saint-Saën's "Samson and Delilah" is one of the earnest and most dramatic things we have yet heard from his pen. The melody has, in places, all the intense dramatic power of Meyerbeer at his best, while the orchestra is all aglow with rich, warm color. These Frenchmen have a sense for tone-color that is wholly their own, and, as it would seem, inimitable. In matters of orchestration Wagner is, in sense, *hors concours*; but the other notable modern German masters of the orchestra certainly fall behind the French in one respect. Take Goldmark, for instance, weo can take rank with the best of his countrymen in his handling of the orchestra—his orchestration is rich and sensuous enaugh in all conscience, but, as Swinburne said of Ben Jonson's poetry, it has all the beauty of the rose, but *no perfume*, no individual aroma—and this the orcheftration of Frenchmen like Saint-Saëns, Bizet and Massenet, not to speak of Berlioz, almost invariably has. *Per contra*, Saint-Saëns shows, in this aria, the besetting vice of his countrfimen, an occasional tendency toward the trivial. That little chromatic run on the flute and clarinet that pervades the middle part of the aria is dramatically apposite and suggestive as possible—it is the ophidian fascination of Delilah, but it is not suggestive in a truly poetic way; its musical triviality is too apparent for that. Mme. Alvès, who has a contralto voice of surpassing richness, sang the aria with genuine *maestria*, in a word, magnificently; it was one of the finest bits of singing we have ever heard in the Music Hall. In the songs with pianoforte, however, it must be admitted that her conception of the music was wholly astray.

...er in Florence, with an occasional visit to the larger European cities. Palladium

Important events of the musical season will be the series of concerts to be given by the famous Boston Symphony orchestra. Under its new conductor, Mr. Arthur Nikisch, the concerts by this superb organization seem to have become more popular than ever, and music lovers will look forward with pleasure to the four concerts in this city. A subscription list is now open at M. Steinert & Sons. Subscribers will have first choice of seats, and will also receive by mail in advance of each concert a programme book with analytical notes on the selections to be performed. The subscription will close on November 30.

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...People's Popular Concert—The Russ...tonians in "Mignon."

The first of Mr. Nikisch's afternoon popular programmes, given yesterday in Music Hall, with the assistance of Mrs. Carl Alves, contralto, and Mr. Charles Molé, flute, was:

Overture, "Barber of Seville".....Rossini
Aria, My heart opens to thy voice ("Samson and Dalila").....Saint-Saëns
Mme. Alves.
Siegfried Idyll.....Wagner.
Invitation to Dance.....Weber-Berlioz
Concert Fantasie for flute and orchestra on themes from the opera "Oberon".....Demersseman
(First time.)
Mons. Molé.
Songs with piano.
The Old Song.....Grieg
It Cannot Be.....Schumann
Wiederfinden.....Rheinberger
Mme. Alves.
Overture, "Rienzi".....Wagner

An interesting programme, though without principal novelties. Mr. Nikisch brought to its interpretation his well-known characteristics. Unfortunately shut out from hearing Rossini's tuneful overture, there was character, potency and force in the three other numbers for orchestra sufficient to make partial amends. The exquisite voicings in the Siegfried Idyll were displayed as by the hand of the sympathetic analyst. The contrasts of the Invitation were strongly marked, while the "Rienzi" overture was superbly vigorous and exciting.

In the fantasie by Demersseman, Mr. Molé gave an exhibition of virtuosity which was simply extraordinary; his phrasing was masterly, and his execution of the difficult cadenzas was as true and finished as his tone in the quieter passages was pure and sweet. Mrs. Alves has a fine voice which she uses well. She sang the melodious excerpt from "Samson and Dalila" very well, the passionate chief theme—and how expressive it is—being excellently phrased. The songs, sung to her husband's accompaniment, were also well sung. Mrs. Alves only needs more emotion to give her a leading place. The audience, despite the rain, was large and responsive.

THE BEACON:

, NOVEMBER 16,

THE FIRST "POPULAR."

For the beginning and end of his first "Young People's Populars" Mr. Nikisch brought forward overtures which are favorites and yet are not often heard; certainly it is rare indeed when they can be heard to such perfection as in his renderings. The first was the exquisitely finished one of Rossini which goes by the name of "The Barber of Seville," although it was not written for that opera, and the other was the grandiose, clangorous and sometime almost coarse "Rienzi" of Wagner. Mr. Nikisch enhanced in the first all its subtle beauties of color and ornament, and in the latter commandingly maintained the *juste milieu* of brilliancy, power and sonority, holding the more turbulent passages enough in check to preserve them from blatancy or other excess. In the "Barber" the pure fluency and ease of the wooden wind were particularly gratifying, as in the "Rienzi" the full volume and genuine quality of the brass were welcomed, especially as the largest tones were kept smooth and not allowed to crush out the string voices. Other orchestral numbers, no less discriminatingly given were Berlioz's arrangement of Weber's "Invitation to the Dance," which went on with real *élan*, and Wagner's "Siegfried Idyll," which, beautiful and poetic as it is, yet must seem to the unbiassed listener as too protracted. Like other evolutions—and we hold the word to be a fair one—of its author, there seems no particular reason why it should not stop long before it does or why it should stop when it does, for the manner of it is such that it might undoubtedly have been stretched out to twice or thrice its present length; if one can resolve to listen to it without thought, he can lose himself in sensation and be satisfied, or if he be musician enough to follow its meanderings without book he may be profited, but the average hearer, if he be honest, will undoubtedly say that the last third fails to hold his attention and to please him. A new singer was heard in the person of Mme. Alvés of New York, who displayed a large, even, extended and rich contralto voice; a few of the lowest tones were forced into hardness in production, and she was not always up to the key, but there were unusual qualities more than sufficient to atone for these remediable defects. She sang to orchestral accompaniment and with full intellectual and dramatic appreciation, *Delilah's* air of fascination from Saint-Saëns's opera of "Samson and Delilah," and added later three chamber songs which had little but their beautifully clear enunciation to commend them, and were distracted by the wretched accompaniment of a strange pianist. M. Molé also appeared as a soloist, playing with limpid and even tone, fine taste and almost astounding mastery of technical difficulties, a showy but still musicianly fantasy for flute by De Mersseman upon themes from "Oberon." The audience was very large and composed of genuine music-lovers, a good many regular Symphony patrons being present.

Symphony Concerts.

Four grand concerts are announced to be given by the Boston Symphony Orchestra, Arthur Nikisch, conductor, at the Hyperion theater on Monday evenings, December 16, January 13, February 10 and March 17. Soloists will appear with the orchestra at each concert and it is safe to predict a series of brilliant performances. A subscription list is now open at M. Steinert & Sons. Subscribers will have first choice of tickets and will receive by mail in advance of each concert a program book with analytical notes on the selections to be performed.

The Beacon.

BOSTON, SATURDAY, NOV. 16, 1889.

THE SYMPHONY CONCERTS.

The programme of last Saturday and its performance proved an instant and immense success with the public, although some of the critics are still inclined to condemn a reading of Beethoven after which the audience remained *en masse* to cheer and recall the conductor. On that evening, as at the rehearsal on the preceding afternoon, the limit set for the sale of admission tickets was reached before the hour of beginning arrived, and more persons were present than at the previous concerts when such a favorite as Herr Fischer was the vocalist. While it is easily possible to exaggerate and be indiscreet in what may be called an "impressionist" reading of the great masters, yet there is much to be said in favor of a confession of his own sentiments and susceptibilities by a conductor. Music is primarily intended to influence the feelings; so also is the drama, and if in the advance of the world men cease to be impressed by what influenced their fathers, if their mental attitude and nervous temperaments change with their modes of life, and their whole being deviates in a thousand minor particulars from elder types, why should not all the expressive arts be modified so that they may retain their duly proportionable power among the influences which act upon men's minds and spirits? We would not for one instant allow any fantistic trifling or eccentric variability in the treatment of the essential and fundamental elements of a great and reverend work; but nevertheless we do believe that it is possible to preserve these in a firm and faithful grasp and yet modify many of the secondary features which are attendant upon them, so that substantially new effects are obtained, rather in the way of coloring lights than in alterations of outline.

The moment, however, that interpretation passes beyond such permissible modification of a hard-and-fast reading of episodical and transitional matter or loses dignity in romanticism and clear-cut even exposition of thought in over-wrought emphasis of contrast, approval must cease and censure take its turn. If a work of Mozart and Beethoven impresses people more vividly, while yet keeping a reasonable proportion between its component parts, through a performance into which modern methods are allowed to enter, then such treatment should be admitted; just as the pianforte and organ of today must be accepted and welcomed instead of the imperfect instruments by which the old masters studied the effects of their compositions. That there is danger that Mr. Nikisch may go too far in directing by his own sensations is true, as it is also true that the clamor of an audience is no proof of perfection in performance; but on the other hand it certainly seems as if the conservatively critical cannot be altogether right and five thousand intelligent and instructed listeners altogether wrong in respectively condemning and extolling such a rendering of Beethoven's fifth symphony as that of last Saturday night, which thrilled, elevated and delighted multitudes and made them attribute to Beethoven greater glory, honor and passionate power than ever before. The departure from old standards was unquestionably too wide at times, and what was intended to be dramatic came perilously near melodramatic excess; but the intimation that all the fire, strength, sweep and sway of Beethoven's inspiration had not hitherto been shown was worth learning, even at the cost of some extravagance which time and judgment can easily correct.

The programme of tonight has standard works at its head and foot—Cherubim's beautiful "Anacreon" overture, which was read at the rehearsal nearly according to old standards, special care being shown in the sweet Mozart-like passages, and Goetz's agreeable, bright and easily followed symphony in F, which we could not stay to hear. A work by Svendsen, called "A Norwegian Rhapsody," occupied the central place, this being new to these concerts, although the Orchestral Club had a hearing of it some four years ago. It is based on three natural melodies, which are related to each other as an opening and a closing allegro, with an *andantino* between, the first melody having an odd suggestion about it of the old negro tune, "Fly roun', Jinny, git yer hoecake done." The several phases, varying from the gay beginning, which comes in on tiptoe, as it were, and the chastened richness of the slower movement, to the bright and elaborate conclusion, were all distinctly presented, and the special bits of coloring and phrasing, such as the dull drone of the basses, the penetrating lines for the woodwind, and the incisive crescendos of the strings in the finals, were brought out charmingly.

The other two numbers were also new, being solos for the introduction of another new 'cellist, M. Leo Schutz,—first a concerto by Ecdert, and second, Max Bruch's "Kol Nidrei" fantasy. The concerto might almost be called a fantasy also; for although it has four movements, three of these run on without a break, and are so closely united in temper, in spite of variations in *tempo*, that they seem like the sympathetic thoughts of one dreaming hour, so stated as to be sweetest and most attractive. The last movement is in dance-measure, and is vivacious enough to balance the mellifluous tranquility of the preceding portions. The Bruch piece is founded on a slow air which belongs in the service of the synagogue on Atonement Day, and is divided into two short but connected sections, the latter a little more animated than the former. It is all grave, calm, solemn and even pathetic in the solo part, and the quiet but richly moulded accompaniment sustains it at every point. Mr. Schulz, played these with great richness and volume of tone, which was especially broad and satisfying in the lower register. He had not much opportunity for technical display, but in the concerto he showed that his technique must be easy and fine, one long cadenza serving for this demonstration. He gave deep tenderness and substantial feeling to the Bruch, and after each number was warmly recalled.

For next week there are promised Beethoven's Eighth Symphony, Schumann's "Genoveva" overture, a new suite for strings by Mr. Arthur Foote and songs by Miss Gertrude Edmands.

HOME JOURNAL.

SATURDAY, NOVEMBER 16, 1889

THE FIFTH SYMPHONY CONCERT.

Haydn.....Symphony in G. No. 13.
Mozart.....Symphony in G minor
Beethoven.....Symphony No. 5

The Haydn symphony (No. 13 in the Breitkopf and Haertel Catalogue and the fifty-eighth in chronological order) was written in 1787 for Paris, where it was engraved by Sieber. It follows the six written for the society of *La Loge Olympique*, whose concerts were given at the Tuileries under the patronage of Marie Antoinette. Written for a foreign orchestra and for a foreign taste, this symphony is better adapted to the modern orchestra with its full complement of strings than many which precede it in date of composition.

"The art of art," says Walt Whitman, "the glory of expression . . . is simplicity. Nothing is better than simplicity, nothing can make up for excess or for the lack of definiteness." And right here is seen the genius of Haydn. He takes a simple, sportive melody and in its thematic treatment, great as is his mastery over counterpoint, uses his knowledge to cunningly conceal his art and to italicize as it were the chosen subject. His was the simplicity of Carissimi, who, when some one complimented him upon the "easiness" of his music, replied, "Oh, how hard it is to write simply."

This particular symphony, played last week for the first time by the orchestra, is throughout a thing of beauty, a pure delight. It is hard to say which number is the more pleasing: the fresh and brilliant opening, the solemn *largo* with its rich color, or the trio of the minuet with drone bass, and melody given to the violins and oboe. Pohl calls the *finale*, the crown of the work, simple as is apparently its rondo form.

There are critics of the present day who sneer at Haydn and despise his works. They call his masses, frivolous; his piano pieces, childish; his quartets, old-fashioned. They dismiss his symphonies as "uninteresting," and they shudder at the idea of being obliged to listen to "The Seasons." His works are not deep enough for them; they "mean" nothing; they "portray" nothing. In his scores they find no "yearnings," no "struggles against fate," etc., etc. Poor Haydn and Mozart were foolish enough to believe in "an ideal and independent musical beauty, owing its existence to musical sounds alone, free of any literary, philosophical, or psychological program." But ask the cultivated musician who plays or sings the music of Haydn whether his task is child's play or drudgery. Ask the amateur who without preconceived theories simply goes to a concert to listen, whether the music of Haydn is "uninteresting."

The performance of this symphony was a triumph for the players and the conductor. It was the artistic triumph of the evening, and indeed of the career of Mr. Nikisch up to this date; for his "reading" was as artfully simple as the music itself. It was apparently natural and spontaneous, without any labored attempt at theatrical display. David Strauss, in his "Old and New Faith," acutely remarks, that if you go to a concert where a symphony of Haydn is upon the program, you may be sure that if you are disappointed in it, the fault is in its performance. "And it can easily happen that the so-called 'best' orchestras will play it the worst. For they delight in spending their means of effect, such as rough and sudden changes in strength of tone and tempo (upon which so many modern compositions depend), upon a music to which only the simplest execution does justice."

Nowhere in music is this simplicity more imperatively demanded than in the works of Mozart. His melodies are so free, so perfectly balanced, his harmonies are so constructed, that they lose instead of gain by any attempt to give to them increased "expression." Now Mr. Nikisch has taken liberties in overtures by Beethoven and Weber for which he has been severely criticized. These were chiefly slight changes in tempo, generally found in connection with second motives and episodes. These liberties have found, on the other hand, warm admirers and earnest defenders; and the reasons for applauding instead of condemning are many. But take the first movement of the G minor symphony as played under Mr. Nikisch, was it as beautiful to the ear that night as it is to the eye upon the printed pages? This wonderful child of inspiration and science is an *allegro molto* beginning with a melody given in octaves to the violins; the accompaniment is played by the other stringed instruments. It is an Italian song of restrained passion, of quiet intensity, such as is found in the first movement of Mozart's G minor quintet; it is direct, going straight to the mark, as terribly in earnest as many of the musical sentences of the old man Verdi. It stands at the very beginning of the symphony. Mr. Nikisch treated it sentimentally; he coquetted with it. It was beautiful, but it had as it were an artificial beauty; it was a woman bedizened and bedecked instead of the naked goddess, rosy and palpitating. Had this been the second motive instead of the first, there might then have been a reasonable excuse; but surely at the beginning of a composition written so frankly and honestly, the rhythm should have been more sharply defined, and the melody given with more directness. I do not speak of any "traditions," I do not speak of the "composer's intentions"; it seems to me looking at the score that in this case Mr. Nikisch failed to find the proper rhythm, and so the melody suffered; its sensuous warmth cooled and it became lukewarm. And the whole movement halted a little, and it seemed as though Mozart had put on airs of affectation.

Yes, if the proper tempo is not found, the melody is ruined. How beautiful, for example, was the trio of the minuet in the same symphony; where if the "time" had been hurried one jot, the exquisite phrases allotted to the wind instruments would have been meaningless and confused. The minuets of Mozart and Haydn are often spoiled through the inability of conductors to discriminate between a scherzo and a minuet.

How should the first five measures of Beethoven's Fifth Symphony be played? Perhaps there is no passage in instrumental music about which conductors so essentially differ. Colonne of Paris who gives a singularly virile "reading" of this first movement, declaims the first phrases with the eighth notes heavily and deliberately detached; while his "holds" are as long sustained as the "holds" of Mr. Nikisch. With Wagner they hear Beethoven's voice crying, "Hold my *fermate* for a long time, so as to inspire awe. I do not write them merely for a joke, or as though I wanted time to ponder on what comes after." (And our orchestra held the long sustained tones without wavering; no easy task.) Mr. Nikisch's performance of the symphony has brought out much adverse criticism; it certainly was remarkable, at times curious and almost perplexing; it was radically different from others which have been heard and applauded. Was it therefore wrong? Were all the others right? Now it is easy to say the conception of Mr. Nikisch was bombastic and "un-Beethovenish," and to call down upon his head all the curses uttered by Dr. Slop when he could not untie the knot. But this fifth symphony abounds in daring violations of rules: there are passages of great difficulty which were once thought impossible and were omitted; there are mysterious and overwhelming things hinted at darkly which are followed suddenly by grotesque ideas. It is a Gothic cathedral where grinning gargoyles squat by the side of the statue of the Virgin.

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And there were portions of the work which were grandly worked up by the conductor and superbly played by the men. How full of beauty was the opening of the scherzo! How exciting was the approach to the finale, and how imposing was the declamation of the first pages of that finale!

The great audience, which had given hearty signs of approval after each number of the symphonies, at the end of the concert broke out in wild and long continued applause. And the orchestra deserved this tribute; for although there was at times a noticeable lack of precision and unity, the individual and ensemble playing as a whole was remarkably good. In this connection it may be proper to remark that the orchestra, while it has gained in fire and swing and all the details necessary for producing great effects, has apparently lost a little of that exquisite and delicate finish which characterized the concerts of Mr. Gericke. This is spoken of the orchestra as a whole, and not of the individual members, for nothing could have excelled the work of the double-basses, bassoons, and in fact all the individual playing heard last Saturday. To combine the qualities of finish and power may appear an impossible task; yet the superb orchestra of M. Lamoureux comes very near to this perfection. Better than unrelieved polish and such careful attention to detail that the effect of the whole is lost, is a performance full of virility, manly beauty and dramatic intensity, even though exaggeration may enter and annoy.

Six programs have thus far been presented to the music lovers of this city; and not one of them includes the work of a French composer. Is Mr. Nikisch acquainted with any of the compositions of the French school?

HOME JOURNAL.

SATURDAY, NOVEMBER 16, 1889

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Aria, "Mon coeur s'ouvre" ..... Saint Saens
Mrs. Alves.
Siegfried Idyll .....Wagner
Invitation to Dance.....Weber-Berlioz
Concert Fantasie "Oberon".....Demersseman
Mr. Ch. Mole.
Songs with piano.
"The old song" ....Grieg
"It cannot be".....Schumann
"Wiederfinden".....Rheinberger
Mrs. Alves.
Overture, "Rienzi".....Wagner.

The first of the "popular" concerts of the Symphony Orchestra was largely attended and thoroughly enjoyed. The "Siegfried Idyll" was exceedingly well-played, the balancing of the parts being admirably preserved; and if here the conductor fails, the composition soon becomes unendurable. It is surprising that Mr. Nikisch should waste his time and talents upon such a blatant and brutal potpourri-overture as "Rienzi," which has been aptly described as "giant like in dimensions, dwarfish in musical ideas, deafening with its battle-crash and din."

"Samson et Dalila," a biblical drama by Saint-Saëns, was first brought out at Weimar in '77. The aria sung with rare expression by Mrs. Alves, is a most favorable example of Saint Saëns' vocal writing. This man, who as composer and pianist, is remarkable for technique, taste and versatility, has been often justly reproached for a want of heaven-born melody. It is true, he is not in this respect a Mozart or Rossini; yet no amount of talent alone could create this sensuous and simple melody to which he has given such an exquisite and original accompaniment. This and the "three songs with piano" suffered from a wretched translation. A song should always be sung in the language for which the music was written. The accentuation, the musical sentences suffer sadly, though the translator may show the utmost care. Mrs. Alves has a warm and sympathetic voice, and upon the whole, she sang with taste and intelligence. But the more I hear Grieg's "Old Song" the more I prefer the setting of Rubinstein.

The fantasie for flute and orchestra by Demersseman was an agreeable surprise. Too often are flute solos a dreary waste of bravura rubbish. But Jules Auguste Edouard Demersseman (1833–1866) was a most remarkable virtuoso. At the age of twelve he took the first prize of the Paris Conservatory for flute playing. And a few years later he showed marked talent for composition and received high honors for fugue writing. Besides fantasies and a concerto for his instrument, he wrote an operetta, songs, and several compositions for orchestra. The playing of Mr. Molé was musicianly in phrasing and in artistic self control; and although he has a marvelous technique, he does not sacrifice everything for its display. For this and for the clearness and purity of his tone, he deserves the highest praise. He was heartily applauded.

PHILIP HALE.

THURSDAY, NOVEMBER 14, 1889.

Young People's Popular Concert—The Bertonians in "Mignon."

The first of Mr. Nikisch's afternoon popular programmes, given yesterday in Music Hall, with the assistance of Mrs. Carl Alves, contralto, and Mr. Charles Molé, flute, was:

Overture, "Barber of Seville".....Rossini
Aria. My heart opens to thy voice ("Samson and Dalila").....Saint-Saëns
Mme. Alves.
a. Siegfried Idyll.....Wagner
b. Invitation to Dance.....Weber-Berlioz
Concert Fantasie for flute and orchestra on themes from the opera "Oberon".....Demarsseman
(First time.)
Mons. Molé.
Songs with piano.
The Old Song.....Grieg
It Cannot Be.....Schumann
Wiederfinden.....Rheinberger
Mme. Alves.
Overture, "Rienzi".....Wagner

An interesting programme, though without principal novelties. Mr. Nikisch brought to its interpretation his well-known characteristics. Unfortunately shut out from hearing Rossini's tuneful overture, there was character, potency and force in the three other numbers for orchestra sufficient to make partial amends. The exquisite voicings in the Siegfried Idyll were displayed as by the hand of the sympathetic analyst. The contrasts of the Invitation were strongly marked, while the "Rienzi" overture was superbly vigorous and exciting.

In the fantasie by Demersseman, Mr. Molé gave an exhibition of virtuosity which was simply extraordinary; his phrasing was masterly, and his execution of the difficult cadenzas was as true and finished as his tone in the quieter passages was pure and sweet. Mrs. Alves has a fine voice which she uses well. She sang the melodious excerpt from "Samson and Dalila" very well, the passionate chief theme—and how expressive it is—being excellently phrased. The songs, sung to her husband's accompaniment, were also well sung. Mrs. Alves only needs more emotion to give her a leading place. The audience, despite the rain, was large and responsive.

THE BEACON:

, NOVEMBER 16,

THE FIRST "POPULAR."

For the beginning and end of his first "Young People's Populars" Mr. Nikisch brought forward overtures which are favorites and yet are not often heard; certainly it is rare indeed when they can be heard to such perfection as in his renderings. The first was the exquisitely finished one of Rossini which goes by the name of "The Barber of Seville," although it was not written for that opera, and the other was the grandiose, clangorous and sometime almost coarse "Rienzi" of Wagner. Mr. Nikisch enhanced in the first all its subtle beauties of color and ornament, and in the latter commandingly maintained the *juste milieu* of brilliancy, power and sonority, holding the more turbulent passages enough in check to preserve them from blatancy or other excess. In the "Barber" the pure fluency and ease of the wooden wind were particularly gratifying, as in the "Rienzi" the full volume and genuine quality of the brass were welcomed, especially as the largest tones were kept smooth and not allowed to crush out the string voices. Other orchestral numbers, no less discriminatingly given were Berlioz's arrangement of Weber's "Invitation to the Dance," which went on with real *élan*, and Wagner's "Siegfried Idyll," which, beautiful and poetic as it is, yet must seem to the unbiassed listener as too protracted. Like other evolutions—and we hold the word to be a fair one—of its author, there seems no particular reason why it should not stop long before it does or why it should stop when it does, for the manner of it is such that it might undoubtedly have been stretched out to twice or thrice its present length; if one can resolve to listen to it without thought, he can lose himself in sensation and be satisfied, or if he be musician enough to follow its meanderings without book he may be profited, but the average hearer, if he be honest, will undoubtedly say that the last third fails to hold his attention and to please him. A new singer was heard in the person of Mme. Alvés of New York, who displayed a large, even, extended and rich contralto voice; a few of the lowest tones were forced into hardness in production, and she was not always up to the key, but there were unusual qualities more than sufficient to atone for these remediable defects. She sang to orchestral accompaniment and with full intellectual and dramatic appreciation, *Delilah's* air of fascination from Saint-Saëns's opera of "Samson and Delilah," and added later three chamber songs which had little but their beautifully clear enunciation to commend them, and were distracted by the wretched accompaniment of a strange pianist. M. Molé also appeared as a soloist, playing with limpid and even tone, fine taste and almost astounding mastery of technical difficulties, a showy but still musicianly fantasy for flute by De Mersseman upon themes from "Oberon." The audience was very large and composed of genuine music-lovers, a good many regular Symphony patrons being present.

Symphony Concerts.

Four grand concerts are announced to be given by the Boston Symphony orchestra, Arthur Nikisch, conductor, at the Hyperion theater on Monday evenings, December 16, January 13, February 10 and March 17. Soloists will appear with the orchestra at each concert and it is safe to predict a series of brilliant performances. A subscription list is now open at M. Steinert & Sons. Subscribers will have first choice of tickets and will receive by mail in advance of each concert a program book with analytical notes on the selections to be performed. N. Y. Harmonic 11/13

The Beacon.

BOSTON, SATURDAY, NOV. 16, 1889

THE SYMPHONY CONCERTS.

The programme of last Saturday and its performance proved an instant and immense success with the public, although some of the critics are still inclined to condemn a reading of Beethoven after which the audience remained *en masse* to cheer and recall the conductor. On that evening, as at the rehearsal on the preceding afternoon, the limit set for the sale of admission tickets was reached before the hour of beginning arrived, and more persons were present than at the previous concerts when such a favorite as Herr Fischer was the vocalist. While it is easily possible to exaggerate and be indiscreet in what may be called an "impressionist" reading of the great masters, yet there is much to be said in favor of a confession of his own sentiments and susceptibilities by a conductor. Music is primarily intended to influence the feelings; so also is the drama, and if in the advance of the world men cease to be impressed by what influenced their fathers, if their mental attitude and nervous temperaments change with their modes of life, and their whole being deviates in a thousand minor particulars from elder types, why should not all the expressive arts be modified so that they may retain their duly proportionable power among the influences which act upon men's minds and spirits? We would not for one instant allow any fantistic trifling or eccentric variability in the treatment of the essential and fundamental elements of a great and reverend work; but nevertheless we do believe that it is possible to preserve these in a firm and faithful grasp and yet modify many of the secondary features which are attendant upon them, so that substantially new effects are obtained, rather in the way of coloring lights than in alterations of outline.

The moment, however, that interpretation passes beyond such permissible modification of a hard-and-fast reading of episodical and transitional matter or loses dignity in romanticism and clear-cut even exposition of thought in over-wrought emphasis of contrast, approval must cease and censure take its turn. If a work of Mozart and Beethoven impresses people more vividly, while yet keeping a reasonable proportion between its component parts, through a performance into which modern methods are allowed to enter, then such treatment should be admitted; just as the pianforte and organ of today must be accepted and welcomed instead of the imperfect instruments by which the old masters studied the effects of their compositions. That there is danger that Mr. Nikisch may go too far in directing by his own sensations is true, as it is also true that the clamor of an audience is no proof of perfection in performance; but on the other hand it certainly seems as if the conservatively critical cannot be altogether right and five thousand intelligent and instructed listeners altogether wrong in respectively condemning and extolling such a rendering of Beethoven's fifth symphony as that of last Saturday night, which thrilled, elevated and delighted multitudes and made them attribute to Beethoven greater glory, honor and passionate power than ever before. The departure from old standards was unquestionally too wide at times, and what was intended to be dramatic came perilously near melodramatic excess; but the intimation that all the fire, strength, sweep and sway of Beethoven's inspiration had not hitherto been shown was worth learning, even at the cost of some extravagance which time and judgment can easily correct.

The programme of tonight has standard works at its head and foot—Cherubim's beautiful "Anacreon" overture, which was read at the rehearsal nearly according to old standards, special care being shown in the sweet Mozart-like passages, and Goetz's agreeable, bright and easily followed symphony in F, which we could not stay to hear. A work by Svendsen, called "A Norwegian Rhapsody," occupied the central place, this being new to these concerts, although the Orchestral Club had a hearing of it some four years ago. It is based on three natural melodies, which are related to each other as an opening and a closing allegro, with an *andantino* between, the first melody having an odd suggestion about it of the old negro tune, "Fly roun', Jinny, git yer hoecake done." The several phases, varying from the gay beginning, which comes in on tiptoe, as it were, and the chastened richness of the slower movement, to the bright and elaborate conclusion, were all distinctly presented, and the special bits of coloring and phrasing, such as the dull drone of the basses, the penetrating lines for the woodwind, and the incisive crescendos of the strings in the finals, were brought out charmingly.

The other two numbers were also new, being solos for the introduction of another new 'cellist, M. Leo Schutz,—first a concerto by Ecdert, and second, Max Bruch's "Kol Nidrei" fantasy. The concerto might almost be called a fantasy also; for although it has four movements, three of these run on without a break, and are so closely united in temper, in spite of variations in *tempo*, that they seem like the sympathetic thoughts of one dreaming hour, so stated as to be sweetest and most attractive. The last movement is in dance-measure, and is vivacious enough to balance the mellifluous tranquility of the preceding portions. The Bruch piece is founded on a slow air which belongs in the service of the synagogue on Atonement Day, and is divided into two short but connected sections, the latter a little more animated than the former. It is all grave, calm, solemn and even pathetic in the solo part, and the quiet but richly moulded accompaniment sustains it at every point. Mr. Schulz, played these with great richness and volume of tone, which was especially broad and satisfying in the lower register. He had not much opportunity for technical display, but in the concerto he showed that his technique must be easy and fine, one long cadenza serving for this demonstration. He gave deep tenderness and substantial feeling to the Bruch, and after each number was warmly recalled.

For next week there are promised Beethoven's Eighth Symphony, Schumann's "Genoveva" overture, a new suite for strings by Mr. Arthur Foote and songs by Miss Gertrude Edmands.

HOME JOURNAL.

SATURDAY, NOVEMBER 16, 1889

The Fifth Symphony Concert.

Haydn.....Symphony in G. No. 13.
Mozart.....Symphony in G minor
Beethoven.....Symphony No. 5

The Haydn symphony (No. 13 in the Breitkopf and Haertel Catalogue and the fifty-eighth in chronological order) was written in 1787 for Paris, where it was engraved by Sieber. It follows the six written for the society of *La Loge Olympique*, whose concerts were given at the Tuileries under the patronage of Marie Antoinette. Written for a foreign orchestra and for a foreign taste, this symphony is better adapted to the modern orchestra with its full complement of strings than many which precede it in date of composition.

"The art of art," says Walt Whitman, "the glory of expression . . . is simplicity. Nothing is better than simplicity, nothing can make up for excess or for the lack of definiteness." And right here is seen the genius of Haydn. He takes a simple, sportive melody and in its thematic treatment, great as is his mastery over counterpoint, uses his knowledge to cunningly conceal his art and to italicize as it were the chosen subject. His was the simplicity of Carissimi, who, when some one complimented him upon the "easiness" of his music, replied, "Oh, how hard it is to write simply."

This particular symphony, played last week for the first time by the orchestra, is throughout a thing of beauty, a pure delight. It is hard to say which number is the more pleasing: the fresh and brilliant opening, the solemn *largo* with its rich color, or the trio of the minuet with drone bass, and melody given to the violins and oboe. Pohl calls the *finale*, the crown of the work, simple as is apparently its rondo form.

There are critics of the present day who sneer at Haydn and despise his works. They call his masses, frivolous; his piano pieces, childish; his quartets, old-fashioned. They dismiss his symphonies as "uninteresting," and they shudder at the idea of being obliged to listen to "The Seasons." His works are not deep enough for them; they "mean" nothing; they "portray" nothing. In his scores they find no "yearnings," no "struggles against fate," etc., etc. Poor Haydn and Mozart were foolish enough to believe in "an ideal and independent musical beauty, owing its existence to musical sounds alone, free of any literary, philosophical, or psychological program." But ask the cultivated musician who plays or sings the music of Haydn whether his task is child's play or drudgery. Ask the amateur who without preconceived theories simply goes to a concert to listen, whether the music of Haydn is "uninteresting."

The performance of this symphony was a triumph for the players and the conductor. It was the artistic triumph of the evening, and indeed of the career of Mr. Nikisch up to this date; for his "reading" was as artfully simple as the music itself. It was apparently natural and spontaneous, without any labored attempt at theatrical display. David Strauss, in his "Old and New Faith," acutely remarks, that if you go to a concert where a symphony of Haydn is upon the program, you may be sure that if you are disappointed in it, the fault is in its performance. "And it can easily happen that the so-called 'best' orchestras will play it the worst. For they delight in spending their means of effect, such as rough and sudden changes in strength of tone and tempo (upon which so many modern compositions depend), upon a music to which only the simplest execution does justice."

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PHILIP HALE.

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BOSTON, SUNDAY, NOVEMBER 17, 1889.

THE SYMPHONIES.

SIXTH CONCERT.

The Symphony concert last evening effectively opened with that most famous of the Cherubini overtures, the ever welcome "Anacreon." It is not surprising that this overture so gloriously holds its own and comparing so favorably, as it does, with the best modern work of its class. For once, Cherubini was moved to treat melody so as to have it come upon the ear in the clearest and most effective way, and at the same time lead an irresistible flow of sterling harmony into the heart of his themes. The overture in fact, is one of the sublimest efforts of which music, at the time in which it was written, was capable.

The soloist, Mr. Leo Schulz, created a highly favorable impression by his performance of the Eckert concerto in A minor. His playing is that of an uncommonly well-schooled artist, is rich and voluminous in tone, and masterly as regards style. In a praiseworthy sense he is the very antithesis of a sentimental performer; yet it would be unfair to imply that he is to any extent unmusical. He seemed thoroughly in his element with the Bruch adagio, his performance of which was received with unusual manifestations of approval.

The Svendsen "Rhapsodie Norvegienne" is a work that very justly bears its title, grotesque in conception and thoroughly characteristic, yet of no more than passing interest as regards scholarly merit and melodious detail.

The concert ended with the Goetz symphony in F, which has once before (in 1887) been heard here. A more poetic and at the same time genial symphony it would be difficult to name. Although not so evenly profound as a number of its more important contemporaries, it is nevertheless a brilliant and impressive work, and was finely rendered.

YOUNG PEOPLE'S POPULAR.

In selecting a programme for the first Young People's Popular concert of the season Mr. Nikisch showed commendable judgment. The selections performed by the orchestra included the overture to Rossini's "Barber of Seville;" the Siegfried Idyll of Wagner; "Invitation to the Dance," Weber; and overture to "Rienzi;" Wagner. The soloists were Mme. Carl Alves and Mons. Ch. Mole.

The delight that the occasion afforded, especially to the younger portion of the audience, was apparently unlimited. Rossini's melodious and popular overture received able and effective treatment. The Siegfried motive was taken at a somewhat faster tempo than our public has been accustomed to hear it, but with no diminution of that entrancing effect that it invariably creates.

Mme. Alves with the aria from Saint Saëns's "Samson" proved herself to be an artist of the first rank, not only by the dramatic richness and sympathy of her voice, but by the fervency and integrity of her musical expression. She was not so successful with the songs by Grieg, Schumann, and Rheinberger, being somewhat inconsistent and careless in her interpretation.

Mr. Mole's selections were rendered with all his characteristic mastery, and the entire concert afforded as little opportunity for fault-finding as could be reasonably desired.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, NOV. 17, 1889.

THE SYMPHONY CONCERT.

A Comparatively Dull Programme Presented Last Evening.

While it has moments of beauty and interest, the scherzo, the best of the four movements claiming most of these, Goetz' symphony in F is not a work that appeals to the ordinary music lover. Even Mr. Nikisch and his orchestra could not remove the feeling of dulness that prevailed, and there was much more of an exodus before the symphony was concluded than has been noticeable the present season. It is to be understood, of course, that the interpretation was all that could well be desired; only there were a good many who would greatly have preferred another symphony to round out the programme. On the whole, the Goetz symphony may as well be left to musical analysists for the future, we think. It can hardly be said that the programme as a whole aroused much enthusiasm. The well-known Cherubini "Anacreon" overture and Svendsen's "Norwegian Rhapsody" were played with care and great intelligence, the characteristic themes of the Christiania composer particularly being brought out very clearly and effectively. Leo Shulz, the 'cellist, contributed the novelties on the programme. Eckert's concerto proved more interesting than Bruch's adagio, founded on an old Jewish chant. The soloist, while not by any means the most accomplished of 'cello performers, plays with skill and expression. There is observable at times a certain harshness or roughness of tone, but in the pianissimo passages his work is always delightful to hear, especially with such artistic accompaniment as that provided by Mr. Nikisch and the orchestra.

Boston composers are honored again in this week's programme, which includes Arthur Foote's suite for strings, first time here. Schumann's "Genoveva" overture and Beethoven's Eighth symphony are also assigned for the concert, and Miss Gertrude Edmands is to sing Raff's "Dream King and his Love," as well as other selections. This is sure to be a "popular" concert.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 18, 1889.

MUSICAL MATTERS.

A Symphony Concert of Contrasts—The Hegner Matinee—"Bohemian Girl."

From grave to gay, from lively to severe, might have been the motto for Saturday's programme. The severe school began the concert, and Cherubini's "Anacreon" overture afforded a glimpse of a style where all modern sensationalism, and even the rich glow of tone color, to which we have become accustomed in these latter days, was absent, yet which charmed none the less, by its clear form, its purity of harmony, and its direct themes in masterly contrast. Mr. Nikisch read the work with a conservative style that would have pleased the composer.

Upon the heels of the debut of Mr. Hekking came another violoncellist, Mr. Leo Schuz, and again proved that the loss of Mr. Giese cannot readily be made good. His tone was thin, his intonation not always secure, but he was expressive, not to say sentimental, at almost all times, and his shading and phrasing were refined. The Eckert concerto, with which he began, was a peculiar work in two very distinct moods. It was sombre and dark in its earlier portions, and dashing and vigorous at its close. In these moods it but reflected the character of Scandinavian and Russian music, particularly as it ended with a Cossack folk song. The violoncellist certainly won a popular success and was recalled enthusiastically. His second number was a peculiar one, it was an arrangement of an ancient Hebrew melody—"Kol Nidrei"—by Max Bruch. The Jewish music has always been an interesting study to musical antiquarians, and many have endeavored to find in Hebraic tunes some trace of the music of ancient Jerusalem. In this direction, however, their efforts have been fruitless, for, in almost every case, the music of the modern Jews is tinged in a large degree by that of the nation where they reside. I may mention, in parentheses, that we have inferential proof that the scriptural music was by no means so beautiful as many clergymen, in enthusiastic metaphor, make it out to be. "Sing joyfully and clap your hands," "play skilfully and *with a loud noise!*" and many other scriptural phrases, as well as several passages in Josephus, show us that power and a strongly marked rhythm were the chief elements of the ancient Hebraic music. "Kol Nidrei" is an exception to the statement made above, in that it has retained something of its purity, having the same melody in synagogues most widely separated from each other. It retains, too, a very evident touch of Oriental character in its progressions, and it is generally sung without any harmony, having thus the monophonic character of the mediæval times. "Kol Nidrei" therefore may stand as the most ancient tune in the Hebrew ritual, as it certainly is the most impressive. In the Bruch arrangement it becomes more musical but less characteristic. The German composer has managed to eliminate the Hebraic character from the melody as he has washed out the Gaelic flavor from some of the Scotch songs which he has treated. Mr. Schulz played the work with sentimental languor rather than with any breadth.

It was in a marked degree a concert of national and folk music. Here we have seen the Cossack and the Hebrew touching elbows in the programme, and it now remains to speak of the Norwegian, who was represented in the list by Svendsen. Some years ago this Lion of the North played to me two of his scores in his residence, on the street with the unpronounceable name, in Copenhagen, and intimated that he proposed to do with the Scandinavian melodies what Liszt had done with the Hungarian. Right nobly has he achieved it. The wild "Halling" in two quarter rhythm and the graceful "spring dance" in triple rhythm, form an admirable contrast. The orchestration is something exquisite. Berlioz himself could not have excelled that effect of an oboe melody against violins in the highest position. The work was played by the orchestra in magnificent style, and Mr. Nikisch read it superbly, with all the abandon that a dance, where the men try to kick the overhanging rafters in a barn, demanded.

The one symphony of the poor genius who was so recently devoured by the wolf of poverty, in Winterthur, ended the programme. It is a beautiful work, as clear as the symphonies of Volkmann, but possessing more richness of elaboration and more breadth of theme than these. Most beautiful was the figure treatment in the first movement, extending even to the contrabass, and most clearly was it given. The second movement (contrary to the usual succession, in which the second is the slow movement) is a modern intermezzo, and has some very fine effects for wind instruments. The horn began this splendidly, and the antiphonal effects between this instrument and the woodwind, were also beyond reproach, nor must I forget to mention the clear tones of the trumpet and the effect of the condensed recapitulation of themes at the end—a remarkable coda. The third movement gave the first violins an opportunity to show their breadth of tone, and they employed it royally. I do not think the last movement as powerful as the rest of the work, but it was more than usually impressive because of the breadth and majesty with which Mr. Nikisch read it, and the perfect ensemble with which it was played. The concert was therefore throughout a most interesting one, and the programmes already show a greater degree of catholicity than they have possessed since the Henschelian days.

Boston Post.

MONDAY MORNING, NOV. 18, 1889.

SIXTH SYMPHONY CONCERT.

Mr. Nikisch made his bow to a very large audience on Saturday evening, and for the sixth concert he offered the following decidedly modern programme:

Overture to "Anacreon".....Cherubini
Concerto for violoncello, A minor, op. 26.....Eckert
Norwegian rhapsody, No. 2 in A, op. 19.....Svendsen
"Kol Nidrei," for violoncello and orchestra, op. 47.....Bruch
Symphony in F.....Goetz

The overture was very finely played, a beautiful balance being preserved in the orchestra, and the difficult passages for strings were very clear and distinct. Considerable interest was felt in Mr. Leo Schulz, the soloist, who came to this country at the wish of Mr. Nikisch. He is quite a young man, having been born in 1865 in Posen; he studied chiefly at the Hoch-Schule in Berlin under Joachim's direction, and the immediate instruction of Professors Müller and Hausmann. He made several successful tournées, especially one through Russia, and finally settled in Leipsec as soloist of both the Gewandhaus and the theatre orchestras, which place he left to seek his fortunes in America with his old conductor. He has not a strikingly strong tone, but its quality is exquisitely beautiful, and he has an easy command over almost infinitisimal nuances of power. His technique is remarkable, and his intonation very pure and true. The chief point of his playing, however, is the evident strength of his artistic individuality. He is one of those men who are musicians evidently because it would have been utterly impossible for them to have been anything else; and it is easy to see that he loves every note he produces from his instrument, and plays for the music alone, without thought of effect. The concerto was an interesting work of a rather higher grade—musically—than the majority of 'cello concertos, and Mr. Schulz did it full justice. A little scherzo which is introduced in the middle of the andante is particularly charming. The melancholy but beautiful "Kol Nidrei" (founded on a Jewish chant) seemed rather more in harmony with Mr. Schulz's especial style, and he played it with chaste and noble simplicity. The Svendsen number was probably more interesting to the student of instrumentation than to the public at large; and as an exemplification of possible orchestral combinations it was very striking. The Goetz symphony is a singular work. The adagio is the only number that shows signs of the same master hand that wrote the "Taming of the Shrew," which is one of the most beautiful romantic operas in the language. The first movement is not very clear, but this is perhaps owing to the indefinite character of the themes. The instrumentation is thick and muddy throughout the movement, especially at the opening. The intermezzo is on a much higher musical plane and has a little trio of exquisite beauty. The adagio, however, is a nobly lovely piece of writing, wonderfully scored and overflowing with passion and thoughtful sadness, but no trace of melancholy. It was superbly played by the orchestra, and it does not seem as if strings could acquit themselves better than did our players in this number. The last movement is bright and vivacious, and very melodious, but rather light in character. The whole work—as indeed the whole programme—was interpreted by Mr. Nikisch in the same thoughtful and consistently musical manner which characterizes all his work. Miss Gertrude Edmands will be the soloist at the next concert, and a novelty of Arthur Foote's—suite for strings—will be played.

ARTHUR WELD.

Boston Journal.

MONDAY MORNING, NOV. 18, 1889.

The Symphony Concert.

The lovers of novelties, or those who are clamoring for them, could not fail of satisfaction with Mr. Nikisch's programme of Saturday night. There were two pieces for the 'cello, with Mr. Leo Schultz as soloist, one a concerto by Eckert, the other a piece by Max Bruch, founded on a Jewish hymn, each given for the first time in this city, a Norwegian rhapsody by Svensden, for the first time in the Symphony concerts, and a symphony by Goetz which is very seldom given.

The only thing not a novelty was the overture "Anacreon," by Cherubini, and this was given a very clear and characteristic rendering by the conductor. Mr. Schultz, the second 'cello soloist of the season, made his first appearance before these audiences, and he was given a pleasant greeting. The concerto gives him opportunity to show an admirable technique, particularly in the last movement, which is in strong contrast with the very slow tempo of the opening numbers. The second selection showed the clear tone of his instrument, and the work was given tenderly and sympathetically. The audience was surely pleased with Mr. Schultz and his playing.

Mr. Nikisch gave a brilliant rendering of the Norwegian rhapsody and there was much interest manifest in the symphony. There was abundant material for the display of the technique of the flutes, the horns and the 'cellos, and it was made the most of. The shading was excellent, and the transitions from pianissimo to forte were done gracefully, under the conductor's baton. The symphony is one of the best things of Goetz and gave much pleasure to the auditors, particularly the "intermezzo" and "adagio." There was the usual large audience and the usual absence of departures from the hall in large numbers before the close of the concert. Mr. Nikisch has a faculty of moving the concert along: he does not leave the stage prior to the symphony, and cause a wait of from 10 to 15 minutes, but after a pleasant chat with some of his orchestra he proceeds at once to the work in hand. We think his method pleases the audience, and the concerts are ended in season sufficiently early to allow suburban patrons to take their trains. The next concert is to close with Beethoven's 8th Symphony, and, at last, we are to have a lady soloist—Boston's favorite contralto, Miss Gertrude Edmands.

SUNDAY HERALD.

BOSTON, NOVEMBER 17, 1889.

THE SYMPHONY CONCERT.

The sixth of the season's concerts by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, at Music Hall last evening, had as a programme, with Mr. Leo Schulz as soloist, the following list of selections:

Overture (Anacreon).....Cherubini
Concerto for violoncello.....Eckert
Rhapsodie Norvegienne.....Svendsen
Kol Nidrei, for violoncello and orchestra.....Bruch
Symphony in F.....Goetz

There was no lack of novelties in this programme, the numbers by Eckert, Svendsen and Bruch all having a first hearing in these concerts on this occasion, and each of these novelties was well chosen. The chief charm in the Eckert concerto was the final movements, in which the Cossaque dance theme is treated in a very brilliant fashion, affording equal prominence to the solo instrument and the varied orchestral combination of the accompaniment. The "Norwegian Rhapsody" made, also, a very pleasing feature of the programme, and Mr. Nikisch gave it a most fascinating performance, his rendering of the fanciful composition bringing out all the quaint beauty of the simple melodies upon which it is based with charming effect. The composition by Bruch, founded upon a Jewish melody used in the service of the synagogue, is another of the many satisfactory works that this composer has contributed to these programmes, and it was greatly enjoyed. The solo playing by Mr. Schulz proved him to be a well schooled musician and a very competent master of the technique of his instrument, though he falls somewhat below the high standard set by the 'cello soloists at these concerts in recent years. His tone is not always as pure as is desirable, and his playing lack the feeling and expression demanded in such compositions as that by Bruch. The Cherubini overture was finely read, and the beauties of the Goetz symphony were admirably brought out in this performance. The audience was again inclined to give the conductor ample praise for all the good work done under his baton, and the soloist of the evening was similarly appreciated.

Boston Evening Transcript.

MONDAY, NOVEMBER 18, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the sixth symphony concert was as follows:

Cherubini: Overture to "Anacréon."
Eckert: Concerto for 'cello in A minor, Op. 26.
Svendsen: Rhapsodie norvégienne, No. 2, in A, Op. 19.
Bruch: Kol Nidrei, for 'cello and orchestra. Op. 47.
Goetz: Symphony in F.

Mr. Leo Schulz was the 'cellist.

Cherubini's "Anacréon" overture, not the most interesting of the composer's overtures, but a work which is, nevertheless, full of charming details, was admirably played. The Svendsen Rhapsodie, an unpleasant composition, and to our ears, at least, disagreeably scored, was also played with immense verve and spirit. Hermann Goetz's symphony has not been given here ntire for several years; the delightful Intermezzo has been given separately, now and then, and has always made a fine impression. This Intermezzo is probably the one movement by which the symphony is destined to live; it is charming from beginning to end. The first movement has much that is fine in it, as have also the Adagio and the Finale, albeit that, in these last two movements, the modern and the classical elements are not very well amalgamated, and they lack unity of mood and style. The performance was in every way superb.

Mr. Schulz, who appeared for the first time in these concerts as a solo player, has a finished, brilliant technique, and plays with great sentiment and charm. His phrasing is particularly graceful and musical, and his intonation excellent. His tone is a little veiled, but this may be the fault of his instrument. He made a distinctly fine impression. The Eckert concerto that he played has the advantoge over most 'cello concertos we have heard here, that *Kapellmeistermusik* has over *Virtuosenmusik*; if it have nothing in it to interest one especially, it at least does not sicken one by pretentious silliness. Max Bruch's "Kol Nidrei" stands on a decidedly higher plane, and shows the composer in one of his characteristic impressive moods; yet one can not but feel that the 'cello, with its warm, sweet tone, has rather the effect of weakening and sentimentalizing the austere solemnity of the great chant of atonement which the composer has taken for his theme. Upon the whole, the programme was the dullest we have had this season; there was overmuch 'cello in it, to begin with—and heaven knows that a very little 'cello solo goes a longish way—and there was a lamentable lack of anything that could be called really great.

The next programme is: Schumann, overture to "Genoveva"; Raff, song, "*Der Traumkönig und sein Lieb*"; Foote, suite for strings; songs with pianoforte; Beethoven, symphony No. 8, in F. Miss Gertrude Edmands will be the singer.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, NOV. 19, 1889.

The Adamowski Concert.

The first concert by the Adamowski Quartet was given last night in Steinert Hall, with the assistance of Miss Obrion and Mr. Eliot Hubbard. The programme included the Schumann Quartet in A minor for strings, and the Brahms in A major for piano and strings, both of these numbers being calculated to test the musical abilities of this new organization. The playing, under the careful lead of Mr. Adamowski, may be commended for a delicate finish and careful ensemble, the scherzo and finale of the Brahms number being given with a good degree of dash and brilliancy, while the effect of all the various movements was satisfactory. The concert introduced to a Boston audience the 'cellist, Mr. J. Adamowski, who furnished two solo numbers and gave an artistic rendition, ranking with any of the recent concert work on that instrument. The programme was also varied by a group of Frang lieder, sung by Mr. Hubbard.

THE BOSTON TIMES

BOSTON, SUNDAY, NOVEMBER 17, 1889

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The soloist, Mr. Leo Schulz, created a highly favorable impression by his performance of the Eckert concerto in A minor. His playing is that of an uncommonly well-schooled artist, is rich and voluminous in tone, and masterly as regards style. In a praiseworthy sense he is the very antithesis of a sentimental performer; yet it would be unfair to imply that he is to any extent unmusical. He seemed thoroughly in his element with the Bruch adagio, his performance of which was received with unusual manifestations of approval.

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"Kol Nidrei," for violoncello and orchestra, op. 47.....Bruch
Symphony in F.....Goetz

The overture was very finely played, a beautiful balance being preserved in the orchestra, and the difficult passages for strings were very clear and distinct. Considerable interest was felt in Mr. Leo Schulz, the soloist, who came to this country at the wish of Mr. Nikisch. He is quite a young man, having been born in 1865 in Posen; he studied chiefly at the Hoch-Schule in Berlin under Joachim's direction, and the immediate instruction of Professors Müller and Hausmann. He made several successful tournées, especially one through Russia, and finally settled in Leipsec as soloist of both the Gewandhaus and the theatre orchestras, which place he left to seek his fortunes in America with his old conductor. He has not a strikingly strong tone, but its quality is exquisitely beautiful, and he has an easy command over almost infinitisimal nuances of power. His technique is remarkable, and his intonation very pure and true. The chief point of his playing, however, is the evident strength of his artistic individuality. He is one of those men who are musicians evidently because it would have been utterly impossible for them to have been anything else; and it is easy to see that he loves every note he produces from his instrument, and plays for the music alone, without thought of effect. The concerto was an interesting work of a rather higher grade—musically—than the majority of 'cello concertos, and Mr. Schulz did it full justice. A little scherzo which is introduced in the middle of the andante is particularly charming. The melancholy but beautiful "Kol Nidrei" (founded on a Jewish chant) seemed rather more in harmony with Mr. Schulz's especial style, and he played it with chaste and noble simplicity. The Svendsen number was probably more interesting to the student of instrumentation than to the public at large; and as an exemplification of possible orchestral combinations it was very striking. The Goetz symphony is a singular work. The adagio is the only number that shows signs of the same master hand that wrote the "Taming of the Shrew," which is one of the most beautiful romantic operas in the language. The first movement is not very clear, but this is perhaps owing to the indefinite character of the themes. The instrumentation is thick and muddy throughout the movement, especially at the opening. The intermezzo is on a much higher musical plane and has a little trio of exquisite beauty. The adagio, however, is a nobly lovely piece of writing, wonderfully scored and overflowing with passion and thoughtful sadness, but no trace of melancholy. It was superbly played by the orchestra, and it does not seem as if strings could acquit themselves better than did our players in this number. The last movement is bright and vivacious, and very melodious, but rather light in character. The whole work—as indeed the whole programme—was interpreted by Mr. Nikisch in the same thoughtful and consistently musical manner which characterizes all his work. Miss Gertrude Edmands will be the soloist at the next concert, and a novelty of Arthur Foote's—suite for strings—will be played.

ARTHUR WELD.

Boston Journal.

MONDAY MORNING, NOV. 18, 1889.

The Symphony Concert.

The lovers of novelties, or those who are clamoring for them, could not fail of satisfaction with Mr. Nikisch's programme of Saturday night. There were two pieces for the 'cello, with Mr. Leo Schultz as soloist, one a concerto by Eckert, the other a piece by Max Bruch, founded on a Jewish hymn, each given for the first time in this city, a Norwegian rhapsody by Svensden, for the first time in the Symphony concerts, and a symphony by Goetz which is very seldom given.

The only thing not a novelty was the overture "Anacreon," by Cherubini, and this was given a very clear and characteristic rendering by the conductor. Mr. Schultz, the second 'cello soloist of the season, made his first appearance before these audiences, and he was given a pleasant greeting. The concerto gives him opportunity to show an admirable technique, particularly in the last movement, which is in strong contrast with the very slow tempo of the opening numbers. The second selection showed the clear tone of his instrument, and the work was given tenderly and sympathetically. The audience was surely pleased with Mr. Schultz and his playing.

Mr. Nikisch gave a brilliant rendering of the Norwegian rhapsody and there was much interest manifest in the symphony. There was abundant material for the display of the technique of the flutes, the horns and the 'cellos, and it was made the most of. The shading was excellent, and the transitions from pianissimo to forte were done gracefully, under the conductor's baton. The symphony is one of the best things of Goetz and gave much pleasure to the auditors, particularly the "intermezzo" and "adagio." There was the usual large audience and the usual absence of departures from the hall in large numbers before the close of the concert. Mr. Nikisch has a faculty of moving the concert along: he does not leave the stage prior to the symphony, and cause a wait of from 10 to 15 minutes, but after a pleasant chat with some of his orchestra he proceeds at once to the work in hand. We think his method pleases the audience, and the concerts are ended in season sufficiently early to allow suburban patrons to take their trains. The next concert is to close with Beethoven's 8th Symphony, and, at last, we are to have a lady soloist—Boston's favorite contralto, Miss Gertrude Edmands.

SUNDAY HERALD.

BOSTON, NOVEMBER 17, 1889.

THE SYMPHONY CONCERT.

The sixth of the season's concerts by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, at Music Hall last evening, had as a programme, with Mr. Leo Schulz as soloist, the following list of selections:

Overture (Anacreon).....Cherubini
Concerto for violoncello.....Eckert
Rhapsodie Norvegienne.....Svendsen
Kol Nidrei, for violoncello and orchestra....Bruch
Symphony in F.....Goetz

There was no lack of novelties in this programme, the numbers by Eckert, Svendsen and Bruch all having a first hearing in these concerts on this occasion, and each of these novelties was well chosen. The chief charm in the Eckert concerto was the final movements, in which the Cosaque dance theme is treated in a very brilliant fashion, affording equal prominence to the solo instrument and the varied orchestral combination of the accompaniment. The "Norwegian Rhapsody" made, also, a very pleasing feature of the programme, and Mr. Nikisch gave it a most fascinating performance, his rendering of the fanciful composition bringing out all the quaint beauty of the simple melodies upon which it is based with charming effect. The composition by Bruch, founded upon a Jewish melody used in the service of the synagogue, is another of the many satisfactory works that this composer has contributed to these programmes, and it was greatly enjoyed. The solo playing by Mr. Schulz proved him to be a well schooled musician and a very competent master of the technique of his instrument, though he falls somewhat below the high standard set by the 'cello soloists at these concerts in recent years. His tone is not always as pure as is desirable, and his playing lacks the feeling and expression demanded in such compositions as that by Bruch. The Cherubini overture was finely read, and the beauties of the Goetz symphony were admirably brought out in this performance. The audience was again inclined to give the conductor ample praise for all the good work done under his baton, and the soloist of the evening was similarly appreciated.

Boston Evening Transcript.

MONDAY, NOVEMBER 18, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the sixth symphony concert was as follows:

Cherubini: Overture to "Anacréon."
Eckert: Concerto for 'cello in A minor, Op. 26.
Svendsen: Rhapsodie norvégienne, No. 2, in A, Op. 19.
Bruch: Kol Nidrei, for 'cello and orchestra. Op. 47.
Goetz: Symphony in F.

Mr. Leo Schulz was the 'cellist.

Cherubini's "Anacréon" overture, not the most interesting of the composer's overtures, but a work which is, nevertheless, full of charming details, was admirably played. The Svendsen Rhapsodie, an unpleasant composition, and to our ears, at least, disagreeably scored, was also played with immense verve and spirit. Hermann Goetz's symphony has not been given here ntire for several years; the delightful Intermezzo has been given separately, now and then, and has always made a fine impression. This Intermezzo is probably the one movement by which the symphony is destined to live; it is charming from beginning to end. The first movement has much that is fine in it, as have also the Adagio and the Finale, albeit that, in these last two movements, the modern and the classical elements are not very well amalgamated, and they lack unity of mood and style. The performance was in every way superb.

Mr. Schulz, who appeared for the first time in these concerts as a solo player, has a finished, brilliant technique, and plays with great sentiment and charm. His phrasing is particularly graceful and musical, and his intonation excellent. His tone is a little veiled, but this may be the fault of his instrument. He made a distinctly fine impression. The Eckert concerto that he played has the advantoge over most 'cello concertos we have heard here, that *Kapellmeistermusik* has over *Virtuosenmusik*; if it have nothing in it to interest one especially, it at least does not sicken one by pretentious silliness. Max Bruch's "Kol Nidrei" stands on a decidedly higher plane, and shows the composer in one of his characteristic impressive moods; yet one can not but feel that the 'cello, with its warm, sweet tone, has rather the effect of weakening and sentimentalizing the austere solemnity of the great chant of atonement which the composer has taken for his theme. Upon the whole, the programme was the dullest we have had this season; there was overmuch 'cello in it, to begin with—and heaven knows that a very little 'cello solo goes a longish way—and there was a lamentable lack of anything that could be called really great.

The next programme is: Schumann, overture to "Genoveva"; Raff, song, "*Der Traumkönig und sein Lieb*"; Foote, suite for strings; songs with pianoforte; Beethoven, symphony No. 8, in F. Miss Gertrude Edmands will be the singer.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, NOV. 19, 1889.

The Adamowski Concert.

The first concert by the Adamowski Quartet was given last night in Steinert Hall, with the assistance of Miss Obrion and Mr. Eliot Hubbard. The programme included the Schumann Quartet in A minor for strings, and the Brahms in A major for piano and strings, both of these numbers being calculated to test the musical abilities of this new organization. The playing, under the careful lead of Mr. Adamowski, may be commended for a delicate finish and careful ensemble, the scherzo and finale of the Brahms number being given with a good degree of dash and brilliancy, while the effect of all the various movements was satisfactory. The concert introduced to a Boston audience the 'cellist, Mr. J. Adamowski, who furnished two solo numbers and gave an artistic rendition, ranking with any of the recent concert work on that instrument. The programme was also varied by a group of Frang lieder, sung by Mr. Hubbard.

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BOSTON HERALD.
MONDAY, NOV. 18, 1889.

THAT FIFTH SYMPHONY.

Was Mr. Nikisch Right in Its Interpretation?

Warren Davenport Dissents, and Tells Why—The Character of the Work Done by the Orchestra Freely Discussed—The Bad Effect of Such Performances Pointed Out.

The effort of Mr. Nikisch at his fifth concert to show the development of the symphony as illustrated in the works of Haydn, Mozart and Beethoven, was well intended upon his part, no doubt, but his audience did not require the demonstration as a lesson in such advancement, for during the past eight years it has had the works of these masters so frequently and so happily presented that it were bringing coals to Newcastle, if it was his intention to be instructive, to add his contribution, even had it been of a quality that deserved serious attention. Possibly Mr. Nikisch was more anxious to show the audience what his idea of an interpretation of the classics was, and made this historical representation the pretext for such an offering. Be this as it may, he embraced the opportunity to present this illustrious trio of old masters; but with what success? For the past 30 years Boston has had the classics presented through the efforts of musicians well equipped in the art, conversant in what has been regarded as the traditional rendering of the various forms of compositions of the old school. Many of them possessed breadth and cultivation in the art sufficient for a complete mastery of the modern modes of composition as well, and a consequent thorough appreciation of the works of the more recent and contemporary writers of the romantic and dramatic schools. Among these interpreters have been musicians of eminent degree and world wide reputation, whose conceptions of the older masters so generally agree that it has resulted in establishing a standard of so high a value that the meretricious endeavors of an innovation now and then has not prevailed in the least in disturbing it in the estimation of competent and unbiased listeners. Such a standard must necessarily pass current as the "tradition" so trivially commented upon by our younger and less reverential artists and critics. That the models given us here in Boston by such musicians as Rubenstein, Von Bulow, Theodore Thomas, Gericke and many other noted ones, should so clearly present the spirit of the old school compositions in the same light, would seem to be sufficient in impressing less gifted musicians and doubting critics of the importance of accepting such a standard. In the matter of tempi the above named may slightly disagree with each other, and sometimes vary the same in their individual efforts at different times, but the character of the interpretation was virtually the same in every case. How Mr. Nikisch became possessed of his peculiar ideas regarding the rendition of the classics I am at a loss to conceive, unless they are creations of his own brain. It couldn't have been the result of listening to the models in pedantic Leipsic; or from the standard at Vienna, or anywhere else in Europe where a competent conductor has charge of affairs. How much a theatrical career has been accountable for the excentricities and exaggerations of his tawdry display I cannot say, but that he has mistaken the symphonic for the dramatic in musical art cannot be denied. I would say to those younger listeners who attended this demonstration of Mr. Nikisch, that if they wish to discover the characteristics of the three old masters which he intended to display, they had better continue to study the composition through the medium of their piano scores and wait a more favorable opportunity for an orchestral revelation of the same. There are a number of musicians and some of the critics who are in accord with this bizarre specimen Mr. Nikisch offered as his conception of the three symphonies, who, in casting about for a cloak to cover its strangeness, have fallen upon the words of the mighty Wagner, and thus sought to defend their doubtful position. It were foolish to bolster this vagary of Mr. Nikisch by claiming that Wagner would sanction such a sensational effort as was witnessed upon the occasion in question. It is true that Wagner has said that some scope must be left to the performer in his conception of the author's intention. This meant no more than a comparatively discreet liberty in the interpretation. A comparative liberty is one thing and an unbridled license is quite another thing. Had Wagner witnessed the almost brutal treatment that his beloved

Beethoven's Immortal Symphony

received at the hands of Mr. Nikisch, he would have administered a rebuke that would have startled the obsequious followers of his own theories who are striving to find excuses for the idiosyncrasies of Mr. Nikisch, whose new broom has swept them, with their whims and notions, into the rubbish heap of his own caprice. If the works of any master will permit of the full swing of the musical pendulum in the delineation thereof, such opportunities exist in the music dramas of Wagner. And yet, woe be unto the conductor who, in the great master's presence, had allowed his orchestra to rasp, blow and pound the orchestral structure, regardless of the unity of its design. The modifying influence of the inclosed and sunken orchestra is as much a part of Wagner's effort to temper and blend all orchestral effects as are any of the other devices upon the stage employed in the presentation of his dramas. It is only through this tempering accessory that the brilliancy, power, sonority, yes, the violence, of his indications can be fully delivered, and yet reach the ears of the listeners in a perfect ensemble, the result of an acoustical condition that could not exist if the orchestra was above board. And all this modifying influence in the most dramatic form of composition identical with musical art. There is a long distance between the character of a symphony of Beethoven and the music drama of Wagner, and to attempt any form of miscegenation in their rendition must cause Wagner's spirit to look down in pity upon its perpetrators, and the effort to quote the great master of modern orchestration in support of Mr. Nikisch's perversion of symphonic art is a narrow means to a meagre end. But to return to Mr. Nikisch's demonstration. Let us pass over the performance of Haydn's symphony, which, although not exactly rank, nevertheless left little or nothing of the simple charm that is inseparable with his genius, also the uncouth rasping that attended the playing of Mozart's incomparable G minor symphony, and see what havoc was played with the noble fifth symphony of Beethoven! I hardly know where to begin to speak of the brutal treatment of this work at the hands of the players under the whip of their conductors' enthusi- [illegible] once the production of normal tone [illegible]

[illegible] served in [illegible] the players rasped their instruments until the limit of combined catgut, horsehair and rosin was reached. The wood-wind was strained to its utmost, the brass was forced to a point that was course and ragged in the extreme, while the drums were pounded out of all reason.

When we regard the automatic perfection the orchestra had gained under Mr. Gericke it is easy to place the blame for this vulgar display. Uninfluenced, it would take a long time for such a well drilled body of players to fall so low from their high standard of excellence. Here was an exemplification of the one step from the sublime to the ridiculous, or, more particularly expressed, from the normal to the abnormal. To ask a horn player to force his instrument until the individuality of its tone is destroyed and a hoarse blast emitted instead does not reflect much credit on the taste or judgment of the conductor who would do such a thing. Mr. Reiter and his companions have never before been guilty of such coarse and unseemly sounds as they blasted forth under the baton of Mr. Nikisch. Mr. Reiter is a wonderful artist, and produces a large, voluminous tone that he can modulate to the least whisper and expand at his will to the most gratifying magnitude. It is different in quality from the tone that we have been accustomed to in the efforts of the many able performers upon that noble instrument that have been with us at various times, Mr. Reiter's tone being more like that which one gets from the saxhorn type of instrument. I do not say that it resembles it exactly, but, rather, that it leans in that direction. This is not so much because of the heroic element in the player as that he probably uses the high B horn instead of the F horn. Mr. Reiter's equal has never appeared in Boston, and in his greatest moments, under Mr. Gericke's baton, he displayed a mastery of the instrument and played with a broad and noble conception of his part that disarmed all criticism. I would impress upon my readers that never before this

Mutilation of the Fifth Symphony

under Mr. Nikisch, not even in his most emotional efforts have I ever heard Mr. Reiter overblow his instrument. It almost seemed on this occasion as if he and his companion horn player blew their fearful blasts in clear ridicule of the situation. A kindred effort was the blasts from the trombones in the last movement of the Schuman D minor symphony at a previous concert. Mr. Gericke had repressed the brass always, sometimes to the advantage of the score and sometimes to its detriment. Mr. Nikisch has so far exceeded the demands to an unfortunate degree. Up to the present time, the programmes have not called for the trombones, except in two or three numbers all told. We may have been fortunate, perhaps, in this direction, if we are to judge by what we have already experienced. As regards the efforts of all the instruments in this performance of Beethoven symphony, the best that can be said is that the effect was coarse. If this coarseness and violence had been only at stated intervals, at natural climaxes, it would have, in a degree, mitigated the offence to the sensitive listeners, all of whom are kindly disposed toward Mr. Nikisch for his geniality and modest demeanor have already endeared him to his new-made friends and to the members of his orchestra, and this enviable reputation is abroad among his audience generally. But the difficulty was that the exaggeration was continuous almost throughout the work. It was one of those occasions when distance lent enchantment. Such a thing is a gradation of tone did not appear once—*p*, *pp*, *ppp*, were all alike. So also *f*, *ff*, *fff*. Never once did he reach a point of repose. It was all oversized, except the short cadenza for the oboe, which, to the critical listener, although of only one measure's duration, came like a breath from heaven. The general effect was one fiendish rasp and blow, with an occasional lull. There was not even an attempt made at shading. I trust I may never be subjected to another such an effort. If Mr. Nikisch presents this as his conception of Beethoven's intentions, he had best reform altogether through a serious study of symphonic music versus dramatic music. In the former all sentimentality must be avoided. The purity of the former, the equal sustaining of the theme and the accessory work, an almost metronomic exactitude of the time except when otherwise indicated, and the care that the slower movements shall not be so slow as to drag, and the faster ones so fast as to become blurred in the execution, are requisites that must absolutely exist, else its symphonic character is lost. The conductor who will exaggerate or sentimentalize the classics is akin to him who would flesh tint the pure marble, or hang garments upon a statue. Symphonic art and the dramatic in music stand in the relative position of Grecian art to the modern painting. The line must be sharply drawn between them. Let Mr. Nikisch consider well before he repeats his error by again demonstrating his confusion of the symphonic and dramatic in musical art. What can be said of an audience that can go wild with enthusiasm over such a musical bull fight? When we remember the wonderfully perfect performance that Mr. Gericke gave of this same work on the night of his farewell concert, the offspring of his exceptional taste in the classics, his integrity to the composer, his refined conception, his command of the whole gamut of dynamical expression, the delicacy of the shading, the clearness of the themes, and a corresponding value to the accessory work, all a unit of accord, and then consider for a moment the rankness of his successor's effort; it staggers one's faith in the intelligence of an audience that will applaud both equally. It is the greatest satire upon the boasted musical culture of a Boston audience that one can imagine. I also saw musicians of standing who were as excited and enthusiastic as were the general listeners. I cannot but think that they must feel ashamed of themselves when they stop and calmly think how this boisterous, vulgar display of noise had for the time being paralyzed their better judgment. Some of the critics expressed their delight with this effort of Mr. Nikisch, others discouraged it mildly, while the able critic of the Saturday Evening Gazette condemned it in fitting terms, branding it as

Vulgar and Tasteless

art, not to use so harsh a word as impertinent. I will also add that some of the most liberal and worthy musicians have remarked to me that they regarded it in the light of a desecration, almost, of the great master who brought symphonic art to perfection. There are many traits in Mr. Nikisch that point to the acquirement of eminent ability as a conductor, and it is to be regretted that he should erect such a barrier to a universal aknowledgment of his competency to fill the position that Mr. Higginson has given him. It may be a fine thing to have a good memory and thus retain the outline of a composition and some particular points for emphasis sufficiently to enable one to conduct without the score. It is safe also to do it with such a well drilled and competent body of players before you as the Boston Symphony orchestra, who could not go astray or break down if the conductor did not indicate the time even in one out of one hundred measures. The "cues" he would receive in the confident execution of their parts would refresh such a memory if it faltered. But it is a much better thing to look into the soul of the composer by minutely following the intricate design of his score, and thus reveal the expression of his intention by an acute attention to the nuances of the work. This is what Mr. Gericke could do par excellence, and at the same time command the most exacting attention and most skilful efforts of his players. This insight and ability Mr. Nikisch has not as yet revealed in his performances. But a great conductor must do more than this; [illegible] the effort

[illegible] with his own individuality [illegible] inspiration move in harmony with [illegible] of the composer. In this Mr. Gericke only rarely succeeded. Mr. Nikisch evidently has the fire and enthusiasm to reach the height of an emotional rendering, but he lacks the elements of a master of technical and dynamic perfection to temper and control his enthusiasm. Let him put himself in rigid training, and acquire this first of all to be acquired requisites, the perfect drillmaster, and then he will outshine his predecessor. The opportunity is in his very hands. Let him embrace it, and he will prove a success, if he combines with it a liberal spirit toward the schools of all nations of musical value, and exhibits the same by performing works from each in a reasonable proportion.

WARREN DAVENPORT.

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PROGRAMME

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C. A. ELLIS, Manager.

Sixth Symphony Concert, Mr. Leo Schultz, Soloist.

The programme of the sixth symphony concert was:

Cherubini.	Overture, "Anacreon."
Eckert.	Concerto for violoncello in A minor, op. 26, Allegro moderato.—Andante; Scherzo vivace; Andante—Allegro non troppo (Rondo a la Cosaque). (First time in Boston.)
Svendsen.	Norwegian Rhapsody, No. 2, in A, op. 19, (First time at these concerts.)
Bruch.	"Kol Nidrei" for violoncello and orchestra, op. 47. (First time in Boston.)
Goetz.	Symphony in F.

The soloist was Mr. Leo Schultz, a new member of the orchestra this season, who formerly played in Leipzig under Mr. Nikisch. Mr. Schultz has the credit of introducing two interesting novelties. The Eckert concerto is genial music, not strikingly original but artistic throughout and, in the solo portions, quite skilful. The last movement is rhythmically interesting. Bruch's piece is an arrangement of a Hebrew chant. It is in two sections, the second by reason of a warmer accompaniment in which the harp plays a part being more important. Mr. Schultz's playing is correct and musical his tone is not large, but the superior expressive quality of his performances is undeniable. The orchestra accompanied both selections carefully and sympathetically. Mr. Schultz was recalled after each.

In the three pieces for orchestra Mr. Nikisch showed how fine a colorist he is, especially in the lovely Goetz symphony, under whose glowing instrumentation is revealed great emotional force. The symphony was splendidly played, the brilliant *finale* being accorded a magnificent reading. Svendsen has an individuality of his own, and we are glad Mr. Nikisch is so well acquainted with it. Mr. Cherubini's straight-laced sentences had to bend a little under our conductor's flexible elbow, but no one was harmed, and Mr. Cherubini's music sounded all the better. Everybody in the audience on Saturday night seemed happy. Was it because there was no "tradition breaking" going on? Next Saturday the programme will contain Beethoven's Eighth Symphony, Schumann's "Genoveva" overture, a new suite for strings by Arthur Foote. Miss Gertrude Edmands [illegible]

BOSTON HERALD.
TUESDAY, NOVEMBER 19, 1889.

THE ADAMOWSKI QUARTET.

This recently organized quartet, consisting of the well known players, T. Adamowski, 1st violin; A. Moldauer, 2d violin; D. Kuntz, viola and J. Adamowski, violoncello, gave the first concert of a series of three, last night in Steinert Hall, before a select and fashionable audience.

The programme opened with the familiar Schumann quartet in A minor, op 41, first of the three dedicated to Mendelssohn. Though a little unsteady in the opening movement and scherzo, the general excellent result was indicative of great care, being highly commendable, notably the rendering by Mr. Kuntz of the difficult viola part. Mr. Eliot Hubbard's contribution of the following songs by Franz, (a) "Madchen mit dem rothen Mundchen," (b) "Am leuchten den Sommermorgen," (c) Gewittemacht, was an enjoyable addition to the instrumental music. Mr. Josef Adamowski followed with two soli for 'cello; No. 1 a lengthy and somewhat monotonous andante by Molique, and Davidoff's "Am Springbrunnen," the latter consisting principally of rapid spicato passages, varied by an occasional cantabile, was played with grace and ease, and served admirably to display the player's technique. The concert closed with Brahms' great A major piano quartet, Miss Mary E. Obrion being the pianist. The originality of the adagio, the contrasting qualities of the scherzo and the exuberant, though scholarly, finale, were made the utmost of by Mr. T. Adamowski and his able assistants. The remaining concerts are announced for Dec. 9 and Jan. 6.

Gazette

SUNDAY MORNING EDITION.

NOVEMBER 16, 18

New Lamps for Old!

By this time it may be fairly presumed that the new director of the Boston Symphony Orchestra, Mr. Arthur Nikisch, has afforded as favorable an opportunity as we shall have for making a general estimate of his gifts and methods as a conductor. It is possible that he may have qualities that he has not as yet manifested here, and it is also likely that he may have some pleasurable surprises in store for us; but, on the whole, it is reasonable to believe that he has shown us all that he has to show of the artistic impulses that guide him when standing before his orchestra, baton in hand. That he has exhibited any very marked talent for carrying the good work of his immediate predecessor forward to still better achievements can scarcely be conceded. On the contrary, the orchestra is beginning to show the unfavorable results of a discipline that are not sufficiently exacting, and its performances are slowly but surely losing, not only the high, perhaps too high, finish that formerly characterized them, but are falling in their earlier precision, clearness and fine balance of tone color. It seems to be a principle with Mr. Nikisch to interpret in one invariable vein, and that a vein inspired by his own feeling of the moment. The result is a mannerism of style that must at last become oppressive by its monotony, and which must inevitably suggest too much of Mr. Nikisch and too little of Beethoven, of Mozart or of Mendelssohn, and so on through the long list of composers of the older school. The ritardandos, the ritenutos and the rubatos in which he indulges to excess are becoming wearisome, and a sugary Beethoven and a treacly Mendelssohn whom we do not know, must, in the end, disagree seriously with the musical stomach.

Already do we begin to yearn for the composers, pure and simple, unadorned of a pretty anachronistic tricking out of which they could have had no conception, and in which, therefore, they could not have desired to have their music decked. The style in which a sentimental virtuoso soloist is likely to interpret sentimental Chopin is hardly the style suited to the reading of more vigorous composers who lived and wrote before Chopinism was impressed upon musical art and musical taste. Surely to interpolate into virile Beethoven the feeling that permeates effeminate Chopin is not only a mistake but a perversion of artistic propriety; and yet this is what Mr. Nikisch does constantly. With all of Mendelssohn's delicacy, tenderness and dilletantism he had a horror of the super-sentimental; but Mr. Nikisch feels Mendelssohn otherwise than Mendelssohn felt himself, and therefore subjects him to that sweetening process and that disjointed rubato treatment which, combined, reduce him to a species of musical broken candy. Where the composer seasons his own music, and no one was more careful and more rigid than was Beethoven in putting into his works just that quantity and quality of seasoning he desired, it is scarcely justifiable to change the flavor of his music for the mere sake of imparting a new taste to it. Beethoven was constantly quarrelling with his publishers for carelessness in omitting or misplacing the expression marks in his music, and he was so particular in placing a mark wherever it could in anywise indicate his intentions regarding any work as a whole, that he left but little room for misunderstanding, and as little necessity for reading between the lines. A composer who marked as freely and as fluently as Beethoven did would never have omitted to indicate a slower tempo for the second theme in the "Coriolanus" overture, or a pesante on each of the first three notes of the C-minor symphony if he had desired them. Therefore would it be wiser in Mr. Nikisch to refrain from further enlightening us upon the way in which he feels Beethoven, upon the manner in which he thinks the composer ought to have marked his music, and to let us hear it as it was written and colored by Beethoven himself.

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TUESDAY MORNING, NOV. 19, 1889

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The first concert of Mr. Timothee Adamowski's reorganized quartet drew an excellent audience. The following programme was presented:

Quartet in A minor, op. 41, No. 1 . . Schumann
Songs with piano . . . . Franz
a. "Madchen mit dem Rothen Mundchen."
b. "Am Leuchten den Sommermorgen."
c. Gewittemacht.
Mr. Hubbard.
Soli for violoncello—
a. Andante from the concerto in D minor . . . . B. Molique
b. Am Springbrunnen . . . . C. Davidoff
Mr. Adamowski.
Piano quartet in A major, op. 26 . . . . . Brahms
Miss Obrion, Messrs. Adamowski and Mr. Kuntz.

Without any disparagement to the former members of this quartet, it must be said that the change has been an advantage; the present artists seem to be more wholly in sympathy with one another, and, indeed, they played admirably. The last movement of the quartet was very finely conceived and executed. The balance of tone was excellent, and the shading and phrasing both careful and artistic. Mr. Hubbard has improved exceedingly since last year. His voice has gained at the same time both strength and delicacy, and his singing last night was very refined and delightful. Especially the first song was sung in a most charming and feeling manner, and with great artistic understanding, although the last phrase might have been taken a trifle slower. Boston has gained a most valuable addition to its musical circles by the advent of Mr. J. Adamowski. He is a delightful 'cellist in every sense of the word. His selections last night showed at the same time his full, refined and pure tone, his exquisite staccato and his very highly developed technique. He played with great feeling and in the true musical spirit. Both Messrs. Hubbard and Adamowski were accompanied by Mr. Clayton Johns in an artistic and discreet manner. The first movement of the piano quartet was indeed splendidly played. Miss Obrion has manifestly improved since last year, and her collaboration was highly satisfactory in all particulars. The audience was manifestly interested and applauded all the numbers enthusiastically. Mr. Adamowski is to be congratulated upon the results which his careful rehearsing have produced, and upon a thoroughly enjoyable contribution to the chamber music of the season.

Arthur Weld.

Gazette

SUNDAY MORNING EDITION.

NOVEMBER 16, 18

New Lamps for Old!

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Already do we begin to yearn for the composers, pure and simple, unadorned of a pretty anachronistic tricking out of which they could have had no conception, and in which, therefore, they could not have desired to have their music decked. The style in which a sentimental virtuoso colors is likely to interpret sentimental Chopin is hardly the style suited to the reading of more vigorous composers who lived and wrote before Chopinism was impressed upon musical art and musical taste. Surely to interpolate into virile Beethoven the feeling that permeates effeminate Chopin is not only a mistake but a perversion of artistic propriety; and yet this is what Mr. Nikisch does constantly. With all of Mendelssohn's delicacy, tenderness and dilletantism he had a horror of the super-sentimental; but Mr. Nikisch feels Mendelssohn otherwise than Mendelssohn felt himself, and therefore subjects him to that sweetening process and that disjointed rubato treatment which, combined, reduce him to a species of musical broken candy. Where the composer seasons his own music, and no one was more careful and more rigid than was Beethoven in putting into his works just that quantity and quality of seasoning he desired, it is scarcely justifiable to change the flavor of his music for the mere sake of imparting a new taste to it. Beethoven was constantly quarrelling with his publishers for carelessness in omitting or misplacing the expression marks in his music, and he was so particular in placing a mark wherever it could in anywise indicate his intentions regarding any work as a whole, that he left but little room for misunderstanding, and as little necessity for reading between the lines. A composer who marked as freely and as fluently as Beethoven did would never have omitted to indicate a slower tempo for the second theme in the "Coriolanus" overture, or a pesante on each of the first three notes of the C-minor symphony if he had desired them. Therefore would it be wiser in Mr. Nikisch to refrain from further enlightening us upon the way in which he feels Beethoven, upon the manner in which he thinks the composer ought to have marked his music, and to let us hear it as it was written and colored by Beethoven himself.

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Miss Obrion, Messrs. Adamowski and Mr. Kuntz.

Without any disparagement to the former members of this quartet, it must be said that the change has been an advantage; the present artists seem to be more wholly in sympathy with one another, and, indeed, they played admirably. The last movement of the quartet was very finely conceived and executed. The balance of tone was excellent, and the shading and phrasing both careful and artistic. Mr. Hubbard has improved exceedingly since last year. His voice has gained at the same time both strength and delicacy, and his singing last night was very refined and delightful. Especially the first song was sung in a most charming and feeling manner, and with great artistic understanding, although the last phrase might have been taken a trifle slower. Boston has gained a most valuable addition to its musical circles by the advent of Mr. J. Adamowski. He is a delightful 'cellist in every sense of the word. His selections last night showed at the same time his full, refined and pure tone, his exquisite staccato and his very highly developed technique. He played with great feeling and in the true musical spirit. Both Messrs. Hubbard and Adamowski were accompanied by Mr. Clayton Johns in an artistic and discreet manner. The first movement of the piano quartet was indeed splendidly played. Miss Obrion has manifestly improved since last year, and her collaboration was highly satisfactory in all particulars. The audience was manifestly interested and applauded all the numbers enthusiastically. Mr. Adamowski is to be congratulated upon the results which his careful rehearsing have produced, and upon a thoroughly enjoyable contribution to the chamber music of the season.

ARTHUR WELD.

Gazette

SUNDAY MORNING EDITION.

NOVEMBER 16, 18

New Lamps for Old!

By this time it may be fairly presumed that the new director of the Boston Symphony Orchestra, Mr. Arthur Nikisch, has afforded as favorable an opportunity as we shall have for making a general estimate of his gifts and methods as a conductor. It is possible that he may have qualities that he has not as yet manifested here, and it is also likely that he may have some pleasurable surprises in store for us; but, on the whole, it is reasonable to believe that he has shown us all that he has to show of the artistic impulses that guide him when standing before his orchestra, baton in hand. That he has exhibited any very marked talent for carrying the good work of his immediate predecessor forward to still better achievements can scarcely be conceded. On the contrary, the orchestra is beginning to show the unfavorable results of a discipline that are not sufficiently exacting, and its performances are slowly but surely losing, not only the high, perhaps too high, finish that formerly characterized them, but are falling in their earlier precision, clearness and fine balance of tone color. It seems to be a principle with Mr. Nikisch to interpret in one invariable vein, and that a vein inspired by his own feeling of the moment. The result is a mannerism of style that must at last become oppressive by its monotony, and which must inevitably suggest too much of Mr. Nikisch and too little of Beethoven, of Mozart or of Mendelssohn, and so on through the long list of composers of the older school. The ritardandos, the ritenutos and the rubatos in which he indulges to excess are becoming wearisome, and a sugary Beethoven and a treacly Mendelssohn whom we do not know, must, in the end, disagree seriously with the musical stomach.

Already do we begin to yearn for the composers, pure and simple, unadorned of a pretty anachronistic tricking out of which they could have had no conception, and in which, therefore, they could not have desired to have their music decked. The style in which a sentimental virtuoso seems to likely to interpret sentimental Chopin is hardly the style suited to the reading of more vigorous composers who lived and wrote before Chopinism was impressed upon musical art and musical taste. Surely to interpolate into virile Beethoven the feeling that permeates effeminate Chopin is not only a mistake but a perversion of artistic propriety; and yet this is what Mr. Nikisch does constantly. With all of Mendelsson's delicacy, tenderness and dilletantism he had a horror of the super-sentimental; but Mr. Nikisch feels Mendelssohn otherwise than Mendelssohn felt himself, and therefore subjects him to that sweetening process and that disjointed rubato treatment which, combined, reduce him to a species of musical broken candy. Where the composer seasons his own music, and no one was more careful and more rigid than was Beethoven in putting into his works just that quantity and quality of seasoning he desired, it is scarcely justifiable to change the flavor of his music for the mere sake of imparting a new taste to it. Beethoven was constantly quarrelling with his publishers for carelessness in omitting or misplacing the expression marks in his music, and he was so particular in placing a mark wherever it could in anywise indicate his intentions regarding any work as a whole, that he left but little room for misunderstanding, and as little necessity for reading between the lines. A composer who marked as freely and as fluently as Beethoven did would never have omitted to indicate a slower tempo for the second theme in the "Coriolanus" overture, or a pesante on each of the first three notes of the C-minor symphony if he had desired them. Therefore would it be wiser in Mr. Nikisch to refrain from further enlightening us upon the way in which he feels Beethoven, upon the manner in which he thinks the composer ought to have marked his music, and to let us hear it as it was written and colored by Beethoven himself.

Some stress has been laid in certain quarters upon the license that Weber accorded to conductors in interpreting a work; but, though Weber was undoubtedly entitled to the right of giving such license to readers of his own music, he had no such right, nor did he exercise it, to give like license to readers of Beethoven. Moreover, Weber had no very great admiration for Beethoven, and his authority is the very last to bring to bear upon the interpretations of the greater master. In this connection we may make a passing reference to the impatience shown by young and inexperienced critics toward those older and wiser critics who insist upon hearing a composer in his integrity. These meet adverse criticisms of Mr. Nikisch's interpretations with allusions to "dryasdusts," meaning the conservative critics. But this is no argument, and there is nothing more convincing in stigmatizing a criticism that insists upon the older method of interpreting Beethoven, as the work of a "dryasdust," than there would be in emphasizing the criticism that favors the newer method as the work of a "moist-as-pap." In such things the truth is not to be reached by calling names, or by insisting that what is a matter of fact is merely a matter of opinion.

We object to have Beethoven modernized, just as we should object to have a modern mansarde roof placed upon a Greek temple. The thing is out of place, and is, moreover, ridiculous. A musical sentiment that did not exist in Beethoven's time should not be foisted on his music. We are not willing to have Beethoven translated for us as Pope translated the rugged Homer into the sugary poetical language and the literary style that prevailed in the time of good Queen Anne. Pope's "Iliad" is a very pretty poem, but it is not Homer; and Mr. Nikisch's C-minor symphony is very exciting, but it is not Beethoven. It is barely possible that Beethoven should have marked it as Mr. Nikisch reads it; but as he did not, we feel justified in declining to accept the innovation, especially as the change adds nothing of value to the work, and also especially as we believe that Beethoven knew what he wanted and was capable of indicating it. We have had many readings of Hamlet, but nobody has as yet attempted to enact the part in a purely modern spirit, or in any spirit which, while it preserves the customary suit of black, would connect the costume with the present taste in dress by adopting modern evening attire, including a crush hat and patent leather congress gaiters. Music should be interpreted in the spirit of the age in which it had birth;—at all events, it should not have fastened upon it a style that was not in existence when it was written.

Of this question of "feeling," and of what may be found in a composer that was never found before, there is much to be said. We are told that if Mr. Nikisch "feels" this or that work in such or such a way, he is entitled to give expression to his feeling. To this we make serious objection; for it lays the whole field of classical music open to the caprices of individual feeling, and relegating the feeling of the composer into the background. Every great composer has his own particular style and touch by which he is recognized, as is every great painter. There is nothing of Teniers in Rmbrandt, nothing of Franz Hals in Correggio. The expert knows and recognizes a great painter by his handwriting, so to speak, as it is exhibited in his work; and so with a great composer whose peculiar individualities cannot be mistaken. To inject into Beethoven something that is not characteristic of him is to do something that is detected at once. Then, too, if Mr. Nikisch feels that he has made a new find in Beethoven, why should not Mr. Lang, or Mr. Zerrahn, or Mr. Listeman also make their new finds, until at last the old Beethoven disappears, and a new one, with whom the past was wholly unacquainted stands in his place? We have only to change the marking of the fifth symphony throughout to make it tell quite another story from the one it tells at present. But when we probe seriously into the "feeling" that inspires Mr. Nikisch, we discover that it is very restricted; that he feels all composers very much in the same spirit, and that whether it be Beethoven, Mendelsson, Mozart, or even Rossini, he puts the same mark on them all. And as for his "finds," he seems to find exactly the same thing in all composers; and at last, when we analyze the matter, we are confronted by the fact that, according to Mr. Nikisch, the great masters were nearly unanimous in their morbid propensity for highly sentimental rallentandos in connection with their second themes; that no heed how much they differed in point of style, they were wonderfully agreed in making their works all say the same thing with the same quality of expression. Now, we have a belief that what Mr. Nikisch finds in Beethoven and Mozart and the other great masters, is not Beethoven and Mozart, and so on, but is Mr. Nikisch.

It is not a question of adhering to old methods in obedience to conservative prejudices; of following tradition for tradition's sake, no heed how much may be gained by a change. It is a question of propriety, of musical truth, of artistic conscience. It has been claimed by a certain critic of "occult" proclivities that there are no traditions of music; but if Moscheles and others have made known to us the precise manner in which Beethoven's symphonies were played under his own direction, it is hard to see that they have not provided traditional readings for us; and if Mr. Nikisch ignores the information thus conveyed, he inferentially informs us that he has a clearer view of Beethoven's intentions that was possessed by the composer himself. New methods are not to be applied to Beethoven. Better playing, greater observance of the nuances, higher finish in technical style,—yes; but new readings, no. Mr. Nikisch may show us what fantastic things may be done with these great works; he may show us how, by a change of punctuation, an affirmative sentence may be made to become negative and still retain intelligible and intelligent; he may show us how they may be perverted and yet be interesting, even beautiful, but that is all. To turn them into musical anagrams by inverting their component parts and still is added or taken away, and all the original materials are used, the original meaning is gone, and it is that which is valuable and that which we want. It does not require any argument about new or old to prove this fact.

That many like Mr. Nikisch's innovations is indubitable; that many think that they have found and felt in Beethoven what Mr. Nikisch has found and felt may pass without question; but this proves nothing except that Mr. Nikisch has satisfied a certain taste to which is opposed another taste quite as worthy consideration. In conclusion, if it be claimed that the world is not yet exactly certain regarding what Beethoven is, it is decidedly enlightened regarding what he is not and cannot be; and so, if we are not sure of his precise meaning, we are more fortunate in respect to what must be, perforce, wholly foreign to any meaning he could possibly have intended. We are living in a sensational art era, in which the taste has become jaded and craves for pepper and spices to stimulate it into activity. Then, too, youth is iconoclastic and exuberant in enthusiasm. With maturity comes reflection, with reflection comes introspection, and with introspection comes diffidence, which in turn is succeeded by wisdom.

Musical Notes.

The first of the "Young People's Popular" concerts by the Boston Symphony Orchestra was given in Music Hall on Wednesday afternoon. The attendance was very large despite the unpropitious state of the weather. The performances opened with Rossini's "Barber of Seville," overture, which, though only a French overture, that is, an overture without any "working out," and wholly primitive in form, is none the less sparkling and exhilirating in the hearing. It was well read and splendidly played, though Mr. Nikisch again indulged in his curious propensity to take the second theme at a much slower pace than it was ever taken before, just as he did in the Beethoven "Coriolanus" and "Egmont" overtures, in the Weber "Euryanthe" overture, and the Mendelssohn "Fingal" overture. This seems to be an invariable and unvarying formula with Mr. Nikisch, whose admirers rush to his defence by urging that he "feels" the music in that way. Unfortunately, he "feels" every overture in the same manner, and this "piu lento" business to which his feeling runs so persistently is becoming a greater conventionality than are the other conventionalities against which he has set his face. We look now for this slacking of the time whenever there is a bit of melody, and are never disappointed. It is amusing at present. By and by it will prove exasperating. The long-spun-out "Siegfried Idyl" by Wagner, which, in spite of its many beauties, we do not hesitate to find tiresome, was thoughtfully read and well played; but we have heard it at these concerts in interpretations that we have liked better. Berlioz's transcription of Weber's "Invitation to the Dance" was spiritedly, if somewhat coarsely given, and the whole ended with a fiery performance of Wagner's "Rienzi" overture. Mme. Carl Alves, who has a ripe, rich and well trained contralto voice of much power and of excellent quality, sang the aria, "My heart opens to thy voice," from Saint Saëns's "Samson and Delila," a beautiful work, delightfully instrumented. Her singing was very expressive, was musicianly in taste and exceedingly pleasant to listen to. Hearty applause and a recall rewarded the effort. Later in the concert she sang a group of songs by Grieg, Schumann and Rheinberger, sweetly and well, making a highly favorable impression by the frankness and simplicity of her style. Mr. Ch. Molé also appeared as a soloist in a well-made and effective concert fantasie for flute and orchestra by Demersseman, in themes from Weber's "Oberon." It is needless to say that Mr. Molé played the solo part with wonderful brilliancy and fluency, with an exceptionally large and pure tone, and overcoming the difficulties with which the work bristles, with the greatest ease. He was applauded vehemently, but with no greater fervor than his performances deserved.

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C. A. ELLIS, MANAGER,

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M. STEINERT & SONS.

NEW HAVEN,

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1889.

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THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1ST VIOLIN. D. KUNTZ, VIOLA.

A. MOLDAUER, 2D VIOLIN. J. ADAMOWSKI, VIOLONCELLO.

WITH ASSISTANCE OF

MISS MARY E. OBRION,

MR. W. J. WINCH,

MR ELIOT HUBBARD

AND MR. CLAYTON JOHNS.

WILL GIVE

THREE SUBSCRIPTION CONCERTS

IN

STEINERT HALL,

ON MONDAY EVENINGS, NOVEMBER 18TH, DECEMBER 9TH, 1889, AND JANUARY 6TH, 1890.

Boston Post.

TUESDAY MORNING, NOV. 19, 1889

MR. ADAMOWSKI'S CONCERT.

The first concert of Mr. Timothee Adamowski's reorganized quartet drew an excellent audience. The following programme was presented:

Quartet in A minor, op. 41, No. 1 . . Schumann
Songs with piano . . . . . Franz
a. "Madchen mit dem Rothen Mundchen."
b. "Am Leuchten den Sommermorgen."
c. Gewittemacht.
Mr. Hubbard.
Soli for violoncello—
a. Andante from the concerto in D minor . . . . . B. Molique
b. Am Springbrunnen . . . . . C. Davidoff
Mr. Adamowski.
Piano quartet in A major, op. 26 . . . . . Brahms
Miss Obrion, Messrs. Adamowski and Mr. Kuntz.

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ARTHUR WELD.

STEINERT HALL.

FIRST CONCERT.

MONDAY EVENING, NOVEMBER 18, AT 8.

PROGRAMME.

QUARTET IN A MINOR, OP. 41, No. 1. — SCHUMANN

INTRODUZIONE, ANDANTE ESPRESSIVO.—A MINOR; LEADING TO ALLEGRO.—F MAJOR.
SCHERZO, PRESTO.—A MINOR: WITH INTERMEZZO.—C MAJOR.
ADAGIO—F MAJOR. PRESTO—A MINOR AND MAJOR.

ADAMOWSKI QUARTET.

SONGS WITH PIANO. — FRANZ

a) "MADCHEN MIT DEM ROTHEN MUNDCHEN."
b) "AM LEUCHTEN DEN SOMMERMORGEN."
c) GEWITTEMACHT.

MR. HUBBARD.

SOLI FOR VIOLONCELLO.

a) ANDANTE FROM THE CONCERTO IN D MINOR. — B. MOLIQUE
b) AM SPRINGBRUNNEN. — C. DAVIDOFF

MR. ADAMOWSKI.

PIANO QUARTET IN A MAJOR. OP. 26. — BRAHMS

ALLEGRO NON TROPPO.—A MAJOR.
POCO ADAGIO—E MAJOR.
SCHERZO—A MAJOR; WITH TRIO—D MINOR AND MAJOR.
ALLEGRO (FINALE), WITH CODA (ANIMATO)—A MAJOR.

MISS OBRION, MESS. ADAMOWSKI AND MR. KUNTZ.

Mendelssohn's influence led Schumann to a deeper study of musical form. is first symphony, the *overture, scherzo,* and *finale,* and the three string quarts (1842), were the immediate examples of his industry and application. The ree quartets "*in inniger Verehrung seinem Freunde, Felix Mendelssohn Bartldy zugeeignet*"—are highly esteemed by Schuman's admirers. The first of e group (the one played today) has this peculiarity: that though put forth as Quartet in A minor." the first *allegro* (as well as the slow movement) is in F ajor. No precedent for such independence of form exists in the works of any eat master; but Schumann spoke a musical language peculiar to himself, and holy independent of previous or contemporary models. "The first *allegro* is efaced by an introductory *andante* in A minor. The leading theme of the legro is in F major. A second melody announced by the viola leads directly om it. When this breaks off with a half close on the dominant of C, the cond subject proper appears in that key, and soon modulates into others. he second part, or "free fantasia," of the *allegro,* is constructed upon the efore mentioned materials. The *scherzo,* in A minor, opens with a brisk subject, (*presto,*) in harmony. The second part is more simply melodic. In place of the *trio* there is a short *intermezzo.* The *scherzo* in A minor is then repeated. The *adagio,* ushered in by a brief prelude, is constructed upon a melody out of which the entire movement may be said to grow, even the very original episode that separates the first and second statements of the theme, and is developed further on. The movement does not come to a full close. but towards the end glides almost imperceptibly back again into the brief introductory prelude, which now in turn becomes its peroration. The *finale,* in A minor, sets out energetically after three full chords. The first theme leads directly into the second subject in the relative major. Upon these materials, allowing for an episode, in A major, which temporarily supercedes the progress of their developement, the *finale* is exclusively built." (*First performance at Adamowski Concerts.*)

"WITH THY ROSY LIPS, MY MAIDEN."

("*Mädchen mit dem rothen Mündchen.*")

With thy rosy lips, my maiden,
With thine eyes so dear and kind;
Thou mine own, my sweetest maiden
Dwell forever in my mind.

Long is now the winter ev'ning
Only thou canst cheer the gloom;
Oh! that we could talk together
In the cosy, little room.

In thy dear eyes peeping
I would kiss thy lily hand;
And bedew with happy weeping
Thy dear little lily hand.

"I WANDER THIS SUMMER MORNING."

("*Am leuchten den Sommermorgen.*")

I wander this summer morning,
Birds in my garden rejoice.
The flowers are nodding and whispering,
I only, I lift no voice.

The flow'rets are nodding and whisp'ring
And looking with pity on me;
It is my sister, forgive her,
Though deeply she's wounded thee.

toward those older and wiser critics who insist upon hearing a composer in his integrity. These meet adverse criticisms of Mr. Nikisch's interpretations with allusions to "dryasdusts," meaning the conservative critics. But this is no argument, and there is nothing more convincing in stigmatizing a criticism that insists upon the older method of interpreting Beethoven, as the work of a "dryasdust," than there would be in emphasizing the criticism that favors the newer method as the work of a "moist-as-pap." In such things the truth is not to be reached by calling names, or by insisting that what is a matter of fact is merely a matter of opinion.

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ARTHUR WELD.

MOI

QUARTET IN
INTRODU
ALLE
SCHERZ
ADAGIO-

SONGS WITH
a) "
b) '
c) G

SOLI FOR VIC
a) A
b) A

PIANO QUAR
ALLEGR
POCO A
SCHERZ
ALLEGRO

I

GEWITTEMACHT.

Rage thou tempest fiercer and fiercer,
Chide still louder, thou deep rolling thunder,
Ope to the lightning the cloudy portal,
That it may rend the darkness asunder.

Heaven, thy murmurs to me are consoling,
Doubt in my bosom my blood wildly rolling;
Thus from my loved one I now did sever;
No kiss I took, no word I spoke,
But went out in the night, peace gone forever.

Woe! no more my bosom may cherish
Yon sweet hope of a blissful union
That with the eye and lip she has promised,
Oft in the hours of our hearts' communion.

Dreams of my youth, how soon have ye vanished,
False, like her fond vows, truth ye have banished.
Sharply goes through my heart an anguish
Like lightning's glare, she loves me ne'er,
My heart is broken, why longer languish.

Chide, thou louder voice of the tempest,
Flaming heaven, wild and audacious,
Let in my heart thy wrath be re-echoed;
Let me forget her, so cold and ungracious.

But thou art mute, in rain gently flowing,
Blessings for anger, Heav'n thou'rt bestowing;
Tears of affection, my full heart relieve ye;
Oh reft of thee, what's life to me.
Maiden, thou dearest, ne'er can I leave thee.

In connection with Brahms' A major pianoforte quartet, it may be of use to cite from Mr. Maczewski's notice of the composer in Grove's Dictionary of Music and Musicians, some very acute remarks. After pointing out that Brahms "defends his art principles on the ground of absolute music," the writer goes on: "Brahms takes his stand upon systematic principles of musical form, upon which indeed, his individual characteristics a good deal depend, In point of style and construction his music displays a power which is now quite unique. In all his works, from the greatest to the smallest, the hand of a master is manifest, and, if we analyse them, we shall find the same unwearied energy and consistency throughout the movement as is used at the outset to express the leading idea. He never allows himself to be drawn aside from his main idea, in spite of the wealth of episodes and secondary thoughts he has always at command. To this we may refer many of the prominent peculiarities of his style, such as its formal intensity, and certain original terms of harmony and modulation. This side of Brahms' genius is now undisputed, but the individual character of his ideas, and the intellectual qualities of his nature, certainly stand in the way of his overcoming opposition, and gaining the sympathies of the large mass of the musical public." The quartet in A is in some ways an exception to the above, being less erudite and more genial than certain of Brahms' chamber music. Connoisseurs will notice the abundance of subjects in the first movement, and the clearness and brevity of the "fantasia" portion of the same; the originality of the *adagio;* the contrasting qualities of the *scherzo*, and the exuberance that lies beneath the scholarly exterior of the *finale*. (*First performance at Adamowski Concerts.*)

toward those older and wiser critics who insist upon hearing a composer in his integrity. These meet adverse criticisms of Mr. Nikisch's interpretations with allusions to "dryasdusts," meaning the conservative critics. But this is no argument, and there is nothing more convincing in stigmatizing a criticism that insists upon the older method of interpreting Beethoven, as the work of a "dryasdust," than there would be in emphasizing the criticism that favors the newer method as the work of a "moist-as-pap." In such things the truth is not to be reached by calling names, or by insisting that what is a matter of fact is merely a matter of opinion.

We object to have Beethoven modernized, just as we should object to have a modern mansarde roof placed upon a Greek temple. The thing is out of place, and is, moreover, ridiculous. A musical sentiment that did not exist in Beethoven's time should not be foisted on his music. We are not willing to have Beethoven translated for us as Pope translated the rugged Homer into the sugary poetical language and the literary style that prevailed in the time of good Queen Anne. Pope's "Iliad" is a very pretty poem, but it is not Homer; and Mr. Nikisch's C-minor symphony is very exciting, but it is not Beethoven. It is barely possible that Beethoven should have marked it as Mr. Nikisch reads it; but as he did not, we feel justified in declining to accept the innovation, especially as the change adds nothing of value to the work, and also especially as we believe that Beethoven knew what he wanted and was capable of indicating it. We have had many readings of Hamlet, but nobody has as yet attempted to enact the part in a purely modern spirit, or in any spirit which, while it preserves the customary suit of black, would connect the costume with the present taste in dress by adopting modern evening attire, including a crush hat and patent leather congress gaiters. Music should be interpreted in the spirit of the age in which it had birth;—at all events, it should not have fastened upon it a style that was not in existence when it was written.

Of this question of "feeling," and of what may be found in a composer that was never found before, there is much to be said. We are told that if Mr. Nikisch "feels" this or that work in such or such a way, he is entitled to give expression to his feeling. To this we make serious objection; for it lays the whole field of classical music open to the caprices of individual feeling, and relegating the feeling of the composer into the background. Every great composer has his own particular style and touch by which he is recognized, as is every great painter. There is nothing of Teniers in Rmbrandt, nothing of Franz Hals in Correggio. The expert knows and recognizes a great painter by his handwriting, so to speak, as it is exhibited in his work; and so with a great composer whose peculiar individualities cannot be mistaken. To inject into Beethoven something that is not characteristic of him is to do something that is detected at once. Then, too, if Mr. Nikisch feels that he has made a new find in Beethoven, why should not Mr. Lang, or Mr. Zerrahn, or Mr. Listeman also make their new finds, until at last the old Beethoven disappears, and a new one, with whom the past was wholly unacquainted stands in his place? We have only to change the marking of the fifth symphony throughout to make it tell quite another story from the one it tells at present. But when we probe seriously into the "feeling" that inspires Mr. Nikisch, we discover that it is very restricted; that he feels all composers very much in the same spirit, and that whether it be Beethoven, Mendelssohn, Mozart, or even Rossini, he puts the same mark on them all. And as for his "finds," he seems to find exactly the same thing in all composers; and at last, when we analyze the matter, we are confronted by the fact that, according to Mr. Nikisch, the great masters were nearly unanimous in their morbid propensity for highly sentimental rallentandos in connection with their second themes; that no heed how much they differed in point of style, they were wonderfully agreed in making their works all say the same thing with the same quality of expression. Now, we have a belief that what Mr. Nikisch finds in Beethoven and Mozart and the other great masters, is not Beethoven and Mozart, and so on, but is Mr. Nikisch.

and pure tone, and overcoming the difficulties with which the work bristles, with the greatest ease. He was applauded vehemently, but with no greater fevor than his performances deserved.

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TUESDAY MORNING, NOV. 19, 1889

MR. ADAMOWSKI'S CONCERT.

The first concert of Mr. Timothee Adamowski's reorganized quartet drew an excellent audience. The following programme was presented:

Quartet in A minor, op. 41, No. 1. . Schumann
Songs with piano.....Franz
a. "Madchen mit dem Rothen Mundchen."
b. "Am Leuchten den Sommermorgen."
c. Gewittemacht.
Mr. Hubbard.
Soli for violoncello—
a. Andante from the concerto in D minor.....B. Molique
b. Am Springbrunnen.....C. Davidoff
Mr. Adamowski.
Piano quartet in A major, op. 26.....Brahms
Miss Obrion, Messrs. Adamowski and Mr. Kuntz.

Without any disparagement to the former members of this quartet, it must be said that the change has been an advantage; the present artists seem to be more wholly in sympathy with one another, and, indeed, they played admirably. The last movement of the quartet was very finely conceived and executed. The balance of tone was excellent, and the shading and phrasing both careful and artistic. Mr. Hubbard has improved exceedingly since last year. His voice has gained at the same time both strength and delicacy, and his singing last night was very refined and delightful. Especially the first song was sung in a most charming and feeling manner, and with great artistic understanding, although the last phrase might have been taken a trifle slower. Boston has gained a most valuable addition to its musical circles by the advent of Mr. J. Adamowski. He is a delightful 'cellist in every sense of the word. His selections last night showed at the same time his full, refined and pure tone, his exquisite staccato and his very highly developed technique. He played with great feeling and in the true musical spirit. Both Messrs. Hubbard and Adamowski were accompanied by Mr. Clayton Johns in an artistic and discreet manner. The first movement of the piano quartet was indeed splendidly played. Miss Obrion has manifestly improved since last year, and her collaboration was highly satisfactory in all particulars. The audience was manifestly interested and applauded all the numbers enthusiastically. Mr. Adamowski is to be congratulated upon the results which his careful rehearsing have produced, and upon a thoroughly enjoyable contribution to the chamber music of the season.

ARTHUR WELD.

[Boston Daily Globe]

TUESDAY, NOVEMBER 19, 1889.

MUSICAL MATTERS.

Adamowski Quartet Concert, Star Course, Balmoral Choir, and Hegner.

Last evening, at Steinert Hall, the Adamowski Quartet gave the first of three subscription concerts, with the assistance of Miss Mary E. Obrion, pianist, and Mr. Eliot Hubbard, baritone. Of the original members of the quartet two only remain, Mr. A. Moldauer, second violin, and Mr. J. Adamowski, violoncello, taking the places respectively of Mr. Fiedler and Mr. G. Campanari.

The following was the programme:

Quartet in A minor, No. 1, Schumann; songs with piano, (a) "Mädchen mit dem rothen Mündchen," (b) "Am leuchtenden Sommermorgen," (c) Gewittemacht, Franz; soli for violoncello, (a) Andante from the Concerto in D minor, B. Molique; (b) Am Springbrunnen, C. Davidoff; Piano Quartet in A major (Miss Obrion, Messrs. Adamowski and Mr. Kuntz), Brahms.

The quartet may rightly congratulate itself upon having begun its second season's work so successfully. It plays well, technically and musically, and maintains, as a whole, an artistic balance that is both agreeable and satisfying.

The Schumann quartet received a sympathetic reading throughout, the first movement, especially, being played with uncommon delicacy and sentiment. The Brahms quartet was also brilliantly performed. In this number Miss Obrion rendered adequate assistance, and frequently gave evidence in her playing of a refined taste as well as considerable artistic ability.

Mr. J. Adamowski will, without doubt, be included among Boston's list of fine 'cello players. He produces a strong, full tone, and is master of a fluent technique. His solos were well-chosen, and won for him a hearty recall.

The Franz songs happily relieved the too-lengthy programme, and were sung by Mr. Hubbard with so much earnestness as to win for him also a recall. Mr. Clayton Johns did some effective accompanying, and the large and cultivated audience bestowed liberal applause upon performers and music.

[Boston Evening Transcript.]

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STEINERT HALL: THE ADAMOWSKI QUARTET

The Adamowski Quartet, which now consists of Mr. Timothée Adamowski (*first violin*), Mr. A. Moldauer (*second violin*), Mr. D. Kuntz (*viola*), and Mr. Joseph Adamowski (*'cello*), gave their first subscription concert in Steinert Hall last evening, assisted by of Miss Mary E. Obrion and Mr. Eliot Hubbard. The programme was:

Quartet in A minor, op. 41, No. 1.....Schumann
Adamowski Quartet.

Songs for pianoforte—
a. "Mädchen mit dem rothen Mündchen."
b. "Am leuchtenden Sommermorgen. ....} Franz
c. Gewitternacht.....}
Mr. Hubbard.

Soli for violoncello—
a. Andante from the Concerto in D minor..Molique
b. Am Springbrunnen.....Davidoff
Mr. J. Adamowski.

Pianoforte Quartet in A major, op. 26.....Brahms
Miss Obrion, Messrs. Adamowski and Mr. Kuntz.

The familiar, but ever fresh and beautiful, Schumann quartet was exquisitely played; with perfect smoothness and warmth of tone, and grace of phrasing, in the first and third movements, and admirable spirit in the scherzo and finale. Brahms's grand pianoforte quartet was also excellently played, Miss Obrion giving the pianoforte part with great aplomb and due regard for the ensemble effect. Mr. Hubbard has seldom sung better than he did last evening; he was in capital voice, and sang the three wonderful songs by Franz very beautifully, indeed. And the songs themselves! How immediately they take you up to a higher plane than do the songs by any other living writer! How the Rubinstein, Grieg and Dvorak songs pale before them! Too much neglected as he now is in our concert rooms, Franz, whenever he does get a hearing, unfailingly makes good the claim to rank with Schubert and Schumann as a song-writer. Mr. Joseph Adamowski, younger brother of the violinist, made his first public appearance here on this occasion, and made a particularly fine impression, both in his solo pieces and in the quartets. His tone is pure, warm and sympathetic, his intonation impeccable, his phrasing elegance itself. His technique, both in bowing and fingerwork, seems highly developed. Indeed his playing bears a strong family resemblance to his brother's. He evinces the same fine musical sensibility—that union of sympathetic warmth of feeling with grace of expression—and a corresponding artistic instinct for what is purely musical. Like his brother, he does not allow the expressive, poetic element in his playing to overstep the bounds of musical coherence, but the phrase, as he plays it, no matter how warmly and emotionally, never is distorted out of its true character as a musical phrase. He seems to have quite overcome that involuntary "kick of the bow," which is the bane of so many players on stringed instruments, and makes their phrasing often little better than a series of misplaced accents. It is a great boon to the Adamowski Quartet to have, at top and bottom, two artists whose musical instincts and general style of playing are so similar, and who can consequently pull so sympathetically together as the Adamowski brothers.

GLOBE THEATRE: "THE OOLAH."

[Boston Daily Globe.]

THURSDAY, NOV. 21.

SYMPHONY ORCHESTRA.

Second Concert in Providence—Meislinger and Hekking.

PROVIDENCE, R. I., Nov. 20.—The second concert in the Boston Symphony orchestra course was given in Infantry Hall tonight, before a large and fashionable audience.

The programme was an excellent one, and was made up as follows: Overture, "Fingal's Cave," Mendelssohn; Komarinskaja, a fantasie on two Russian folk songs, the bridal song and dance, Glinka, and the Beethoven Fifth Symphony in C minor.

Miss Louise Meislinger and Anton Hekking were the soloists of the evening, the former rendering Meyerbeer's aria from "Le Prophete," and three songs with piano, Jensen's "Spring Night," Lassen's "Voglein, wohn so schnell," and Godard's "Florian's song." Mr. Hekking played an air from Bach's suite in D; Schumann's "Traumerei," and Popper's "Papillon."

The rendering of the symphony by Herr Nikisch was received with tremendous applause, and was as beautiful as ever.

Miss Meislinger sang with much expression. As an artist she is well known, and this was her first appearance in Providence as a concert singer. She was greatly admired.

Mr. Hekking played his selections on the violoncello with the greatest satisfaction to all.

The next concert will be given Jan. 1, with Miss Adele Aus der Ohe as soloist.

[Gazette]

SUNDAY MORNING EDITION.

The Adamowski Quartet gave the first in its series of three subscription concerts in Steinert Hall, on Monday evening, assisted by Miss Mary E. Obrion and Mr. Eliot Hubbard. The playing through the whole concert was distinguished by fine smoothness, warmth and expressiveness. The performances opened with the beautiful Schuman quartet in A minor, op. 41, No. 1, which was accorded a thoroughly sympathetic reading, especially in the finale, which was given with admirable spirit and purity of taste. The Brahms pianoforte quartet in A major, op. 26, was scarcely less excellent in the interpretation it received, and in the artistic balance of tone that characterized it, Miss Obrion achieving some of the best work she has ever done here in the piano part. A very interesting feature of the concert was the 'cello playing of Mr. Joseph Adamowski, who made his first appearance here as a soloist on this occasion. He played an andante by Molique, and a character piece by Davidoff, and at once leaped into favor by the beauty, warmth and purity of his tone, the truth of his intonation and the delicate artistic taste that marks his style. His technique is ample and fluent, and it was made at once apparent that the ranks of our 'cello players had been recruited by an artist who can not but prove a valuable acquisition. His success was complete and wholly deserved. Mr. Hubbard sang a group of songs by Robert Franz, thoughtfully and well, phrasing them admirably, and reading them in a style keenly in sympathy with both words and music. A highly critical audience was present, and was lavish and appreciative in applause.

The Boston Symphony Concert.

Our review of last night's concert by the Boston Symphony Orchestra is necessarily postponed until next week, owing to the heavy advertising pressure on our columns. This is the more to be regretted, as there are so many gratifying things to be said of Mr. Nikisch's readings of Schumann's "Genoveva" overture and Beethoven's eighth symphony.

[Boston Sunday Globe.]

SUNDAY, NOV. 24, 1889.

MINIATURE ALMANAC....Nov. 24

The Sympany Concerts.

Again an American composer was given a place of honor in a Boston symphany programme yesterday evening. Mr. Arthur Foote's suite in D major, for string orchestra, is one of the latest and most interesting works of the pianist and composer who is so well known in Boston that especial interest was felt in the performance. Miss Gertrude Edmands, who enjoys such deserved popularity, was assigned songs by Raff and Brahms. The overture to Schumann's "Genoveva" and Beethoven's eighth symphony made up the list of offerings. Saturday next Brahms' Symphony, No. 2, in F; Liszt's symphonic poem, "Les Preludes," and the "Tannhauser" overture, are to be given in order. The people who object to the symphonies coming last on the programme will certainly find their preferences consulted in this arrangement.

[THE MUSICAL COURIER.]

NEW YORK, WEDNESDAY, NOVEMBER 20, 1889.

MRS. CARL ALVES made a hit with her singing of a Saint-Saëns aria and a Schumann song at the Popular Concert of the Boston Symphony Orchestra last week.

Mr. Philip Hale wishes to know of Mr. Nikisch whether he is acquainted with any of the composers of the French school.

Second Concert by the Boston Symphony Orchestra.

The second concert in the course by the Boston Symphony orchestra was given last evening in Infantry Hall. The programme was as follows; in the performance of it Miss Louise Meislinger of the Metropolitan Opera House, New York, and Mr. Anton Hekking, the new leading 'cellist of the orchestra, participated:

Overture, "Hebrides".....Mendelssohn
Aria from "Le Prophete".....Meyerbeer
MISS MEISLINGER.

Komarinskaja.....Glinka
Solos for 'Cello; (a) Air, Bach; (b) Traumerei, Schumann; (c) Papillon, Popper.
MR. HEKKING.

Songs with Piano; (a) "Spring Night," Jensen; (b) "Voeglein, Wohin So Schnell," Lassen; (c) Florian's Song, Godard.
MISS MEISLINGER.

Symphony C minor, No. 5.....Beethoven

It may seem to Providence musical people that Mr. Nikisch is giving them a superabundance of Mendelssohn, and, in general, that he is confining himself pretty strictly to well-known masterpieces of classic art. So indeed he is, both here and in Boston, where the same complaint has been voiced. But there is evident a distinct purpose in his course that is not without a deal of interest to the most thoughtful and discriminating patrons of his audiences. Musical Boston and unmusical Providence are both—in different measure — familiar with the classical works that have made up the chief part of Mr. Nikisch's programmes; but both are wholly unfamiliar with them in the sense in which Mr. Nikisch takes them, and seems determined to press them upon the acceptance of his hearers. His course is a gratification to the musical, whether or not they are wholly carried through the great distance that Mr. Nikisch has gone past the conventional interpretation—or lack of interpretation, in the highest sense—that has characterized so much of the best intentioned orchestral playing.

Nothing could more plainly represent Mr. Nikisch's attitude toward two very different styles of symphonic music than the two principal numbers of his programme last evening, the "Fingal's Cave" overture of Mendelssohn and the fifth symphony of Beethoven. Both took on an entirely new color by his playing of them; it seemed as if a flood of light was poured in to illuminate every smallest detail, and to set in right relationship and in beautifully fit conjunction the manifold complexities, both of thought and of execution, that make up the sum of an orchestral composition. Such a performance as that last evening causes even familiar works to seem much deeper and more significant of purpose than they did before, but at the same time it gains much of its artistic value by the clearness with which it sets that purpose forth. The elasticity of tempo is one of the most striking means used by Mr. Nikisch to gain his impressive effects. In the overture he made this particularly prominent in the slight accelerations with which he marked the approach to climax in several passages through the work, in the rubato effects with which he caressed the broad second theme first given out by the 'cellos, and in many other such touches more or less plainly given. All of which, added to the wonderfully sensitive modulation of dynamic effect, of light and shade, of "loud and soft," imparted an immense vigor and a certain picturesque, at times poetic, quality, that heightened and deepened the colors of this tonal picture to a vivid intensity.

But it was in the great symphony that Mr. Nikisch's power as an interpreter was most plainly shown. He drew out of it such a depth of meaning and set it forth with such a limitless command of resources in orchestral treatment as to make his performance as impressive as it was radically novel in many respects. It was, first and foremost, a magnificently dramatic exposition of the symphony, a quality which was pre-eminent throughout. The famous theme of four notes in the opening bars was given an immensely effective significance—indeed, like "fate knocking at the door"—by what might be called a ritard before the movement began, and by the pause upon the final note, as Wagner called it, "long and terrible." This first movement was played altogether with a splendid stress of passionate utterance that gave the fullest representation of its stormy character. More of the striking use of the tempo rubato came abundantly into Mr. Nikisch's reading of this as well as of the rest of the symphony, while especially notable in the whole of it was the extraordinary plastic elaboration of the thematic passages given to the various instruments, a fact to which was due much of the power and effectiveness of the performance. It is a principle of Mr. Nikisch's artistic faith evidently that a melodious passage for the horns or the trombones, or the trumpets forms a necessary and integral part of the complex web of the symphony, and that the passages given to them should be uttered with as characteristic a tone-color as any other. The increase given to the virility and strength of the orchestra's playing by the vigor of the brass was noted at the last concert; the added effectiveness of it as more thoroughly filling out the melodic structure was especially shown in this. Especially fine in its effect of mystery was the scherzo, wonderfully delicate in execution, and breaking with unsurpassable grandeur into the allegro which closes the work.

The Glinka fantasie was not a very important addition to the programme, but an interesting one from the wealth of individual orchestral effect it shows. Its two themes are simply repeated and reiterated in every shape and fashion till the composer's command of contrapuntal embroidery has given out; and the ingenuity and knowledge displayed in the meanwhile are very wide in their range.

With all the arduous increase in the demands on expressive power the orchestra seems to have lost a trifle of that absolute perfection of ensemble, accuracy of attack and exquisite tonal blending, that has hitherto been its extraordinary distinction; or was it but a showing of the poor form that the most perfect of virtuosi are occasionally beset with? Not to speak of an annoying wrong note at a critical moment by a second bassoon, the wood-wind as a whole seemed to be a little uneven, and the brasses a bit slow in speaking.

Mr. Hekking, the 'cellist, was heard for the first time here, and displayed a technique of incomparable polish, and a warm and soulful tone; his selections were not such as to show his true position as an artist. Miss Meislinger sang the air from "The Prophet" with considerable dramatic vigor, and with a voice that seemed as if it might not be doing itself full justice. Her intonation was frequently faulty to an unpleasant degree. It was rather an imposition that Mr. Hekking's trifles should have the accompaniment of the orchestra, while Miss Meislinger's operatic air had to be content with the piano, however artistic and graceful was the playing of the unnamed accompanist. The audience at this concert showed a gratifying increase in numbers over that at the first, and its pleasure and interest in the evening's performance were frequently and warmly manifested.

Boston Daily Gazette.

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Gazette

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Boston Daily Traveller.

TUESDAY, NOVEMBER 19, 1889.

MUSICAL MATTERS.

Adamowski Quartet Concert, Star Course, Balmoral Choir, and Hegner.

Last evening, at Steinert Hall, the Adamowski Quartet gave the first of three subscription concerts, with the assistance of Miss Mary E. Obrion, pianist, and Mr. Eliot Hubbard, baritone. Of the original members of the quartet two only remain, Mr. A. Moldauer, second violin, and Mr. J. Adamowski, violoncello, taking the places respectively of Mr. Fiedler and Mr. G. Campanari.

The following was the programme:

Quartet in A minor, No. 1, Schumann; songs with piano. (a) "Mädchen mit dem rothen Mündchen," (b) "Am leuchtenden Sommermorgen," (c) Gewittemacht, Franz; soli for violoncello, (a) Andante from the Concerto in D minor, B. Molique; (b) Am Springbrunnen, C. Davidoff; Piano Quartet in A major (Miss Obrion, Messrs. Adamowski and Mr. Kuntz), Brahms.

The quartet may rightly congratulate itself upon having begun its second season's work so successfully. It plays well, technically and musically, and maintains, as a whole, an artistic balance that is both agreeable and satisfying.

The Schumann quartet received a sympathetic reading throughout, the first movement, especially, being played with uncommon delicacy and sentiment. The Brahms quartet was also brilliantly performed. In this number Miss Obrion rendered adequate assistance, and frequently gave evidence in her playing of a refined taste as well as considerable artistic ability.

Mr. J. Adamowski will, without doubt, be included among Boston's list of fine 'cello players. He produces a strong, full tone, and is master of a fluent technique. His solos were well-chosen, and won for him a hearty recall.

The Franz songs happily relieved the too-lengthy programme, and were sung by Mr. Hubbard with so much earnestness as to win for him also a recall. Mr. Clayton Johns did some effective accompanying, and the large and cultivated audience bestowed liberal applause upon performers and music.

Boston Evening Transcript.

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STEINERT HALL: THE ADAMOWSKI QUARTET

The Adamowski Quartet, which now consists of Mr. Timothée Adamowski (*first violin*), Mr. A. Moldauer (*second violin*), Mr. D. Kuntz (*viola*), and Mr. Joseph Adamowski ('*cello*), gave their first subscription concert in Steinert Hall last evening, assisted by of Miss Mary E. Obrion and Mr. Eliot Hubbard. The programme was:

Quartet in A minor, op. 41, No. 1.....Schumann
Adamowski Quartet.

Songs for pianoforte—
a. "Mädchen mit dem rothen Mündchen."
b. "Am leuchtenden Sommermorgen. ....} Franz
c. Gewitternacht.....}
Mr. Hubbard.

Soli for violoncello—
a. Andante from the Concerto in D minor..Molique
b. Am Springbrunnen.....Davidoff
Mr. J. Adamowski.

Pianoforte Quartet in A major, op. 26.....Brahms
Miss Obrion, Messrs. Adamowski and Mr. Kuntz.

The familiar, but ever fresh and beautiful, Schumann quartet was exquisitely played; with perfect smoothness and warmth of tone, and grace of phrasing, in the first and third movements, and admirable spirit in the scherzo and finale. Brahms's grand pianoforte quartet was also excellently played, Miss Obrion giving the pianoforte part with great aplomb and due regard for the ensemble effect. Mr. Hubbard has seldom sung better than he did last evening; he was in capital voice, and sang the three wonderful songs by Franz very beautifully, indeed. And the songs themselves! How immediately they take you up to a higher plane than do the songs by any other living writer! How the Rubinstein, Grieg and Dvorak songs pale before them! Too much neglected as he now is in our concert rooms, Franz, whenever he does get a hearing, unfailingly makes good the claim to rank with Schubert and Schumann as a song-writer. Mr. Joseph Adamowski, younger brother of the violinist, made his first public appearance here on this occasion, and made a particularly fine impression, both in his solo pieces and in the quartets. His tone is pure, warm and sympathetic, his intonation impeccable, his phrasing elegance itself. His technique, both in bowing and fingerwork, seems highly developed. Indeed his playing bears a strong family resemblance to his brother's. He evinces the same fine musical sensibility—that union of sympathetic warmth of feeling with grace of expression—and a corresponding artistic instinct for what is purely musical. Like his brother, he does not allow the expressive, poetic element in his playing to overstep the bounds of musical coherence, but the phrase, as he plays it, no matter how warmly and emotionally, never is distorted out of its true character as a musical phrase. He seems to have quite overcome that involuntary "kick of the bow," which is the bane of so many players on stringed instruments, and makes their phrasing often little better than a series of misplaced accents. It is a great boon to the Adamowski Quartet to have, at top and bottom, two artists whose musical instincts and general style of playing are so similar, and who can consequently pull so sympathetically together as the Adamowski brothers.

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Second Concert in Providence—Meislinger and Hekking.

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The programme was an excellent one, and was made up as follows: Overture, "Fingal's Cave," Mendelssohn; Komarinskaja, a fantasie on two Russian folk songs, the bridal song and dance, Glinka, and the Beethoven Fifth Symphony in C minor.

Miss Louise Meislinger and Anton Hekking were the soloists of the evening, the former rendering Meyerbeer's aria from "Le Prophete," and three songs with piano, Jensen's "Spring Night," Lassen's "Voglein, wohin so schnell," and Godard's "Florian's song." Mr. Hekking played an air from Bach's suite in D; Schumann's "Traumerei," and Popper's "Papillon."

The rendering of the symphony by Herr Nikisch was received with tremendous applause, and was as beautiful as ever.

Miss Meislinger sang with much expression. As an artist she is well known, and this was her first appearance in Providence as a concert singer. She was greatly admired.

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Overture, "Hebrides".....Mendelssohn
Aria from "Le Prophete".....Meyerbeer
MISS MEISLINGER.
Komarinskaja.....Glinka
Solos for 'Cello; (a) Air, Bach; (b) Traemera, Schumann; (c) Papillon, Popper.
MR. HEKKING.
Songs with Piano; (a) "Spring Night," Jensen; (b) "Voeglein, Wohin So Schnell," Lassen; (c) Florian's Song, Godard.
MISS MEISLINGER.
Symphony C minor, No. 5.....Beethoven.

It may seem to Providence musical people that Mr. Nikisch is giving them a superabundance of Mendelssohn, and, in general, that he is confining himself pretty strictly to well-known masterpieces of classic art. So indeed he is, both here and in Boston, where the same complaint has been voiced. But there is evident a distinct purpose in his course that is not without a deal of interest to the most thoughtful and discriminating patrons of his audiences. Musical Boston and unmusical Providence are both—in different measure — familiar with the classical works that have made up the chief part of Mr. Nikisch's programmes; but both are wholly unfamiliar with them in the sense in which Mr. Nikisch takes them, and seems determined to press them upon the acceptance of his hearers. His course is a gratification to the musical, whether or not they are wholly carried through the great distance that Mr. Nikisch has gone past the conventional interpretation—or lack of interpretation, in the highest sense—that has characterized so much of the best intentioned orchestral playing.

Nothing could more plainly represent Mr. Nikisch's attitude toward two very different styles of symphonic music than the two principal numbers of his programme last evening, the "Fingal's Cave" overture of Mendelssohn and the fifth symphony of Beethoven. Both took on an entirely new color by his playing of them; it seemed as if a flood of light was poured in to illuminate every smallest detail, and to set in right relationship and in beautifully fit conjunction the manifold complexities, both of thought and of execution, that make up the sum of an orchestral composition. Such a performance as that last evening causes even familiar works to seem much deeper and more significant of purpose than they did before, but at the same time it gains much of its artistic value by the clearness with which it sets that purpose forth. The elasticity of tempo is one of the most striking means used by Mr. Nikisch to gain his impressive effects. In the overture he made this particularly prominent in the slight accelerations with which he marked the approach to climax in several passages through the work, in the rubato effects with which he caressed the broad second theme first given out by the 'cellos, and in many other such touches more or less plainly given. All of which, added to the wonderfully sensitive modulation of dynamic effect, of light and shade, of "loud and soft," imparted an immense vigor and a certain picturesque, at times poetic, quality, that heightened and deepened the colors of this tonal picture to a vivid intensity.

But it was in the great symphony that Mr. Nikisch's power as an interpreter was most plainly shown. He drew out of it such a depth of meaning and set it forth with such a limitless command of resources in orchestral treatment as to make his performance as impressive as it was radically novel in many respects. It was, first and foremost, a magnificently dramatic exposition of the symphony, a quality which was pre-eminent throughout. The famous theme of four notes in the opening bars was given an immensely effective significance—indeed, like "fate knocking at the door"—by what might be called a ritard before the movement began, and by the pause upon the final note, as Wagner called it, "long and terrible." This first movement was played altogether with a splendid stress of passionate utterance that gave the fullest representation of its stormy character. More of the striking use of the tempo rubato came abundantly into Mr. Nikisch's reading of this as well as of the rest of the symphony, while especially notable in the whole of it was the extraordinary plastic elaboration of the thematic passages given to the various instruments, a fact to which was due much of the power and effectiveness of the performance. It is a principle of Mr. Nickish's artistic faith evidently that a melodious passage for the horns or the trombones, or the trumpets forms a necessary and integral part of the complex web of the symphony, and that the passages given to them should be uttered with as characteristic a tone-color as any other. The increase given to the virility and strength of the orchestra's playing by the vigor of the brass was noted at the last concert; the added effectiveness of it as more thoroughly filling out the melodic structure was especially shown in this. Especially fine in its effect of mystery was the scherzo, wonderfully delicate in execution, and breaking with unsurpassable grandeur into the allegro which closes the work.

The Glinka fantasie was not a very important addition to the programme, but an interesting one from the wealth of individual orchestral effect it shows. Its two themes are simply repeated and reiterated in every shape and fashion till the composer's command of contrapuntal embroidery has given out; and the ingenuity and knowledge displayed in the meanwhile are very wide in their range.

With all the arduous increase in the demands on expressive power the orchestra seems to have lost a trifle of that absolute perfection of ensemble, accuracy of attack and exquisite tonal blending, that has hitherto been its extraordinary distinction; or was it but a showing of the poor form that the most perfect of virtuosos are occasionally beset with? Not to speak of an annoying wrong note at a critical moment by a second bassoon, the wood-wind as a whole seemed to be a little uneven, and the brasses a bit slow in speaking.

Mr. Hekking, the 'cellist, was heard for the first time here, and displayed a technique of incomparable polish, and a warm and soulful tone; his selections were not such as to show his true position as an artist. Miss Meislinger sang the air from "The Prophet" with considerable dramatic vigor, and with a voice that seemed as if it might not be doing itself full justice. Her intonation was frequently faulty to an unpleasant degree. It was rather an imposition that Mr. Hekking's trifles should have the accompaniment of the orchestra, while Miss Meislinger's operatic air had to be content with the piano, however artistic and graceful was the playing of the unnamed accompanist. The audience at this concert showed a gratifying increase in numbers over that at the first, and its pleasure and interest in the evening's performance were frequently and warmly manifested.

[27]

Boston Daily Globe

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French-Irish Lady's Paris Success, the "Ode Triomphale."

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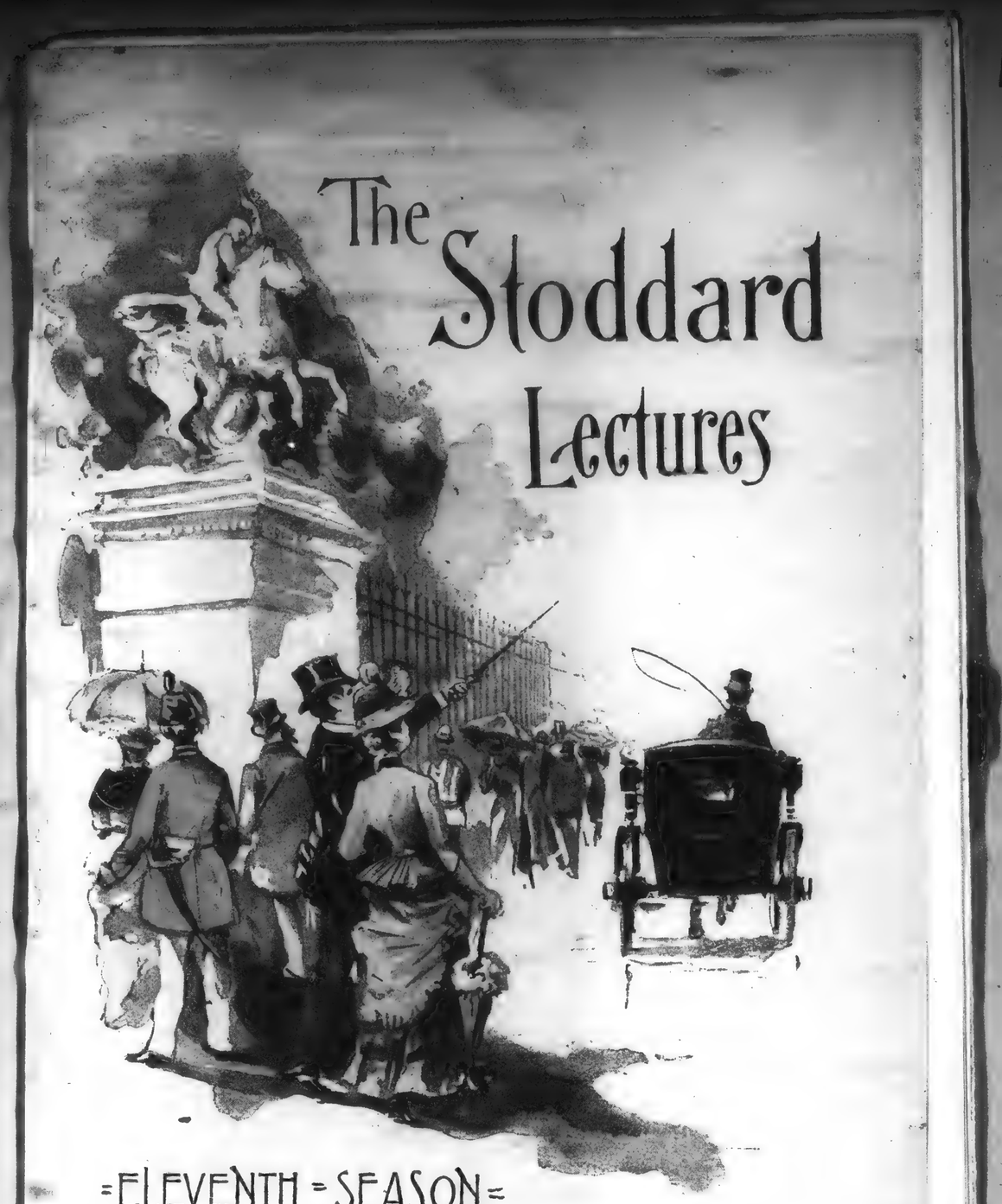

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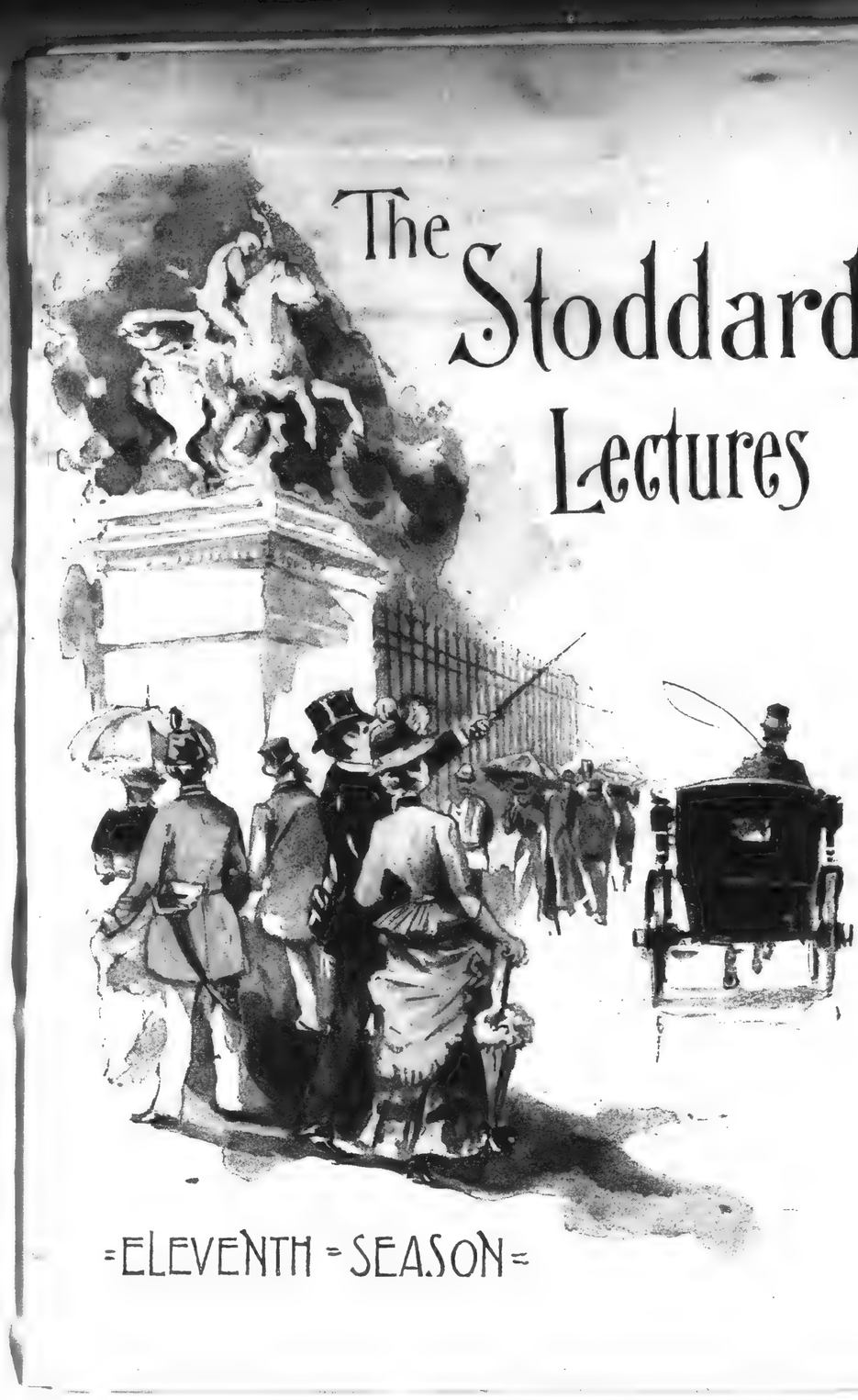

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The Beacon.

BOSTON, SATURDAY, NOV. 23, 1889

THE SYMPHONY CONCERTS.

The first place in our preliminary review of tonight's concert, following as usual upon yesterday's rehearsal, shall be given to Mr. Arthur Foote's *suite* for strings, written during last summet and now receiving its first performance. It consists of only four movements, and it adheres to standard principles in their conformation—they being a prelude, a minuet, and air and a gavotte—although it deviates from the ancient fashion of adhering to a single key, and, while maintaining its nominal tonality of D major, uses for the second that of B-flat major, and for the third that of G-major. A further consistency has been secured by giving the prelude a single theme and reproducing this, in a slightly modified form, as one of the germs of the the gavotte. The work is more than worthy of Mr. Foote the sobriety of whose talent and the dignified and scholarly character of whose writing need no commendation at home and have won recognition abroad. The themes are of agreeable length, easily fixed in the mind, and their development is genial, large and free, many of the minor effects, of accent, accompaniment and subordinated figure being tasteful, ingenious and telling. That a work which must follow antique forms should catch something of the spirit of the past, is but natural, and the middle movements of this *suite* are inbred with the feeling of Bach—not in any imitative fashion, but in that just way which a student and admirer of that great composer may adopt with commendation rather than reproof. In the first movement near the beginning there is for a moment a little emptiness in the score, as if the first violins were drawing too far away from their fellows; but elsewhere the showing is compact and the leading part is well followed and sustained. The air is particularly large and warm in style and the little imitation with which the 'cello emphasizes the introduction of it, phrase by phrase, is very thoughtful and helpful. In the trio of the minuet may be noticed some nice writing for the solo cello and solo first violin, delightfully supported on a rippling muted accompainment of the other strings. The playing yesterday was not equal to the best work of the orchestra; at times the first violins were cutting and shrill, and in the second movement there was a good deal of *spotty* playing, which not even Mr. Foote's quaint and irregular accentuation would justify. Miss Gertrude Edmands is the soloist, and her songs are the ballad of Raff—twelve stanzas long—"The Dream King and his Love," and Brahms's "Remembrance" and "The Little Dustman." The orchestration of the Raff song is dainty enough and pleasing, but the general effect is monotonous and can only be relieved by a singer of a more elastic and elegant style and a quicker fancy than Miss Edmands, whose earnestness and care are not sufficient in such a case. And yet again the *tessitura* is too high for her, and her voice does not therefore flow freely and easily in it. The songs with piano, especially the latter, were much more gratefully received; but even in these the *tremolando* into which Miss Edmands seems to be falling and the concomitant lack of sustained smoothness militated against the best results, and her indistinct articulation left the listener long in doubt as to what language she was using. Schumann's "Genoveva" overture begins the concert, and it was played well upon the whole yesterday afternoon, although the first entrance of the horns was too vociferous and in some later phrases the brasses were rough and course. The Symphony is Beethoven's Eighth, and there will be no end of curiosity to see if Mr. Nikisch treats it with as much independence as he did the Fifth; beginning as it did, pretty late in the afternoon, we can give no hint of what may be expected.

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THE BOSTON TIMES

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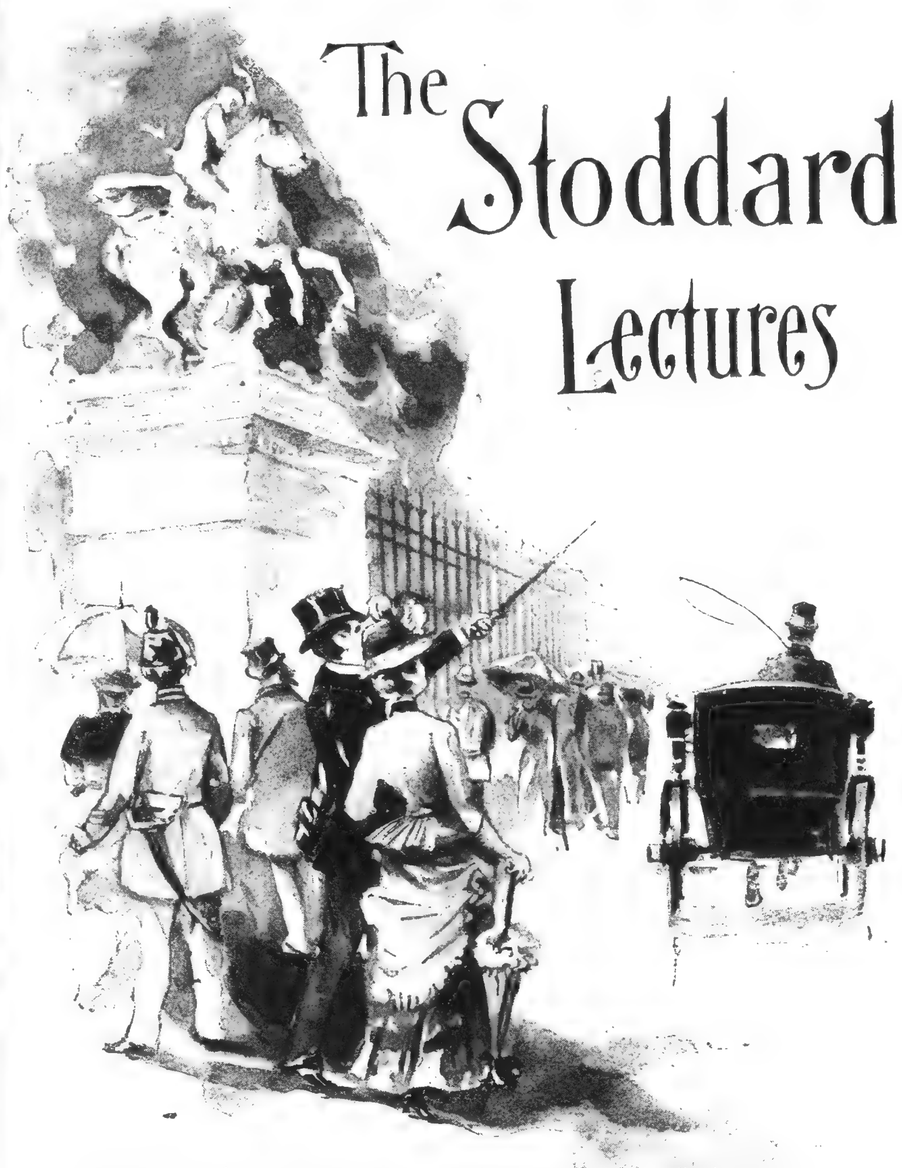

The Stoddard Lectures

=ELEVENTH= SEASON =

Academy of Music, Fall River.

SEASON 1889-90.

GRAND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA.

(60 PERFORMERS.)

MR. ARTHUR NIKISCH, Conductor.

MONDAY, NOVEMBER 25TH, AT 8, P. M.

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Flute Obligato by Mons. Chas. Molé.
MISS STEWART.

ENTR' ACTE from Ballet Music to "Rosamunde." . SCHUBERT

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LULLABY. . . . . SULLIVAN
MISS STEWART.

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Allegro vivace.—Allegretto.—Andantino; Allegro.—
Allegro vivace.—Più mosso; Presto.

The Pianoforte is a Chickering.

CASTLE-BORDERED RHINE.
NAPOLEON:
From Corsica to the Throne.
NAPOLEON:
From the Throne to St. Helena.
BERLIN.
SWITZERLAND.

...prophet.
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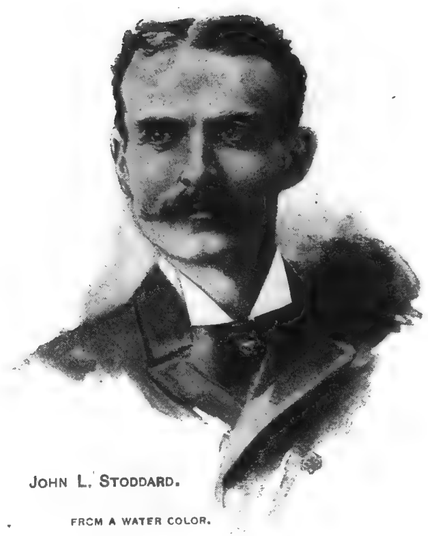

JOHN L. STODDARD.

FROM A WATER COLOR.

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PRESS OF
The
AMERICAN BANK NOTE CO.
NEW YORK
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A NEW DECADE!

The Stoddard Lectures.

SEASON OF 1889–90.

It is with a feeling of, perhaps, pardonable pride, that JOHN L. STODDARD looks back upon the record of his tenth year as a public lecturer. It was something to have retained his popularity during so long a time. It was matter for self-congratulation that he was able to speak to audiences larger than ever before, and he finds it very pleasant to look back upon the expressions of public appreciation and satisfaction scattered like milestones along his path.

But now his thought is of the future. A new decade is to be entered upon. What to say to the expectant and enthusiastic public that, according to all past experience, he may reasonably count upon as his hearers for the season of 1889–90? The world of travel offers so much to see—the world of literature and history so much to think

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of! Thoughtfully considering thus what should be his themes for the coming season—his map of Europe and his many note-books of accomplished travel before him, and the printed record of man's achievement arranged around his library walls—Mr. Stoddard has reached the decision which these pages imperfectly announce.

Benoit & Stoddard.

Castle-Bordered Rhine.

Among the experiences of the tourist what equal distance of travel is more filled with romantic anticipation, or, when realized, leaves higher satisfaction in the memory than a trip along the Rhine? From countless tiny rivulets fed by far-off glaciers, buried in the waters of beautiful Lake Constance, and again emerging to leap and boil over the picturesque falls at Schaffhausen, the noble river continually expands in volume, until at Mayence one may embark on the commodious steamer and glide between its banks. Gathered in little knots about the deck, the travelers cry out with

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(60 PERFORMERS.)

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NORWEGIAN RHAPSODY.	SVENDSEN
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SYMPHONY No. 2, in B flat, op. 23.	VOLKMANN
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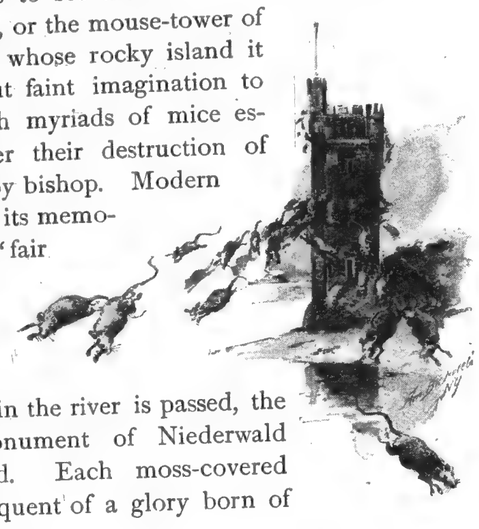
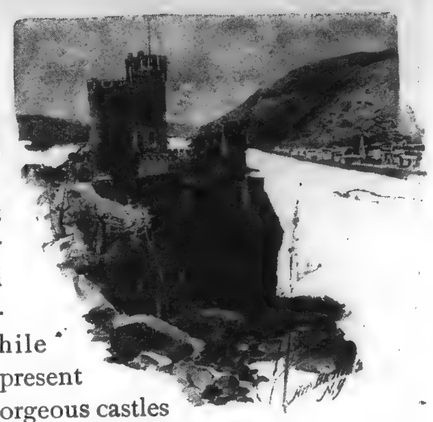
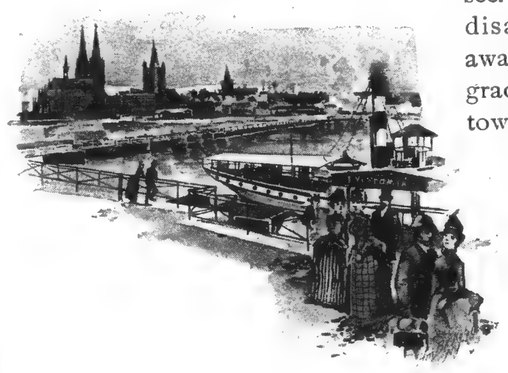
delight as each turn in the river reveals a new beauty—here a hoary castle mounted high in air, there a lovely village nestling on the water's edge. Tradition invests with living interest the craggy heights of the Loreli, on whose rocks one half expects to see the form of the weird enchantress, or the mouse-tower of the legend, whose rocky island it requires but faint imagination to people with myriads of mice escaping after their destruction of the unhappy bishop. Modern history has its memories when "fair Bingen on the Rhine" is reached, or when, as a bend in the river is passed, the stately monument of Niederwald is revealed. Each moss-covered ruin is eloquent of a glory born of



the time when chivalrous knights performed valiant deeds and fair ladies graced splendid tournaments, while royalty of the present day rears its gorgeous castles at Rheinstein and Stoltzenfels.



As day wanes the tourist reaches Cologne, half fearing to look toward the famous Cathedral, whose majestic proportions he has for half a lifetime hoped to see. Happily no disappointment awaits him. The graceful, stately towers seem to keep watch and ward over the busy town below, and, as it were,



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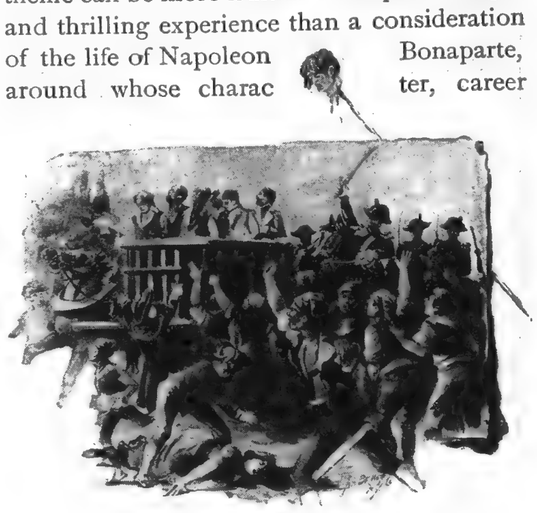
Napoleon Bonaparte:

FROM CORSICA TO THE THRONE.

Invoking now the muse of history, what theme can be more fruitful of helpful thought and thrilling experience than a consideration of the life of Napoleon Bonaparte, around whose charac ter, career



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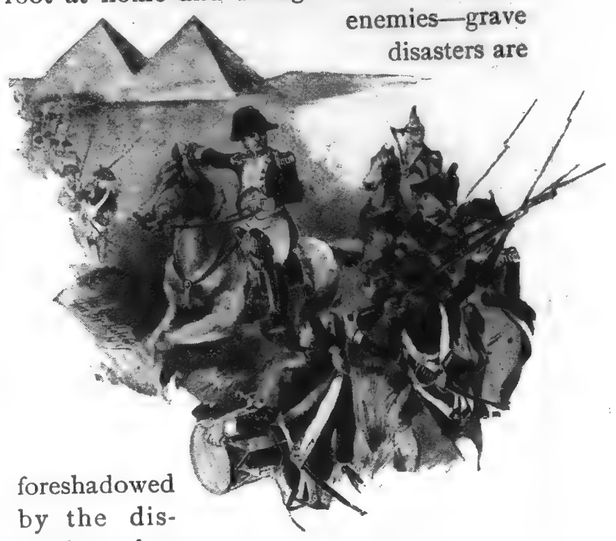
But, meanwhile, the seeds that envy and detraction are ever busy sowing having taken root at home and brought forth a crop of enemies—grave disasters are



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Napoleon I.—Emperor of France!

Napoleon Bonaparte:

FROM THE THRONE TO ST. HELENA.

[The story of this wonderful career is too tremendous for the limits of a single evening. Scant justice only can be done to it by the division which takes up on a second evening the recital ended at the coronation.]

Napoleon, invested with the imperial purple and become the idol of his countrymen, was able for the while to doff the habili-

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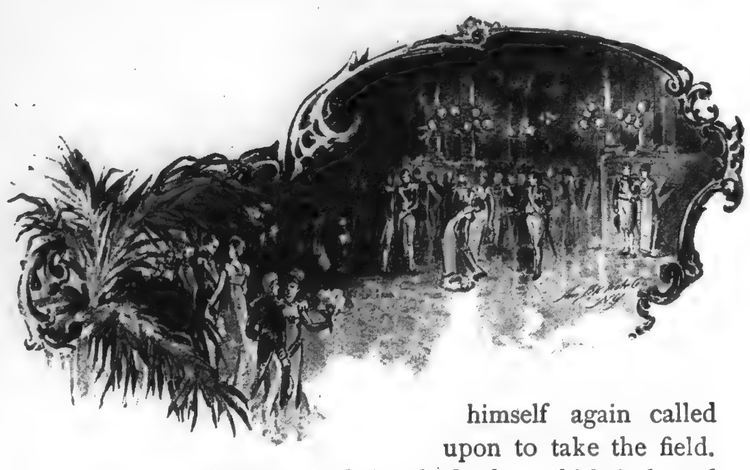
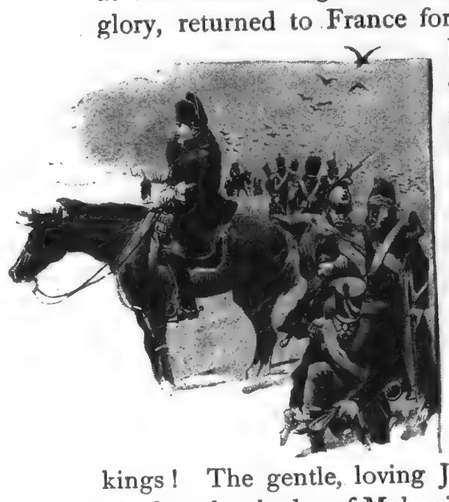
ments of war. For a brief time he held splendid court, with dazzling ceremonial. Then, in the progress of events, he found



himself again called upon to take the field. Austria had invoked the whirlwind and straightway Vienna must needs fall. No one could cross this later Cæsar's path with impunity. In vain the valor of the Prussians; in vain the heroism of beautiful Queen Louisa, the idol of her suffering people. Berlin soon passed under the con-

queror's yoke, and the Emperor, at the dizziest height of all his glory, returned to France for a



brief interval of rest. But now not even the glamour of martial heroism can drive from the vision the darkening cloud. Napoleon has determined that he must consort with kings! The gentle, loving Josephine, banished to the shades of Malmaison, has taken out of her husband's life the little tenderness it ever knew. Intoxicated with success he believes himself the child of conquering fate — a very demi-god. Far-off Russia has defied his power and he does not hesitate to invade her. But here he meets with more than human foes. The Russians

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Allegro vivace.—Allegretto.—Andantine; Allegro.—
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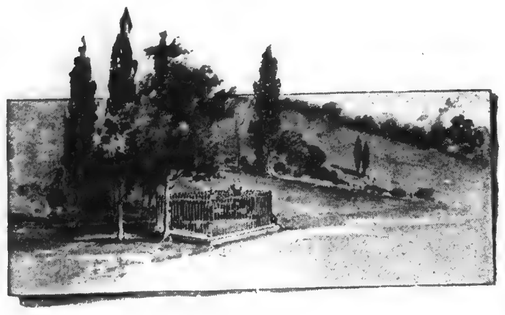
The Pianoforte is a Chickering.

have "borrowed the strength of the elements" and are at last the mightier. For the first time in his swift-moving career retreat must be sounded. The driving snows, packing and freezing around the unfortunate soldiers, leave scarce a body-guard of the great host which marched forth to the invasion. Disaster follows disaster. Though new levies are made, obliging France to "rob the cradle and the grave," combined Europe is now too much even for Napoleon. From Elba and Waterloo destiny hurries him relentlessly to the Bellerophon and the

Lonely grave at St. Helena.



Berlin.

Resuming the course of European travel interrupted by the absorbing study of the life of Napoleon, it is not strange that the story of his wonderful achievements lingers in the memory, and that the scenes of his triumphs are constantly in our thoughts. It is, therefore, by an entirely natural process that those thoughts are directed towards Berlin—to-day the splendid capital of proud United Germany, but less than a hundred years ago the prey of the French conqueror, who marched his legions through the old Brandenburg gate, and for a long time sub-

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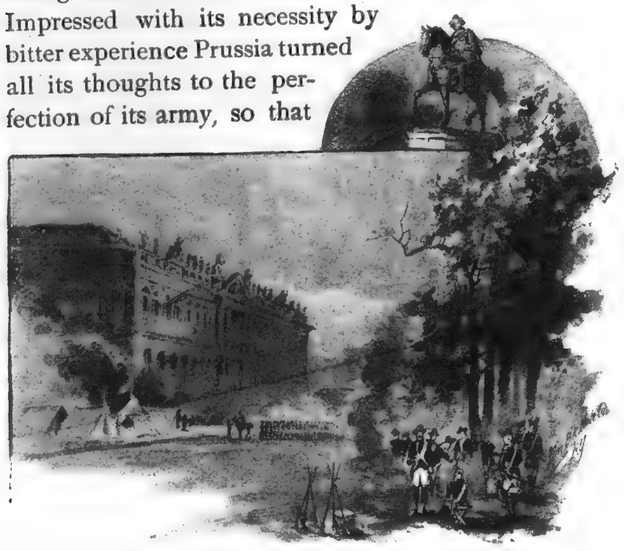
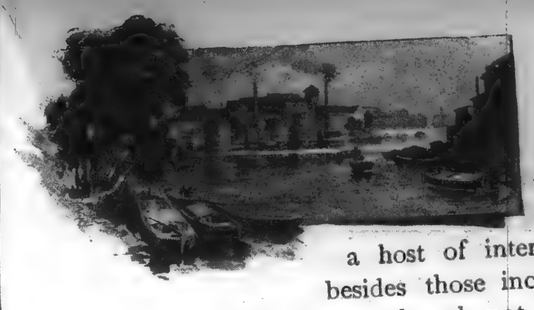


it is now *par eminence* a military nation and Berlin a military city. Yet not altogether so. Away back, under the reign of Fredcrick I., in the dawn of the eighteenth century, the seeds of learning were planted, and from that day have been assiduously cul-



tivated. Berlin now contains a host of interesting objects besides those incident to war. The river Spree, though not in itself a remarkable stream, divides and diversifies the city, and can claim to benefit it by a commerce rivalling that of the Rhine. Royal palaces with their impressive souvenirs of the late Emperors William and Frederick, are scarcely more prominent than the buildings of the University where are gathered sober men representing the flower of human mental attainment, guiding thousands of youth assembled there from all Europe and from beyond the sea, eager in the pursuit of knowledge. At every turn one meets the soldier, rigid with discipline and armed for action; but close in his footsteps follows the student engaged in pursuing

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the arts of peace. Noble temples dedicated to art, to science, to industry and to music attest the cultivation of the great German metropolis. The tourist in search of celebrities glances with interest at the palace of Bismarck, or, strolling through the lovely Thiergarten, looks to right and left, hoping to meet grim old Von Moltke on his daily promenade. Then a short journey from Berlin brings one to its historic suburb Potsdam, its fine royal residences and its enchanting villa "Sans Souci;" the latter, as the home of Frederick the Great, vividly recalling memories of that imperious sovereign and soldier. Under felicitous circumstances indeed may one make the journey to and about Berlin when guided by Mr. Stoddard, who, through frequent visits and a somewhat protracted residence there, has acquired a thorough personal acquaintance with the city and its surroundings.

Switzerland.

FROM the stately architecture and artificial life of the German capital it is a most welcome transition to the open skies and pure air of Switzerland. Who that has ever visited this enchanted land has

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SEASON 1889-90.

GRAND CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA.

(60 PERFORMERS.)

MR. ARTHUR NIKISCH, Conductor.

MONDAY, NOVEMBER 25TH, AT 8, P. M.

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ARIA. Mad Scene from "LUCIA."	DONIZETTI
Flute Obligato by MONS. CHAS. MOLE.	
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ENTR' ACTE from BALLET MUSIC to "Rosamunde."	SCHUBERT
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Allegro vivace.—Allegretto.—Andantino; Allegro.—Allegro vivace.—Più mosso; Presto.	

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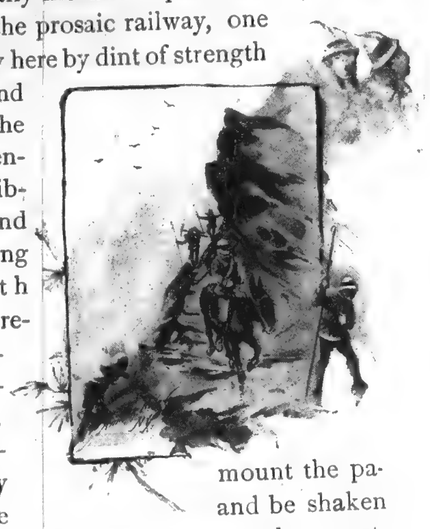
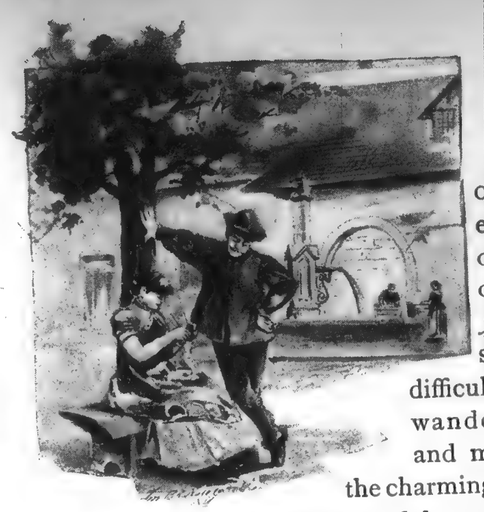
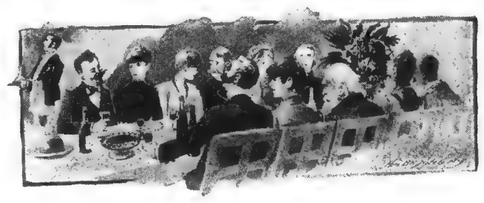
not felt a pang when the hour of departure has arrived? Sights and sounds most unfamiliar here carry the tourist far away from his usual daily life and experiences. Avoiding always the prosaic railway, one may journey here by dint of strength of limb, and aided by the sturdy alpenstock, be-ribboned, and carved along its length with the record of arduous ascents; or, if less vigorous, may mount the patient mule and be shaken up over the rocky and tortuous path, expecting at every turn to be projected by an unlucky stumble over the animal's head and dropped hundreds of feet below. Caught in the upper clouds, it may be, shut out from vision,





one may be beguiled by the murmur of distant cataract or the plaintive *yoedel* of hidden shepherds. It is difficult to say where the wanderer is happiest and most interested—in the charming valleys, filled with quaint villages and homely folk, where he may gaze wistfully at the towering snow-clad peaks all around, or high on the mountain slopes dotted with white churches or the humble dwellings shared by man and beast, from his vantage surveying the tiny world spread out below. Fellow tourists meet *en route* or at the *table d'hote* and exchange with each other the story of ascents made, of dangers braved. The Swiss maidens, clad in characteristic dress, seated by the roadside, deftly weave the snowy lace. Lingering ever in the memory will be visions of the mighty Matterhorn, the majestic Mont Blanc, or the lovely Jungfrau, its snowy summit



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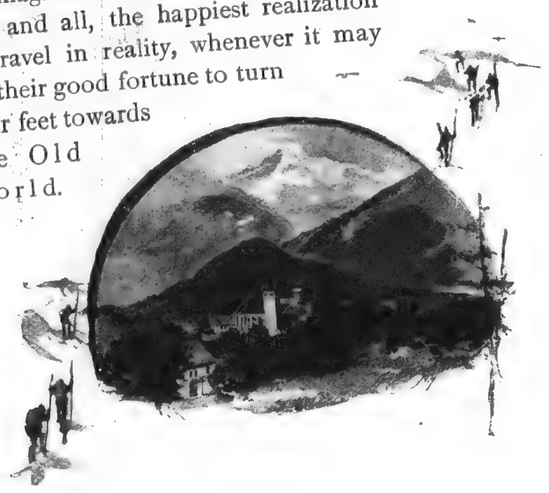

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HOME JOURNAL.

SATURDAY, NOVEMBER 22, 1889

THE SIXTH SYMPHONY CONCERT.

Cherubini.....Overture, "Anacreon."
Eckert.....Violoncello concerto, op. 26.
Mr. Schulz.
Svendsen.....Norwegian Rhapsody No. 2, op. 19
Bruch.....
......"Kol Nidrei"
Mr. Schulz.
Goetz.....Symphony in F.

Though each of the above numbers would separately have been welcome, huddled together they awoke feelings of depression and gloom. In the making up of the program there was no attention paid to contrast or effect. There were Cossack and Norwegian and Hebrew melodies, nearly all of them deeply tinged with melancholy. The symphony bore this motto from Schiller:

In the heart's still, sacred chambers
Is the refuge from the stress of strife.

The instrumentation of the rhapsody, original as it was, was neither warm nor gorgeous. There was not one bit of bright color in the musical sky: all was cold and grey.

Mr. Nikisch as a maker of programs is a disappointment. It appears that although in certain respects he may be an innovator, a *révolutionnaire*, in the matter of personal taste as seen in the selections made for the first seven concerts of this season, he is a narrow, one sided man. He seems to forget that he is no longer in Leipsic; he seems to think that in music the Germans are the chosen people of God. It is true he has brought out a composition by Glinka the Russian; but it was written forty years ago and Glinka had studied in Germany. It is true he has given a rhapsody by Svendsen the Norwegian; but Svendsen was for four years a pupil at the once famous Leipsic conservatory. It is true he has played an overture by Cherubini, who was called by the Italians a "French composer," who was accused by the French of "German proclivities." Stop,—the name of Hector Berlioz does appear upon a program; but where and how? It may be found upon the little program of a "Young People's Popular" as the arranger for orchestra of a German waltz.

Now the people who attend the symphonic concerts wish to hear that which is good and beautiful in music without regard to nationality. There are few who go solely for the purpose of educating themselves; and the men and women who, unable to pay the prices asked for the seats, show their honest love of music by standing for two hours, certainly have no desire of attending a sectarian school. In other words, no one wishes to be "germanized" or bored.

It is hard for this generation with its ideas of "dramatic writing," "local color," "phrases accompanying the characters," etc., etc., to believe that the sober and staid overture which was the first number of a program fit for a day set apart for National humiliation and prayer, was written for an opera called "*Anacréon ou l'amour fugitif.*" The Anacreon of Cherubini now wears a wig; long ago did he lay aside the garlands of roses; no longer does he sing the praises of young girls and old wine. The music is noble and austere and cold. There is not one drop of blood; and as in nearly all of Cherubini's work for the stage, there is but little melody. This opera failed miserably; its libretto was so poor that at the first performance in 1803 it was hissed, the first instance of such open and violent disapproval in the history of the Paris opera.

The Svendsen Rhapsody is an ably written work, clear and musicianly in thematic construction, and there are some novel effects of instrumention. It is not brilliant in coloring; it does not glow, it does not dazzle, as a rhapsody of Lalo or Liszt. It is of the North. Its pulse beats slowly and calmly; there is no fevered frenzy.

The two most important works [illegible]n Goetz, who died at an early age, are an opera, "The Taming of the Shrew," and the symphony which was given last week. The opera is exceedingly well written, but it shows that Goetz was inclined to conceal his lack of spontaneous melody by over-elaboration; he had no aptitude for treating comedy-subjects in a sparkling or graceful manner; only when the deeper emotions of his characters were aroused, did he show true dramatic power. In the symphony he is terribly in earnest; and he has so much to say and he is so anxious to emphasize what he says, that his speech becomes too often thick and confused. The first movement is particularly open to this reproach; the second, though it abounds in charming passages, suffers from a need of condensation. The adagio is very beautiful and is in conception and treatment the finest part of the symphony. The last movement is perhaps the weakest and least original.

The soloist was Mr. Leo Schulz, who played Eckert's violoncello concerto and Bruch's "Kol Nidrei." Mr. Schulz's playing is characterized by musicianly phrasing and great refinement. His technique is good; his tone is small and at times thin. The concerto of Eckert is a work of merit, though the first movement is so somber that it approaches dangerously near stupidity. The Bruch composition is founded upon an old Hebrew chant full of pathos and dignity. It is dedicated to Hausmann of the Joachim quartet; he used to play it absolutely without expression; as though it were a tedious exercise. Mr. Schulz displayed much more taste; but for its proper effect, this chant demands the noble breadth and heart-rending tone of Cornélis Liégeois, who in '82–83 (in company with M. Molé the flute virtuoso) was with Bilse's orchestra in Berlin, and three years ago was with Lamoureux in Paris.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 25, 1889.

The Symphony Concert of Saturday Night.

The Boston musician was well recognized in the concert of last Saturday. A resident vocalist was the soloist and a Boston composer furnished the one novelty of the programme. The concert as a whole was rather agreeable than great, yet it held the interested attention of the audience in almost every number. Schumann's "Genoveva" overture began the programme, and was given a broad enough rendering. The advantage of having the brasses seated together was made evident by the increased solidity of tone gained in this work, but in the other departments there was not as perfect unity, for at times the woodwind was a trifle behind the strings and vice versa. It is just in this matter of details that Mr. Nikisch does not altogether attain the ideal that Bostonians have been accustomed to. He soars where his predecessor plodded, and the result is a more poetic reading but less perfect technique.

The Beethoven symphony—the spirited and playful eighth—lent itself well to the broad strokes which are characteristic of Mr. Nikisch's readings. The abrupt contrasts, the wild hilarity, the exuberant flow of animal spirits, were all present in an inspiriting degree, and the pretty ritardando in the second theme of the first movement was given with perfect ensemble. The allegretto was taken a little slow for a scherzando, but all its points of brusque contrast were sharply defined, and the impatient end, a most absolutes *non sequitur*, was effectively rendered, as were also the comical parodies of the chief figure.

The minuet was not entirely perfect in its ensemble, but the horn passage in its trio was most artistically played. The bassoon may be said to have been Beethoven's favorite instrument among the humbler members of the orchestral family, and whenever he was in a pleasant mood we are sure to find this instrument coming into prominence, and as he is in his most joking vein in this symphony the bassoon has more than ordinary prominence. Mr. Gunzel deserves praise for the manner in which this instrument was used, as does also Mr. Dietsch. The last movement was especially bright and dashing, and the leap of the three noted figure from the garret to the cellar of the orchestra, that is from flutes to contra basses, was forcibly and humorously given. The odd figure in octaves which Beethoven gave to the drums, (another instrument of which he made playful use) could have been played more clearly. The C sharp also, which interrupts the flow of the prattling chief theme, could have had more power, for in such a sudden modulation as this skip from C to C sharp, no amount of force would have been misplaced. Spite of the fact that the ensemble had a few technical faults, the abrupt transitions were in the main well done, and the true spirit of Beethoven was in the interpretation.

Mr. Arthur Foote's suite for string orchestra was an unequal work. No one dare question Mr. Foote's learning, but the question may sometimes arise whether some of the things he says so fluently are worth saying at all. The prelude was an instance of this. Perfectly expressed in all of its parts, in symmetrical and classical form, it yet left no original or powerful impression on the critical mind, and one felt like repeating the well-known remark of the Frenchman, who, on hearing a certain new but flavorless work, exclaimed, *Ce sonate, que me veut-il?* In smooth and flowing counterpoint Mr. Foote is at his best; in expressive and romantic melody at his worst, and it was this fact which made the Cello solo of the trio of the minuet less attractive than the rest of that movement. On the other hand the "air" was a really masterly movement, possessing the true flavor of Bach in every measure, and evincing a knowledge of the old school of which anybody might be proud. Although the suite dealt in the old dance forms, it did not bind itself to the old succession of movements, but gave them in a free order and with changes of key that Bach did not use save sometimes in the partita. The gavotte did not stray from the true style of the ancient dance, as nine tenths of the modern gavottes do but began properly on the third beat, and had the syncopations which were characteristic of this dance of the city of Gap. The musette, however, could have made more of the "drone bass" which gave it its rustic character. The end was quite broad and dignified and the audience gave an ovation to the composer.

Miss Gertrude Edmands was the vocalist. She was never in better voice and sang with most sympathetic expression. Her first number was "The Dream-King," a bit of modern ecstacy with a finely developed accompaniment. The singer gave it with exquisite taste, although her pronunciation of German was a trifle obscure. I liked her better in Brahms' "The Dustman," a simple and unaffected slumber song, which she gave with just the proper pathos. Her voice has decidedly gained in fullness in the last year and the promises which it held forth in the past are very likely to be fulfilled. Next Saturday we are to have an ultra classical programme of the modern school (for one may rank Brahms, Liszt and Wagner with the classics nowadays) which may rouse the discordant protests of those who long for the fleshpots of Egypt in the shape of rhythmic jingles and dance-tunes.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOV. 23, 1889.

[28]

best renditions.

SIXTH BOSTON SYMPHONY CONCERT.

In November, 1852, when Henriette Sontag gave her first concerts in Boston, in the old Melodeon, and the Music Hall,—so newly opened that people went partly to see the place.—her conductor was Carl Eckert. Not only did he direct the overtures and orchestral accompaniments, but I remember particularly his delightful piano accompaniment when she sang Sweet Home. Eckert was much of a wanderer, led orchestras in many cities and died in 1879, nearly sixty years old, without having fulfilled the hopes of his early teacher, Mendelssohn; yet he wrote three operas, an oratorio and other music of various sorts. One concerto is said to be his only composition which retains its public place; and this work was one of the novelties given us by Mr. Nikisch at the Sixth Symphony Concert, Nov. 16, a Violoncello Concerto in A-minor, op. 26, played by Leo Schultz and the orchestra. Though an excellent player, Mr. Schultz did not surpass his predecessors in the same line; nor did the Concerto wake us up till it reached the Cosaque Dances, which constitute the final Rondo, and give so much life both for orchestra and soloist.

Another "first time" in our city was a composition by Max Bruch, founded upon an adagio called Kol Nidrei, sung in the Jewish synagogues on the Day of Atonement, and written for orchestra, cello and harp.

Goetz's Symphony in F, though given in Boston in 1880 and 1887, was almost a novelty. Departing from the usual order, the variegated slow movement comes third, leaving the second place for the Intermezzo, that most beautiful part of the Symphony, with its breathing of the wind through the trees, a delightful contrast to the fire of the concluding Allegro, grandly worked up by the conductor. What a pity that Goetz's early death a dozen years ago, at the early age of thirty-six, should have shut off the world's enjoyment of more such symphonies!

Cherubini's Anacreon Overture opened the concert,—an old favorite; but Svendsen's Norwegian Rhapsody No. 2, op. 19, though played a few seasons ago by the Orchestral Club, was new with the Symphony Orchestra, who gave a beautiful interpretation of the national melodies which furnish its groundwork.

YOUNG PEOPLE'S POPULARS.

THE SYMPHONY ORCHESTRA gave the first Popular of the season at Music Hall, November 13, and a noble concert it was, Molé, the flutist, gave Demersseman's intricate Oberson variations. Why don't they rearrange Weber's beautiful old opera, and singing it now and again?

Madame Carl Alves, a newcomer in Boston, was the singer. A fine alto she has, speaking each word distinctly, and singing without a break. Her selections were the female part of the Delilah duet, from the Samson of Saint-Saens, and ballads by Greig, Schumann, Wiederfinden.

The program kindly explained some of the numbers, especially the exhilirating overture to Barber of Seville, played delightfully, particularly the cresendo; the Siegfried Idyle, which Wagner produced in 1871 for his wife's birthday, and which the children well called the Stairmusic. Weber's Invitation to the Waltz, which marks the transition to modern dance music, and is so brilliantly arranged by Berlioz; Wagner's superb Rienzi Overture.

There was a good audience present, but the hall was far from being crowded; and yet the price for the best seats was only a dollar. Where are the people who so bitterly complain that they can not go to Symphony Concerts because the prices are so high? Now is their chance! The cold fact remains, that this Symphony Concert business is a Back Bay fad.

Mr. Arthur Nikisch presented the following programme to an enthusiastic audience on Saturday evening:

Overture—"Genoveva".....Schumann
Song, with orchestra—"The Dream King and his Love".....Raff
Suite for string orchestra in D major, No. 2, op. 21.....Arthur Foote
Songs with pianoforte—"Remembrance;" "The Little Dustman".....Brahms
Symphony in F, No. 8.....Beethoven

Schumann's great opposition to Richard Wagner and his early operatic methods was a powerful factor in moving this great romantic composer to write an opera. He wished to show that it was possible to write good dramatic music without positively indorsing the new theories. He wished to prove this, and he determined to prove this and—he failed. "Genoveva" is full of most beautiful music, but the lyric element completely overpowers such few dramatic opportunities as the very bad libretto offers. Still, it may be justly said that if the opera itself were half as dramatic and powerful as is the overture, it might have succeeded, for here is indeed unusual strength of conception and true dramatic feeling. On Saturday night the overture was superbly conceived and executed. It may justly be ranked among Mr. Nikisch's greatest successes so far. The whole interpretation was glowing with beauty and the orchestra nobly responded to all the conductor's indications; in fact, the sympathy between them seems to grow every day. Miss Gertrude Edmands is a charming artist, and the beauty of her voice is much enhanced by her excellent method and her truly artistic phrasing. It is, therefore, all the more to be regretted that her selections should have shown her to so little advantage. The long-drawn-out, monotonous composition by Raff belongs to that class of works which seem to have no reasonable excuse for existence, and its performance on Saturday was a severe strain on the patience of the audience. The scoring is interesting, but there is no variety of coloring. The Brahms songs are equally dull, so that, while one admired Miss Edmands's artistic personality, one could not but deplore her selections.

Mr. Foote's second suite, taken as a whole, is not so good as its predecessor, for it is an uneven work. The first number (prelude) is very well conceived and excellently carried out. It is strong thematically, and the contrapuntal nature of its elaboration is not only good in itself, but quite in keeping with the general character of the work. The scoring is very good, and a great deal of coloristic variety is obtained by the skilful manner in which the parts are divided, so that, although only the string orchestra is used, the score often represents ten parts. Especially the violas are used in an interesting and artistic fashion. The menuetto, which follows, is equally interesting as to its instrumentation, and some very pretty pizzicato effects are introduced, but its substance is a little dry and it lacks the true minuet form and feeling. The third movement (air) is completely lovely, and, despite its slight reminiscences of Bach, is perhaps the very best thing Mr. Foote has yet written. It is melodious in the best and warmest sense of the word, and great care has been taken in its scoring that it should "lie well" for all the instruments. It is, indeed, a very beautiful number, of which any composer might be justly proud. On the other hand, the gavotte which closes the suite is a falling off in every way. It is lacking in originality and somewhat careless in its scoring; and the pompous chords at its close are in defiance of all musical form or feeling. A gavotte should close as it begins, on the unaccented beat of the bar, with nothing at all in the nature of a *coda*. It is evident that Mr. Foote's object was to make a better ending to the whole suite, but his last movement happens to be a gavotte, and any such alteration in its form is unjustifiable.

The symphony was beautifully played. The first movement was as fresh and lovely as a spring breeze, and so good-humored. In the allegretto scherzando Mr. Nikisch most satisfactorily solved the much discussed question of tempo in regard to this movement. There can be no doubt that the "traditional" manner of playing this lovely conception was farcical in the extreme. Without regarding the character of the music at all, it was at once assumed that is should be "bright and lively," and so it was played until it got to be considered as a sort of joke for the orchestra, especially the 'cellists, who could not possibly play the notes of their parts at such a tempo, and so galloped through them in a slurred and indistinct manner. With all due respect to those powerful words, "tradition and conventionality," I should like to quote a remark which the celebrated musical professor, Ludwig Abel, once made in a lesson on conducting. He said: "If you are ever in doubt as to a tempo, if it be a fast movement, look at the place where there are the most notes, and see if you are taking it too fast for easy execution; if it is a slow movement look where there are the fewest notes, and see if you are likely to drag." This may not be "traditional," but it is good, honest "musical common sense," which came from experience. The third movement of this symphony is a true minuet, and yet it is generally treated as a species of scherzo, and, like the preceding movement, played too fast. Saturday night Mr. Nikisch gave both these disputed numbers a most careful, thoughtful, artistic and thoroughly satisfactory interpretation, and he is to be highly congratulated upon the fearless way in which he overturned stupid prejudice and did what seems to him musically true and right, and there is little doubt but what he converted many of his listeners. The last movement was delightfully played, with immense clearness and vivacity, the wood wind in particular acquitting themselves of their difficult work with great precision.

The next programme is immensely interesting and ought to satisfy nearly every one.

Symphony No. 3 in F.....Brahms.
"Les Preludes".....Liszt
"Taunhäuser" overture.....Wagner

ARTHUR WELD.

HOME JOURNAL.

SATURDAY, NOVEMBER 28, 1889

THE SIXTH SYMPHONY CONCERT.

Cherubini.....Overture, "Anacreon."
Eckert.....Violoncello concerto, op. 26.
Mr. Schulz.
Svendsen.....Norwegian Rhapsody No. 2, op. 19
Bruch......"Kol Nidrei"
Mr. Schulz.
Goetz.....Symphony in F.

Though each of the above numbers would separately have been welcome, huddled together they awoke feelings of depression and gloom. In the making up of the program there was no attention paid to contrast or effect. There were Cossack and Norwegian and Hebrew melodies, nearly all of them deeply tinged with melancholy. The symphony bore this motto from Schiller:

In the heart's still, sacred chambers
Is the refuge from the stress of strife.

The instrumentation of the rhapsody, original as it was, was neither warm nor gorgeous. There was not one bit of bright color in the musical sky: all was cold and grey.

Mr. Nikisch as a maker of programs is a disappointment. It appears that although in certain respects he may be an innovator, a *révolutionnaire*, in the matter of personal taste as seen in the selections made for the first seven concerts of this season, he is a narrow, one sided man. He seems to forget that he is no longer in Leipsic; he seems to think that in music the Germans are the chosen people of God. It is true he has brought out a composition by Glinka the Russian; but it was written forty years ago and Glinka had studied in Germany. It is true he has given a rhapsody by Svendsen the Norwegian; but Svendsen was for four years a pupil at the once famous Leipsic conservatory. It is true he has played an overture by Cherubini, who was called by the Italians a "French composer," who was accused by the French of "German proclivities." Stop,—the name of Hector Berlioz does appear upon a program; but where and how? It may be found upon the little program of a "Young People's Popular" as the arranger for orchestra of a German waltz.

Now the people who attend the symphonic concerts wish to hear that which is good and beautiful in music without regard to nationality. There are few who go solely for the purpose of educating themselves; and the men and women who, unable to pay the prices asked for the seats, show their honest love of music by standing for two hours, certainly have no desire of attending a sectarian school. In other words, no one wishes to be "germanized" or bored.

It is hard for this generation with its ideas of "dramatic writing," "local color," "phrases accompanying the characters," etc., etc., to believe that the sober and staid overture which was the first number of a program fit for a day set apart for National humiliation and prayer, was written for an opera called "*Anacréon ou l'amour fugitif.*" The Anacreon of Cherubini now wears a wig; long ago did he lay aside the garlands of roses; no longer does he sing the praises of young girls and old wine. The music is noble and austere and cold. There is not one drop of blood; and as in nearly all of Cherubini's work for the stage, there is but little melody. This opera failed miserably; its libretto was so poor that at the first performance in 1803 it was hissed, the first instance of such open and violent disapproval in the history of the Paris opera.

The Svendsen Rhapsody is an ably written work, clear and musicianly in thematic construction, and there are some novel effects of instrumention. It is not brilliant in coloring; it does not glow, it does not dazzle, as a rhapsody of Lalo or Liszt. It is of the North. Its pulse beats slowly and calmly; there is no fevered frenzy.

The two most important works of Goetz, who died at an early age, are an opera, "The Taming of the Shrew," and the symphony which was given last week. The opera is exceedingly well written, but it shows that Goetz was inclined to conceal his lack of spontaneous melody by over-elaboration; he had no aptitude for treating comedy-subjects in a sparkling or graceful manner; only when the deeper emotions of his characters were aroused, did he show true dramatic power. In the symphony he is terribly in earnest; and he has so much to say and he is so anxious to emphasize what he says, that his speech becomes too often thick and confused. The first movement is particularly open to this reproach; the second, though it abounds in charming passages, suffers from a need of condensation. The adagio is very beautiful and is in conception and treatment the finest part of the symphony. The last movement is perhaps the weakest and least original.

The soloist was Mr. Leo Schulz, who played Eckert's violoncello concerto and Bruch's "Kol Nidrei." Mr. Schulz's playing is characterized by musicianly phrasing and great refinement. His technique is good; his tone is small and at times thin. The concerto of Eckert is a work of merit, though the first movement is so somber that it approaches dangerously near stupidity. The Bruch composition is founded upon an old Hebrew chant full of pathos and dignity. It is dedicated to Hausmann of the Joachim quartet; he used to play it absolutely without expression, as though it were a tedious exercise. Mr. Schulz displayed much more taste; but for its proper effect, this chant demands the noble breadth and heart-rending tone of Cornélis Liégeois, who in '82–83 (in company with M. Molé the flute virtuoso) was with Bilse's orchestra in Berlin, and three years ago was with Lamoureux in Paris.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 25, 1889.

The Symphony Concert of Saturday Night.

The Boston musician was well recognized in the concert of last Saturday. A resident vocalist was the soloist and a Boston composer furnished the one novelty of the programme. The concert as a whole was rather agreeable than great, yet it held the interested attention of the audience in almost every number. Schumann's "Genoveva" overture began the programme, and was given a broad enough rendering. The advantage of having the brasses seated together was made evident by the increased solidity of tone gained in this work, but in the other departments there was not as perfect unity, for at times the woodwind was a trifle behind the strings and vice versa. It is just in this matter of details that Mr. Nikisch does not altogether attain the ideal that Bostonians have been accustomed to. He soars where his predecessor plodded, and the result is a more poetic reading but less perfect technique.

The Beethoven symphony—the spirited and playful eighth—lent itself well to the broad strokes which are characteristic of Mr. Nikisch's readings. The abrupt contrasts, the wild hilarity, the exuberant flow of animal spirits, were all present in an inspiriting degree, and the pretty ritardando in the second theme of the first movement was given with perfect ensemble. The allegretto was taken a little slow for a scherzando, but all its points of brusque contrast were sharply defined, and the impatient end, a most absolute *non sequitur*, was effectively rendered. as were also the comical parodies of the chief figure.

The minuet was not entirely perfect in its ensemble, but the horn passage in its trio was most artistically played. The bassoon may be said to have been Beethoven's favorite instrument among the humbler members of the orchestral family, and whenever he was in a pleasant mood we are sure to find this instrument coming into prominence, and as he is in his most joking vein in this symphony the bassoon has more than ordinary prominence. Mr. Gunzel deserves praise for the manner in which this instrument was used, as does also Mr. Dietsch. The last movement was especially bright and dashing, and the leap of the three noted figure from the garret to the cellar of the orchestra, that is from flutes to contra basses, was forcibly and humorously given. The odd figure in octaves which Beethoven gave to the drums, (another instrument of which he made playful use) could have been played more clearly. The C sharp also, which interrupts the flow of the prattling chief theme, could have had more power, for in such a sudden modulation as this skip from C to C sharp, no amount of force would have been misplaced. Spite of the fact that the ensemble had a few technical faults, the abrupt transitions were in the main well done, and the true spirit of Beethoven was in the interpretation.

Mr. Arthur Foote's suite for string orchestra was an unequal work. No one dare question Mr. Foote's learning, but the question may sometimes arise whether some of the things he says so fluently are worth saying at all. The prelude was an instance of this. Perfectly expressed in all of its parts, in symmetrical and classical form, it yet left no original or powerful impression on the critical mind, and one felt like repeating the well-known remark of the Frenchman, who, on hearing a certain new but flavorless work, exclaimed, *Ce sonate, que me veut-il?* In smooth and flowing counterpoint Mr. Foote is at his best; in expressive and romantic melody at his worst, and it was this fact which made the Cello solo of the trio of the minuet less attractive than the rest of that movement. On the other hand the "air" was a really masterly movement, possessing the true flavor of Bach in every measure, and evincing a knowledge of the old school of which anybody might be proud. Although the suite dealt in the old dance forms, it did not bind itself to the old succession of movements, but gave them in a free order and with changes of key that Bach did not use save sometimes in the partita. The gavotte did not stray from the true style of the ancient dance, as nine tenths of the modern gavottes do but began properly on the third beat, and had the syncopations which were characteristic of this dance of the city of Gap. The musette, however, could have made more of the "drone bass" which gave it its rustic character. The end was quite broad and dignified and the audience gave an ovation to the composer.

Miss Gertrude Edmands was the vocalist. She was never in better voice and sang with most sympathetic expression. Her first number was "The Dream-King," a bit of modern ecstacy with a finely developed accompaniment. The singer gave it with exquisite taste, although her pronunciation of German was a trifle obscure. I liked her better in Brahms' "The Dustman," a simple and unaffected slumber song, which she gave with just the proper pathos. Her voice has decidedly gained in fullness in the last year and the promises which it held forth in the past are very likely to be fulfilled. Next Saturday we are to have an ultra classical programme of the modern school (for one may rank Brahms, Liszt and Wagner with the classics nowadays) which may rouse the discordant protests of those who long for the fleshpots of Egypt in the shape of rhythmic jingles and dance-tunes.

AMERICAN ART JOURNAL

[28]

NEW YORK, SATURDAY, NOV. 23, 1889.

best renditions.

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Another "first time" in our city was a composition by Max Bruch, founded upon an adagio called Kol Nidrei, sung in the Jewish synagogues on the Day of Atonement, and written for orchestra, cello and harp.

Goetz's Symphony in F, though given in Boston in 1880 and 1887, was almost a novelty. Departing from the usual order, the variegated slow movement comes third, leaving the second place for the Intermezzo, that most beautiful part of the Symphony, with its breathing of the wind through the trees, a delightful contrast to the fire of the concluding Allegro, grandly worked up by the conductor. What a pity that Goetz's early death a dozen years ago, at the early age of thirty-six, should have shut off the world's enjoyment of more such symphonies!

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Madame Carl Alves, a newcomer in Boston, was the singer. A fine alto she has, speaking each word distinctly, and singing without a break. Her selections were the female part of the Delilah duet, from the Samson of Saint-Saens, and ballads by Greig, Schumann, Wiederfinden.

The program kindly explained some of the numbers, especially the exhilirating overture to Barber of Seville, played delightfully, particularly the cresendo; the Siegfried Idyle, which Wagner produced in 1871 for his wife's birthday, and which the children well called the Stairmusic. Weber's Invitation to the Waltz, which marks the transition to modern dance music, and is so brilliantly arranged by Berlioz; Wagner's superb Rienzi Overture.

There was a good audience present, but the hall was far from being crowded; and yet the price for the best seats was only a dollar. Where are the people who so bitterly complain that they can not go to Symphony Concerts because the prices are so high? Now is their chance! The cold fact remains, that this Symphony Concert business is a Back Bay fad.

[illegible]

MONDAY MORNING, NOV. [illegible], 1889.

THE SEVENTH SYMPHONY CONCERT.

Mr. Arthur Nikisch presented the following programme to an enthusiastic audience on Saturday evening:

Overture—"Genoveva".....Schumann
Song, with orchestra—"The Dream King and his Love".....Raff
Suite for string orchestra in D major, No. 2, op. 21.....Arthur Foote
Songs with pianoforte—"Remembrance,"
"The Little Dustman".....Brahms
Symphony in F, No. 8.....Beethoven

Schumann's great opposition to Richard Wagner and his early operatic methods was a powerful factor in moving this great romantic composer to write an opera. He wished to show that it was possible to write good dramatic music without positively indorsing the new theories. He wished to prove this, and he determined to prove this and—he failed. "Genoveva" is full of most beautiful music, but the lyric element completely overpowers such few dramatic opportunities as the very bad libretto offers. Still, it may be justly said that if the opera itself were half as dramatic and powerful as is the overture, it might have succeeded, for here is indeed unusual strength of conception and true dramatic feeling. On Saturday night the overture was superbly conceived and executed. It may justly be ranked among Mr. Nikisch's greatest successes so far. The whole interpretation was glowing with beauty and the orchestra nobly responded to all the conductor's indications; in fact, the sympathy between them seems to grow every day. Miss Gertrude Edmands is a charming artist, and the beauty of her voice is much enhanced by her excellent method and her truly artistic phrasing. It is, therefore, all the more to be regretted that her selections should have shown her to so little advantage. The long-drawn-out, monotonous composition by Raff belongs to that class of works which seem to have no reasonable excuse for existence, and its performance on Saturday was a severe strain on the patience of the audience. The scoring is interesting, but there is no variety of coloring. The Brahms songs are equally dull, so that, while one admired Miss Edmands's artistic personality, one could not but deplore her selections.

Mr. Foote's second suite, taken as a whole, is not so good as its predecessor, for it is an uneven work. The first number (prelude) is very well conceived and excellently carried out. It is strong thematically, and the contrapuntal nature of its elaboration is not only good in itself, but quite in keeping with the general character of the work. The scoring is very good, and a great deal of coloristic variety is obtained by the skilful manner in which the parts are divided, so that, although only the string orchestra is used, the score often represents ten parts. Especially the violas are used in an interesting and artistic fashion. The menuetto, which follows, is equally interesting as to its instrumentation, and some very pretty pizzicato effects are introduced, but its substance is a little dry and it lacks the true minuet form and feeling. The third movement (air) is completely lovely, and, despite its slight reminiscences of Bach, is perhaps the very best thing Mr. Foote has yet written. It is melodious in the best and warmest sense of the word, and great care has been taken in its scoring that it should "lie well" for all the instruments. It is, indeed, a very beautiful number, of which any composer might be justly proud. On the other hand, the gavotte which closes the suite is a falling off in every way. It is lacking in originality and somewhat careless in its scoring; and the pompous chords at its close are in defiance of all musical form or feeling. A gavotte should close as it begins, on the unaccented beat of the bar, with nothing at all in the nature of a *coda*. It is evident that Mr. Foote's object was to make a better ending to the whole suite, but his last movement happens to be a gavotte, and any such alteration in its form is unjustifiable.

The symphony was beautifully played. The first movement was as fresh and lovely as a spring breeze, and so good-humored. In the allegretto scherzando Mr. Nikisch most satisfactorily solved the much discussed question of tempo in regard to this movement. There can be no doubt that the "traditional" manner of playing this lovely conception was farcical in the extreme. Without regarding the character of the music at all, it was at once assumed that it should be "bright and lively," and so it was played until it got to be considered as a sort of joke for the orchestra, especially the 'cellists, who could not possibly play the notes of their parts at such a tempo, and so galloped through them in a slurred and indistinct manner. With all due respect to those powerful words, "tradition and conventionality," I should like to quote a remark which the celebrated musical professor, Ludwig Abel, once made in a lesson on conducting. He said: "If you are ever in doubt as to a tempo, if it be a fast movement, look at the place where there are the most notes, and see if you are taking it too fast for easy execution; if it is a slow movement look where there are the fewest notes, and see if you are likely to drag." This may not be "traditional," but it is good, honest "musical common sense," which came from experience. The third movement of this symphony is a true minuet, and yet it is generally treated as a species of scherzo, and, like the preceding movement, played too fast. Saturday night Mr. Nikisch gave both these disputed numbers a most careful, thoughtful, artistic and thoroughly satisfactory interpretation, and he is to be highly congratulated upon the fearless way in which he overturned stupid prejudice and did what seems to him musically true and right, and there is little doubt but what he converted many of his listeners. The last movement was delightfully played, with immense clearness and vivacity, the wood wind in particular acquitting themselves of their difficult work with great precision.

The next programme is immensely interesting and ought to satisfy nearly every one.

Symphony No. 3 in F.....Brahms.
"Les Preludes".....Liszt
"Taunhäuser" overture.....Wagner

ARTHUR WELD.

Boston Evening Transcript.

MONDAY, NOVEMBER 25, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the seventh symphony concert was—

Schumann: Overture to "Genoveva."
Raff: Song, "Der Traumkönig and sein Lieb,"
Foote: Suite for strings, No. 2, in D, op. 21.
Brahms; Songs, with pianoforte—
a. Remembrance,
b. The Little Dustman.
Beethoven: Symphony No. 8, in F.

Miss Gertrude Edmands was the singer.

The concert was an especially enjoyable one from the absolutely superb performance of the Schumann overture and the Beethoven symphony. Whatever may be thought of Mr. Nikisch's peculiar treatment of certain classic compositions, and of the pretty evident wrongness of his point of view regarding them, it can be said emphatically that when he is right he is superlatively right. There are times when you find it impossible to agree with him, notstanding the fine energy and vigor he infuses into everything he touches; but when you can agree with him he carries you away with a force that is irresistible. It has been said that the orchestra, under his baton, has lost something of that perfection of finish, that absolute exactness of ensemble in playing, which distinguished it under Mr. Gericke, and this is probably true enough. But what the orchestra has lost in one way it das gained in another, and, looking at the matter considerately, and by the light of experience, one can say almost with certainty that the loss has been a necessary condition of the gain. As far as we can remember, all the great singers and players we have heard whose most salientcharistic wss energy of emotional expression, have been notable also for a certain shortcoming in point of mechanical perfectiofi. It seems as if no performer had yet brought technique to the point where he could be unconscious of it with complete safety. No matter how enormous a player's technique may be, so soon as the throw his whole self, his entire energy, into the emotional side of the music he is playing, to the forgetting of its mechanical side, he is immediately exposed to technical slips of all sorts. It is so with Rubinstein, whose technique, immense as it is, is still not great enough to save him from striking wrong notes by the handfull when he throws the reins upon the neck of his enthusiasm, and lets himself go. It is so with Giese, the 'cellist, who should surely be ranked as a *great* player, in contradistinction to what is generally understood by a good one. No amount of technique can be relied on to be up to every emergency by a player who dares everything. When emotional vigor goes beyond a certain pitch, technical perfection is pretty sure to be impaired. The only pertinent question for criticism to answer is, after striking a balance between the loss and gain, whether the game is worth the candle. In the cases of Rubinstein and Giese it seems to us pretty evident that the game is worth the candle, that the gain more than makes up for the loss; and we think this is equally true of our Symphony Orchestra under Mr. Nikish. Wholly apart from what differences in musical feeling, appreciation and artistic point of view there may be between Mr. Nikisch and his predecessor, the two men are different in no respect so much as in the character of their immediate personal relation to the orchestra. They are conspicuously fine examples of two diametrically opposite schools of conducting. In command orer their men, in the power of getting what they want out of the orchestra, we should call them about equal; but in the way and spirit in which they go to work to gain their end, they are as differen as can be. Mr. Gericke was essentially a martinet; he insisted upon the music being played, to every smallest detail, exactly according to his own idea. The orchestra was, in his eyes, nothing more than a keyboard upon which he was to play; no man but himself was to take any initiative whatever; the performance was to be his, through and through, and nothing but his. His mental attitude was purely one of command. Mr. Nikisch, on the other hand, seems less to command than to invite every player in the orchestra to follow him in carrying out his general idea in the best way that the player individually can. He insists, to be sure, upon the main outline of his conception of the music; but beyond that, he leaves the players considerable latitude, and after he has made them grasp his idea, he lets them carry it out in their own way, trusting largely to their individual artistic sense. Thus it comes about that the players under him are not hampered by a continual sense of having to follow a certain fixed pattern with minute exactness, but are allowed that freedom of expression without which no player can ever do his very best. In other words, he exacts obedience, but he still allows the players under him to be themselves, content if every man does his own best. The gain in vigor and vitality of playing is immense, while the lapse from perfect precision, although undeniable, has been, upon the whole, very slight indeed. What might have happened if the orchestra had not already played for five years under Mr. Gericke, and if Mr. Nikisch had been called to assume the sceptre over a less carefully and thoroughly drilled set of men, it is now idle to speculate upon; it is quite enough that Mr. Nikisch actually has an orchestra that he can make do his bidding without a too tedious regard for harassing minutiæ.

As for the "Genoveva" and the Eighth Symphony, they were played most gloriously right; the effect was overwhelming. Never have we heard that wonderful *Allegretto* given in such perfect sympathy with the true character of the music; it is only in that moderate tempo that the grace, charm, humor and roguish fascination of the music can be done full justice to. Mr. Foote's suite—as far as one can judge of it at a single hearing—is a worthy successor to his first one. The minuet and gavotte are particularly charming, and the whole work impresses one by a certain solidity of style and workmanship. Perhaps one cannot quite escape the feeling that such a work, written in the old dance forms, and for string orchestra, has something of the character of an exercise, and that the composer had his own self-education to a certain extent in view. It is hard to believe that a composer today, and least of all Mr. Foote, sets to work to write music a century, or so, old wholly spontaneously, and for the simple sake of expressing what is in him. Such writing has inevitably something of the flavor of a self-imposed task; in this case, a task admirably performed. Miss Edmands sang Raff's "Traumkönig" very beautifully. The song itself seems rather flimsy both in sentiment and construction, but it is a pleasant sort of music to hear in a dreamy, half attentive way, and the orchestral coloring is delicious. The two charming songs by Brahms were capitally sung and admirably accompanied by Mr. Whelpley. The next programme is: Brahms, Symphony No. 3, in F; Liszt, symphonic poem, "Les Préludes"; Wagner, overture to "Tannhäuser."

SUNDAY HERALD

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THE SYMPHONY CONCERT.

At the Symphony concert, last evening, Mr. Nikisch gave as his orchestral selections the eighth Beethoven symphony, a suite for strings, by Arthur Foote, and the "Genoveve" overture by Schumann, vocal selections being added by Miss Gertrude Edmands, contralto. Mr. Nikisch again suffered in his interpretation and performance of the Beethoven symphony with the models of later years in this particular here. His memory of these works appears to be at fault, if his performances of them are any standard to judge by, and a rigid following of accepted readings of the scores would materially benefit his performances of such standard works. The familiar movements of this masterly composition were given with a lack of finish and questionable taste, and it was difficult to explain the applause called out upon any artistic basis. The lovely allegretto lost much of its grace and beauty in the crude performance given it, and the final movement was equally unsatisfactory. Mr. Gericke's absence is much to be deplored when a Beethoven symphony is to be played at these concerts, and Mr. Nikisch will save many adverse criticisms by a more conservative following of accepted traditions in performing this class of compositions. The opus number of Mr. Foote's suite for strings No. 21, appears to indicate that he has other works still awaiting a hearing by Boston audiences, and this last composition is of so much merit that it is to be hoped his writings will find further place on these programmes during the season. Of the four movements of this suite, prelude, minuetto, air and, gavotte, there is much that can be said in praise, Mr. Foote's work again showing him to be a thoroughly conservative, well schooled musician, fertile in melodious thought, and with a genius for orchestral writing which gives still better promise for the future. The "air" is the most meritorious portion of this suite, being quite in the Bach style, though strictly original in its ideas. The opening portion of the minuetto is bright, piquant and graceful, and the gavotte is in good form and ingenuously scored. The strings of the orchestra show the effect of Mr. Nickisch's control during the few weeks he has had the orchestra, and the composition differs somewhat from his reading of it which was lacking in grace and elegance, and its performance did not have the faultless finish which this section of the band was wont to show in such works in former seasons. The Schumann overture was by far the most satisfying performance of the evening, and was heartily enjoyed. Miss Edmands made an unwise choice in selecting Raff's song, "The Dream King and His Love," for her principal number, as it does not fall easily within her voice, and the singing of the German warble was another error on the singer's part. In the Brahms songs, "Remembrance" and "The Little Dustman," however, Miss Edmands was heard at her best, and her thoroughly artistic delivery of these two charming vocal gems were heartily appreciated. The singer's voice is as pleasing as ever, and her vocal work showed her to be the same conscientious artist as ever. She was cordially greeted, and most enthusiastically applauded for her efforts.

REGISTER, NEW HAVEN NOVEMBER 25,

In the series of concerts by the Boston Symphony orchestra, to be given at the Hyperion commencing December 16, lovers of the best music have an opportunity to listen to the works of the great masters performed by a grand orchestra, which is ranked by competent authorities on a par with the three finest similar organizations in the world.

The first of the Boston Symphony concerts will take place at the Hyperion December 16, and of course the occasion will bring together about all the music loving people in the town. The Symphony concerts have long been looked upon as events in the musical season. The other concerts will be given January 13, February 10 and March 17.

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NEW HAVEN, CONN.

Monday, November 25, 1889.

THE SYMPHONY CONCERTS.

A Biographical Sketch of Herr Arthur Nickisch—A Famous Young Kappellmeister—The Personnel of the Orchestra.

There is every indication that the series of concerts to be given this season by the Boston Symphony Orchestra will be largely attended. Assurance is given that nothing will be left undone to make these concerts notable events of the musical season and worthy the attention of every lover of classical music. The new feature of the concerts will be the appearance of Herr Arthur Nikisch as conductor of the orchestra. The following sketch of this famous young musician is given by Mr. Arthur Weld of Boston:

Herr Nickisch was born on October 12, 1855, in a small town called Szent-Miklos, in the principality of Lichtenstein. His father occupied the position of head steward and auditor to the prince and was himself an enthusiastic musical amateur. In earliest childhood the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin, and he mastered this instrument with such ease and so completely that at the age of eight years he appeared in public with most extraordinary success—in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ playing were under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven.

At Vienna he worked harder than ever, and especially devoted himself to all the technical branches of composition. So great was his success that two years later, (being then only 13 years old) he sent a string sextet to an open competition and was awarded the first prize. He remained at the conservatory eight years, during which time he won many more prizes for his compositions as well as the first prize and silver medal for violin playing. One of his compositions, a cantata for solo, chorus and orchestra, was so successful as to be constantly repeated and, as a special honor and tribute to his abilities as a conductor-composer, on the occasion of his graduating from the conservatory he publicly conducted a symphony. He was immensely popular with his fellow students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting and as a parting gift from his class, he was presented with a magnificent and costly baton.

Immediately after his graduation he applied for a desk among the first violinists at the Royal Opera, and obtaining this honorable position without difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such conductors as Richter and Jahn. In 1878 he went with the celebrated manager, Angelo Neuman to Leipzig, and was installed as assistant conductor in the Old Opera House, where at that time Anton Seidl was officiating as chief conductor. He remained in this position a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder and so he transferred Herr Nikisch to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he has been universally acknowledged as one of the most gifted and important conductors in Europe.

Herr Nikisch has also during these ten years in Leipzig distinguished himself quite as much as a concert conductor as in the theater and he is particularly successful as a programme maker. Under his care and direction the Leipzig theater orchestra has gained a European fame which entitles it to an equal or even superior place to the Gewandhaus orchestra. A performance of the Ninth Symphony, in 1882, is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkuenstler-Versammlung," in 1883, brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus, as Reinecke's substitute, and has also given many remarkably successful concerts with his own theater orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt society. With them he achieved a success which caused all the noted German critics to acknowledge Arthur Nikisch to be one of the most brilliant and talented living conductors, both in the theater and on the concert stage.

He has received countless offers to leave Leipzig. Frankfort, Vienna, Cassel, Carlsruhe and Mannheim have all vied with one another in unsuccessful attempts to induce him to leave his beloved Leipzig, but it was reserved for Boston, which may now be justly styled the most important art city in the New World, to have finally overcome his scruples and induce him to conquer new fields. The musical world of Leipzig is in genuine distress because it feels only too keenly that it will be impossible to replace him. He has earned a place in the great quartette of conductors—Richter, Levy, Mottl and Nikisch—and between these four geniuses and the second flight there is a wide gap. It remains only for American audiences to show their appreciation of the good fortune which has given them a man whose artistic footsteps can be followed without fear.

...tially the same as that of the last two seasons. Mr. Franz Kneisel is retained as concertmeister and Mr. Anton Hekking has been added to the corps of 'cellists. Messrs. Mole and Sautet, whose brilliant playing on the flute and oboe is remembered with pleasure, are still members of the orchestra, and so is that prince of horn players, Xavier Reiter. To add to the enjoyment of those who attend the concerts, analytical programmes will be prepared similar to those which have been received with so much favor in Boston. A copy of these programmes will be mailed before each concert to every subscriber for season tickets.

FALL RIVER DAILY HERALD.
NOVEMBER 26, 1889

CHARMS OF MUSIC.

Gratifying Success of the Boston Symphony Concert.

A large audience heard the concert given by the Boston Symphony orchestra last evening. The programme was made up of six numbers, four for the orchestra and two for Miss Rose Stewart, soprano, who assisted. Promptly at 8 o'clock, Arthur Nikisch stepped out of the wings and made his way among the 60 musicians to the conductor's stand. Mr. Nikisch's appearance was the signal for warm applause. The fame which he had won as a leader of orchestras in Europe and in this country had preceded him to this city, and it was evident soon after the first strains of the overture had died away that he deserved the praise which had been showered upon him. The musicians were in excellent harmony, and the unisons were as clear and sympathetic as if all the instruments had been one and were performed by one artist. The Norwegian rhapsody and the first movement of the symphony were most generally commended, although it seems a shade of presumption to designate any one or two as the best.

Miss Stewart's perfect composure and the naturalness of her singing won for her many admirers on her previous engagements here. She has a sweet voice, not strong, but very clear. It was a daring thing to attempt a selection with a flute accompaniment, but Miss Stewart sang an aria from the mad scene from "Lucia," accompanied on the flute by Charles Mole, and the effect was delightful. Her second number was a lullaby by Sullivan, and it was beautifully rendered. Continued applause brought the singer out twice to recognize the appreciation of the audience, but it was regretted that she could not be induced to sing just one encore.

The revised programme to which the selection from "Rosamunde" was added yesterday was certainly not too long when it is understood that there shall be no encores, and it would have positively suffered as to length had not that number been added. The annoyance of late comers was successfully avoided by the rule adopted by the management, requesting all who entered after the music began to wait at the door until the first number was completed. If the management could have strangled the villains in the audience who insisted upon marking the time with their feet, the external arrangements of the concert would have been complete.

To the energy and care of O. Elton Borden was much of the success of the concert due, and it is to be hoped that the financial appreciation of his efforts was large enough to warrant him in undertaking to arrange another engagement in the spring. The city cannot have too many such concerts.

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Schumann: Overture to "Genoveva."
Raff: Song, "Der Traumkönig and sein Lieb."
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Brahms; Songs, with pianoforte—
a. Remembrance,
b. The Little Dustman.
Beethoven: Symphony No. 8, in F.

Miss Gertrude Edmands was the singer.

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But what the orchestra has lost in one way it has gained in another, and, looking at the matter considerately, and by the light of experience, one can say almost with certainty that the loss has been a necessary condition of the gain. As far as we can remember, all the great singers and players we have heard whose most salient characteristic was energy of emotional expression, have been notable also for a certain shortcoming in point of mechanical perfection. It seems as if no performer had yet brought technique to the point where he could be unconscious of it with complete safety. No matter how enormous a player's technique may be, so soon as the throw his whole self, his entire energy, into the emotional side of the music he is playing, to the forgetting of its mechanical side, he is immediately exposed to technical slips of all sorts. It is so with Rubinstein, whose technique, immense as it is, is still not great enough to save him from striking wrong notes by the handfull when he throws the reins upon the neck of his enthusiasm, and lets himself go. It is so with Giese, the 'cellist, who should surely be ranked as a *great* player, in contradistinction to what is generally understood by a good one. No amount of technique can be relied on to be up to every emergency by a player who dares everything. When emotional vigor goes beyond a certain pitch, technical perfection is pretty sure to be impaired. The only pertinent question for criticism to answer is, after striking a balance between the loss and gain, whether the game is worth the candle. In the cases of Rubinstein and Giese it seems to us pretty evident that the game is worth the candle, that the gain more than makes up for the loss; and we think this is equally true of our Symphony Orchestra under Mr. Nikish. Wholly apart from what differences in musical feeling, appreciation and artistic point of view there may be between Mr. Nikisch and his predecessor, the two men are different in no respect so much as in the character of their immediate personal relation to the orchestra. They are conspicuously fine examples of two diametrically opposite schools of conducting. In command over their men, in the power of getting what they want out of the orchestra, we should call them about equal; but in the way and spirit in which they go to work to gain their end, they are as differen as can be. Mr. Gericke was essentially a martinet; he insisted upon the music being played, to every smallest detail, exactly according to his own idea. The orchestra was, in his eyes, nothing more than a keyboard upon which he was to play; no man but himself was to take any initiative whatever; the performance was to be his, through and through, and nothing but his. His mental attitude was purely one of command. 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At Vienna he worked harder than ever, and especially devoted himself to all the technical branches of composition. So great was his success that two years later, (being then only 13 years old) he sent a string sextet to an open competition and was awarded the first prize. He remained at the conservatory eight years, during which time he won many more prizes for his compositions as well as the first prize and silver medal for violin playing. One of his compositions, a cantata for solo, chorus and orchestra, was so successful as to be constantly repeated and, as a special honor and tribute to his abilities as a conductor-composer, on the occasion of his graduating from the conservatory he publicly conducted a symphony. He was immensely popular with his fellow students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting and as a parting gift from his class, he was presented with a magnificent and costly baton.

Immediately after his graduation he applied for a desk among the first violinists at the Royal Opera, and obtaining this honorable position without difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such conductors as Richter and Jahn. In 1878 he went with the celebrated manager, Angelo Neuman to Leipzig, and was installed as assistant conductor in the Old Opera House, where at that time Anton Seidl was officiating as chief conductor. He remained in this position a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder and so he transferred Herr Nikisch to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he has been universally acknowledged as one of the most gifted and important conductors in Europe.

Herr Nikisch has also during these ten years in Leipzig distinguished himself quite as much as a concert conductor as in the theater and he is particularly successful as a programme maker. Under his care and direction the Leipzig theater orchestra has gained a European fame which entitles it to an equal or even superior place to the Gewandhaus orchestra. A performance of the Ninth Symphony, in 1882, is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkuenstler-Versammlung," in 1883, brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus, as Reinecke's substitute, and has also given many remarkably successful concerts with his own theater orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liezt society. With them he achieved a success which caused all the noted German critics to acknowledge Arthur Nikisch to be one of the most brilliant and talented living conductors, both in the theater and on the concert stage.

He has received countless offers to leave Leipzig. Frankfort, Vienna, Cassel, Carlsruhe and Mannheim have all vied with one another in unsuccessful attempts to induce him to leave his beloved Leipzig, but it was reserved for Boston, which may now be justly styled the most important art city in the New World, to have finally overcome his scruples and induce him to conquer new fields. The musical world of Leipzig is in genuine distress because it feels only too keenly that it will be impossible to replace him. He has earned a place in the great quartette of conductors—Richter, Levy, Mottl and Nikisch—and between these four geniuses and the second flight there is a wide gap. It remains only for American audiences to show their appreciation of the good fortune which has given them a man whose artistic footsteps can be followed without fear.

The personnel of the orchestra will be entirely the same as that of the last two seasons. Mr. Franz Kneisel is retained as concertmeister and Mr. Anton Hekking has been added to the corps of 'cellists. Messrs. Mole and Sautet, whose brilliant playing on the flute and oboe is remembered with pleasure, are still members of the orchestra, and so is that prince of horn players, Xavier Reiter. To add to the enjoyment of those who attend the concerts, analytical programmes will be prepared similar to those which have been received with so much favor in Boston. A copy of these programmes will be mailed before each concert to every subscriber for season tickets.

FALL RIVER DAILY HERALD.

NOVEMBER 26, 1889

CHARMS OF MUSIC.

Gratifying Success of the Boston Symphony Concert.

A large audience heard the concert given by the Boston Symphony orchestra last evening. The programme was made up of six numbers, four for the orchestra and two for Miss Rose Stewart, soprano, who assisted. Promptly at 8 o'clock, Arthur Nikisch stepped out of the wings and made his way among the 60 musicians to the conductor's stand. Mr. Nikisch's appearance was the signal for warm applause. The fame which he had won as a leader of orchestras in Europe and in this country had preceded him to this city, and it was evident soon after the first strains of the overture had died away that he deserved the praise which had been showered upon him. The musicians were in excellent harmony, and the unisons were as clear and sympathetic as if all the instruments had been one and were performed by one artist. The Norwegian rhapsody and the first movement of the symphony were most generally commended, although it seems a shade of presumption to designate any one or two as the best.

Miss Stewart's perfect composure and the naturalness of her singing won for her many admirers on her previous engagements here. She has a sweet voice, not strong, but very clear. It was a daring thing to attempt a selection with a flute accompaniment, but Miss Stewart sang an aria from the mad scene from "Lucia," accompanied on the flute by Charles Mole, and the effect was delightful. Her second number was a lullaby by Sullivan, and it was beautifully rendered. Continued applause brought the singer out twice to recognize the appreciation of the audience, but it was regretted that she could not be induced to sing just one encore.

The revised programme to which the selection from "Rosamunde" was added yesterday was certainly not too long when it is understood that there shall be no encores, and it would have positively suffered as to length had not that number been added. The annoyance of late comers was successfully avoided by the rule adopted by the management, requesting all who entered after the music began to wait at the door until the first number was completed. If the management could have strangled the villains in the audience who insisted upon marking the time with their feet, the external arrangements of the concert would have been complete.

To the energy and care of O. Elton Borden was much of the success of the concert due, and it is to be hoped that the financial appreciation of his efforts was large enough to warrant him in undertaking to arrange another engagement in the spring. The city cannot have too many such concerts.

Boston Evening Transcript.

MONDAY, NOVEMBER 25, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the seventh symphony concert was—

Schumann: Overture to "Genoveva."
Raff: Song, "Der Traumkönig and sein Lieb."
Foote: Suite for strings, No. 2, in D, op. 21.
Brahms; Songs, with pianoforte—
a. Remembrance,
b. The Little Dustman.
Beethoven: Symphony No. 8, in F.

Miss Gertrude Edmands was the singer.

The concert was an especially enjoyable one from the absolutely superb performance of the Schumann overture and the Beethoven symphony. Whatever may be thought of Mr. Nikisch's peculiar treatment of certain classic compositions, and of the pretty evident wrongness of his point of view regarding them, it can be said emphatically that when he is right he is superlatively right. There are times when you find it impossible to agree with him, notwithstanding the fine energy and vigor he infuses into everything he touches; but when you can agree with him he carries you away with a force that is irresistible. It has been said that the orchestra, under his baton, has lost something of that perfection of finish, that absolute exactness of ensemble in playing, which distinguished it under Mr. Gericke, and this is probably true enough. But what the orchestra has lost in one way it das gained in another, and, looking at the matter considerately, and by the light of experience, one can say almost with certainty that the loss has been a necessary condition of the gain. As far as we can remember, all the great singers and players we have heard whose most salientcharistic wss energy of emotional expression, have been notable also for a certain shortcoming in point of mechanical perfectiofi. It seems as if no performer had yet brought technique to the point where he could be unconscious of it with complete safety. No matter how enormous a player's technique may be, so soon as the throw his whole self, his entire energy, into the emotional side of the music he is playing, to the forgetting of its mechanical side, he is immediately exposed to technical slips of all sorts. It is so with Rubinstein, whose technique, immense as it is, is still not great enough to save him from striking wrong notes by the handfull when he throws the reins upon the neck of his enthusiasm, and lets himself go. It is so with Giese, the 'cellist, who should surely be ranked as a *great* player, in contradistinction to what is generally understood by a good one. No amount of technique can be relied on to be up to every emergency by a player who dares everything. When emotional vigor goes beyond a certain pitch, technical perfection is pretty sure to be impaired. The only pertinent question for criticism to answer is, after striking a balance between the loss and gain, whether the game is worth the candle. In the cases of Rubinstein and Giese it seems to us pretty evident that the game is worth the candle, that the gain more than makes up for the loss; and we think this is equally true of our Symphony Orchestra under Mr. Nikish. Wholly apart from what differences in musical feeling, appreciation and artistic point of view there may be between Mr. Nikisch and his predecessor, the two men are different in no respect so much as in the character of their immediate personal relation to the orchestra. They are conspicuously fine examples of two diametrically opposite schools of conducting. In command over their men, in the power of getting what they want out of the orchestra, we should call them about equal; but in the way and spirit in which they go to work to gain their end, they are as differen as can be. Mr. Gericke was essentially a martinet; he insisted upon the music being played, to every smallest detail, exactly according to his own idea. The orchestra was, in his eyes, nothing more than a keyboard upon which he was to play; no man but himself was to take any initiative whatever; the performance was to be his, through and through, and nothing but his. His mental attitude was purely one of command. Mr. Nikisch, on the other hand, seems less to command than to invite every player in the orchestra to follow him in carrying out his general idea in the best way that the player individually can. He insists, to be sure, upon the main outline of his conception of the music; but beyond that, he leaves the players considerable latitude, and after he has made them grasp his idea, he lets them carry it out in their own way, trusting largely to their individual artistic sense. Thus it comes about that the players under him are not hampered by a continual sense of having to follow a certain fixed pattern with minute exactness, but are allowed that freedom of expression without which no player can ever do his very best. In other words, he exacts obedience, but he still allows the players under him to be themselves, content if every man does his own best. The gain in vigor and vitality of playing is immense, while the lapse from perfect precision, although undeniable, has been, upon the whole, very slight indeed. What might have happened if the orchestra had not already played for five years under Mr. Gericke, and if Mr. Nikisch had been called to assume the sceptre over a less carefully and thoroughly drilled set of men, it is now idle to speculate upon; it is quite enough that Mr. Nikisch actually has an orchestra that he can make do his bidding without a too tedious regard for harassing minutiæ.

As for the "Genoveva" and the Eighth Symphony, they were played most gloriously right; the effect was overwhelming. Never have we heard that wonderful *Allegretto* given in such perfect sympathy with the true character of the music; it is only in that moderate tempo that the grace, charm, humor and roguish fascination of the music can be done full justice to. Mr. Foote's suite—as far as one can judge of it at a single hearing—is a worthy successor to his first one. The minuet and gavotte are particularly charming, and the whole work impresses one by a certain solidity of style and workmanship. Perhaps one cannot quite escape the feeling that such a work, written in the old dance forms, and for string orchestra, has something of the character of an exercise, and that the composer had his own self-education to a certain extent in view. It is hard to believe that a composer today, and least of all Mr. Foote, sets to work to write music a century, or so, old wholly spontaneously, and for the simple sake of expressing what is in him. Such writing has inevitably something of the flavor of a self-imposed task; in this case, a task admirably performed. Miss Edmands sang Raff's "Traumkönig" very beautifully. The song itself seems rather flimsy both in sentiment and construction, but it is a pleasant sort of music to hear in a dreamy, half attentive way, and the orchestral coloring is delicious. The two charming songs by Brahms were capitally sung and admirably accompanied by Mr. Whelpley. The next programme is: Brahms, Symphony No. 3, in F; Liszt, symphonic poem, "Les Préludes"; Wagner, overture to "Tannhäuser."

SUNDAY HERALD.

BOSTON, NOVEMBER 24, 1889.

THE SYMPHONY CONCERT.

At the Symphony concert, last evening, Mr. Nikisch gave as his orchestral selections the eighth Beethoven symphony, a suite for strings, by Arthur Foote, and the "Genoveve" overture by Schumann, vocal selections being added by Miss Gertrude Edmands, contralto. Mr. Nikisch again suffered in his interpretation and performance of the Beethoven symphony with the models of later years in this particular here. His memory of these works appears to be at fault, if his performances of them are any standard to judge by, and a rigid following of accepted readings of the scores would materially benefit his performances of such standard works. The familiar movements of this masterly composition were given with a lack of finish and questionable taste, and it was difficult to explain the applause called out upon any artistic basis. The lovely allegretto lost much of its grace and beauty in the crude performance given it, and the final movement was equally unsatisfactory. Mr. Gericke's absence is much to be deplored when a Beethoven symphony is to be played at these concerts, and Mr. Nikisch will save many adverse criticisms by a more conservative following of accepted traditions in performing this class of compositions. The opus number of Mr. Foote's suite for strings No. 21, appears to indicate that he has other works still awaiting a hearing by Boston audiences, and this last composition is of so much merit that it is to be hoped his writings will find further place on these programmes during the season. Of the four movements of this suite, prelude, minuetto, air and, gavotte, there is much that can be said in praise, Mr. Foote's work again showing him to be a thoroughly conservative, well schooled musician, fertile in melodious thought, and with a genius for orchestral writing which gives still better promise for the future. The "air" is the most meritorious portion of this suite, being quite in the Bach style, though strictly original in its ideas. The opening portion of the minuetto is bright, piquant and graceful, and the gavotte is in good form and ingeniously scored. The strings of the orchestra show the effect of Mr. Nickisch's control during the few weeks he has had the orchestra, and the composition differs somewhat from his reading of it which was lacking in grace and elegance, and its performance did not have the faultless finish which this section of the band was wont to show in such works in former seasons. The Schumann overture was by far the most satisfying performance of the evening, and was heartily enjoyed. Miss Edmands made an unwise choice in selecting Raff's song, "The Dream King and His Love," for her principal number, as it does not fall easily within her voice, and the singing of the German warble was another error on the singer's part. In the Brahms songs, "Remembrance" and "The Little Dustman," however, Miss Edmands was heard at her best, and her thoroughly artistic delivery of these two charming vocal gems were heartily appreciated. The singer's voice is as pleasing as ever, and her vocal work showed her to be the same conscientious artist as ever. She was cordially greeted, and most enthusiastically applauded for her efforts.

REGISTER,
NEW HAVEN
NOVEMBER 25,

In the series of concerts by the Boston Symphony orchestra, to be given at the Hyperion commencing December 16, lovers of the best music have an opportunity to listen to the works of the great masters performed by a grand orchestra, which is ranked by competent authorities on a par with the three finest similar organizations in the world.

The first of the Boston Symphony concerts will take place at the Hyperion December 16, and of course the occasion will bring together about all the music loving people in the town. The Symphony concerts have long been looked upon as events in the musical season. The other concerts will be given January 13, February 10 and March 17.

BOSTON
SYMPHONY ORCHESTRA
MR. ARTHUR NIKISCH,.....CONDUCTOR.
Four Subscription Concerts
AT THE
HYPERION THEATER
Monday Evenings, Dec. 16th, January 13, February 10 and March 17.
Subscription now open at M. Steinert & Son's. Season Tickets, with reserved seats for the series of four Concerts, $5.00, will be sold to subscribers ONLY, Monday, Dec. 2d.
n19 10dlsu C. A. ELLIS, Manager.

The course of Boston Symphony concerts will open at the Hyperion December 18, The other concerts in the course will take place January 13, February 10 and March 17.

Journal and Courier

NEW HAVEN, CONN.

Monday, November 25, 1889.

THE SYMPHONY CONCERTS.

A Biographical Sketch of Herr Arthur Nickisch—A Famous Young Kappellmeister—The Personnel of the Orchestra.

There is every indication that the series of concerts to be given this season by the Boston Symphony Orchestra will be largely attended. Assurance is given that nothing will be left undone to make these concerts notable events of the musical season and worthy the attention of every lover of classical music. The new feature of the concerts will be the appearance of Herr Arthur Nikisch as conductor of the orchestra. The following sketch of this famous young musician is given by Mr. Arthur Weld of Boston:

Herr Nickisch was born on October 12, 1855, in a small town called Szent-Miklos, in the principality of Lichtenstein. His father occupied the position of head steward and auditor to the prince and was himself an enthusiastic musical amateur. In earliest childhood the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin, and he mastered this instrument with such ease and so completely that at the age of eight years he appeared in public with most extraordinary success—in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ playing were under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven.

At Vienna he worked harder than ever, and especially devoted himself to all the technical branches of composition. So great was his success that two years later, (being then only 13 years old) he sent a string sextet to an open competition and was awarded the first prize. He remained at the conservatory eight years, during which time he won many more prizes for his compositions as well as the first prize and silver medal for violin playing. One of his compositions, a cantata for solo, chorus and orchestra, was so successful as to be constantly repeated and, as a special honor and tribute to his abilities as a conductor-composer, on the occasion of his graduating from the conservatory he publicly conducted a symphony. He was immensely popular with his fellow students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting and as a parting gift from his class, he was presented with a magnificent and costly baton.

Immediately after his graduation he applied for a desk among the first violinists at the Royal Opera, and obtaining this honorable position without difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such conductors as Richter and Jahn. In 1878 he went with the celebrated manager, Angelo Neuman to Leipzig, and was installed as assistant conductor in the Old Opera House, where at that time Anton Seidl was officiating as chief conductor. He remained in this position a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder and so he transferred Herr Nikisch to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he has been universally acknowledged as one of the most gifted and important conductors in Europe.

Herr Nikisch has also during these ten years in Leipzig distinguished himself quite as much as a concert conductor as in the theater and he is particularly successful as a programme maker. Under his care and direction the Leipzig theater orchestra has gained a European fame which entitles it to an equal or even superior place to the Gewandhaus orchestra. A performance of the Ninth Symphony, in 1882, is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkuenstler-Versammlung," in 1883, brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus, as Reinecke's substitute, and has also given many remarkably successful concerts with his own theater orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt society. With them he achieved a success which caused all the noted German critics to acknowledge Arthur Nikisch to be one of the most brilliant and talented living conductors, both in the theater and on the concert stage.

He has received countless offers to leave Leipzig. Frankfort, Vienna, Cassel, Carlsruhe and Mannheim have all vied with one another in unsuccessful attempts to induce him to leave his beloved Leipzig, but it was reserved for Boston, which may now be justly styled the most important art city in the New World, to have finally overcome his scruples and induce him to conquer new fields. The musical world of Leipzig is in genuine distress because it feels only too keenly that it will be impossible to replace him. He has earned a place in the great quartette of conductors—Richter, Levy, Mottl and Nikisch—and between these four geniuses and the second flight there is a wide gap. It remains only for American audiences to show their appreciation of the good fortune which has given them a man whose artistic footsteps can be followed without fear.

The personnel of the orchestra is substantially the same as that of the last two seasons. Mr. Franz Kneisel is retained as concertmeister and Mr. Anton Hekking has been added to the corps of 'cellists. Messrs. Mole and Sautet, whose brilliant playing on the flute and oboe is remembered with pleasure, are still members of the orchestra, and so is that prince of horn players, Xavier Reiter. To add to the enjoyment of those who attend the concerts, analytical programmes will be prepared similar to those which have been received with so much favor in Boston. A copy of these programmes will be mailed before each concert to every subscriber for season tickets.

FALL RIVER DAILY HERALD.

NOVEMBER 26, 1889

CHARMS OF MUSIC.

Gratifying Success of the Boston Symphony Concert.

A large audience heard the concert given by the Boston Symphony orchestra last evening. The programme was made up of six numbers, four for the orchestra and two for Miss Rose Stewart, soprano, who assisted. Promptly at 8 o'clock, Arthur Nikisch stepped out of the wings and made his way among the 60 musicians to the conductor's stand. Mr. Nikisch's appearance was the signal for warm applause. The fame which he had won as a leader of orchestras in Europe and in this country had preceded him to this city, and it was evident soon after the first strains of the overture had died away that he deserved the praise which had been showered upon him. The musicians were in excellent harmony, and the unisons were as clear and sympathetic as if all the instruments had been one and were performed by one artist. The Norwegian rhapsody and the first movement of the symphony were most generally commended, although it seems a shade of presumption to designate any one or two as the best.

Miss Stewart's perfect composure and the naturalness of her singing won for her many admirers on her previous engagements here. She has a sweet voice, not strong, but very clear. It was a daring thing to attempt a selection with a flute accompaniment, but Miss Stewart sang an aria from the mad scene from "Lucia," accompanied on the flute by Charles Mole, and the effect was delightful. Her second number was a lullaby by Sullivan, and it was beautifully rendered. Continued applause brought the singer out twice to recognize the appreciation of the audience, but it was regretted that she could not be induced to sing just one encore.

The revised programme to which the selection from "Rosamunde" was added yesterday was certainly not too long when it is understood that there shall be no encores, and it would have positively suffered as to length had not that number been added. The annoyance of late comers was successfully avoided by the rule adopted by the management, requesting all who entered after the music began to wait at the door until the first number was completed. If the management could have strangled the villains in the audience who insisted upon marking the time with their feet, the external arrangements of the concert would have been complete.

To the energy and care of O. Elton Borden was much of the success of the concert due, and it is to be hoped that the financial appreciation of his efforts was large enough to warrant him in undertaking to arrange another engagement in the spring. The city cannot have too many such concerts.

1889-90

THE

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MUSICAL AND LITERARY ENTERTAINMENTS

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[30]

THE DAILY GLOBE.

FALL RIVER, MASS., EVENING, NOVEMBER 26

SYMPHONY CONCERT.

A Fine Performance Last Evening at the Academy.

The Symphony concert last evening, was a rare musical feast for this city and O. Elton Borden, through whose efforts the services of the Symphony company were secured, is to be congratulated on the very successful arrangement and result of the concert.

The following was the programme:

Overture to "Fingal's Cave," Mendellsohn
Aria, Mad Scene from "Lucia," Donizetti
(Flute Obligato by Mons. Chas. Mole.)
Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
Miss Rose Stewart.
Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

Rhapsodies never fail to arouse enthusiams i a Fall River audience. In this, the wildness of the Hungarian composition was replaced by stronger, more even movements, with a light flute introduction to the violin crescendos that was extremely beautiful.

Miss Stewart simply captured the audience. Her voice is not and never can be strong and heavy in volumn, but in execution and sweetness nothing can approach nearer the ideal. It is like a beautiful flute in the hands of a genuine artist. The mad scene from Lucia is not calculated to evoke the most sympathetic tones but it gave Miss Stewart an opportunity for fine execution that she improved. In the passage with Mons. Mole's flute obligato the notes as sung by Miss Stewart could hardly be distinguished from the notes of the flute. In Sullivan's "Lullaby" all the dainty sweetness of her voice had full sway, and it was like an echo from dreamland. In spite of continued recalls Miss Stewart declined to reward her admirers with more than the numbers on the programme.

The symphony was Volkmann's No. 2 B flatOpus 23.The work of Mole with the flute and the playing of the first violins in the andant was particularly fine.

Altogether the concert gave great satisfaction to all the audience.

Boston Post.

MONDAY MORNING, DEC. 2, 1889

EIGHTH SYMPHONY CONCERT.

The programme for the eighth Symphony concert on Saturday night was as follows:

Overture, "Der Freischütz" ..... Weber
Symphony in F, No. 3 ..... Brahms
Symphonic poem, "Les Preludes" ..... Liszt
Overture, "Tannhäuser" ..... Wagner

It will be noticed that this programme gave Mr. Nikisch an admirable opportunity for the display of his peculiar talent for dramatic conducting, and it is needless to observe that he took advantage of his opportunity to the utmost. Indeed, in some respects the concert of Saturday evening was the most successful of the series thus far, and the audience were more liberal than usual with their applause. The "Freischütz" overture was performed with splendid fire and vigor. The mellow horns in introduction (the third and fourth horns particularly well played); the passionate clarinet passage in the allegro; the rushing scales for the violins—all played with the most evident enjoyment by the orchestra. It seemed that the beginning of the allegro was somewhat slow, but not enough so to injure its vitality. The "Tannhäuser" overture, of all the works thus far performed this season, is the best one for the display of orchestral virtuosity, and its performance under Mr. Nikisch was a tone picture of the utmost vividness. One seemed to see the slow procession of pilgrims winding through the valley, the whirling orgies of the Venusberg, the heroic figure of Tannhäuser chanting the praise of the goddess before his very eyes. The violas quite distinguished themselves with their figure which begins the allegro, and the brass rang out most nobly in the final climax. Just here a striking effect was produced by emphasizing a few notes in the horn parts, which, though unimportant in themselves, came out with great effect.

One could have wished for a little more appetite for music than it is possible to have after a symphonic poem by Liszt, especially when it is to be served as well as this overture was, but German programmes, like German dinners, take an unlimited digestion for granted. Liszt's "Preludes" sounds less like a pianoforte piece scored for a band than any of his other symphonic and unsymphonic poems. It was quite apparent that the conductor had not studied it with Mr. Ad Neuendorf as suggested by a morning contemporary. However, the piece did not seem to lose by this neglect and a more brilliant performance could hardly have been desired. One of the three flutes was slightly out of tune and the first trumpet slipped up (or down) on one of his little toots in the finale. Sometimes we have imagined that these accidents are getting to be more frequent than formerly.

There were many high premiums paid for seats vacant on Saturday evening, which may be accounted for in one word. That word is *Brahms*. The Bostonese will talk Brahms—attend symphony lessons on Brahms—patronize Brahms—select a laurel wreath of appropriate size for Brahms without even waiting for him to die—but they will not listen to Brahms if they can help it, unless, indeed, it be the Hungarian dances, which are not Brahms at all but only Brahms cooking, as one may say. The usual exodus of cultured shell-like ears when a Brahms symphony is last on the programme was frustrated in this instance by placing it at the beginning. It is safe to say that if Mr. Nikisch gives us many more Brahms performances like that of Saturday we shall begin to like Brahms, in spirit and in truth, as well as to pretend to. We have surely never had the meaning of this noble and beautiful work made so clear to us before. Many spots which have always seemed harsh and discordant were not only toned down, but invested with a new meaning and interest. Even the spasmodic finale went with great smoothness, and what sublime serenity is in those closing measures! Mr. Nikisch received a deserved ovation at the close of the symphony. If he will now give us the Brahms in C minor he may look out for another one.

Daily News.

FALL RIVER, MASS.

TUESDAY, NOV. 26, 1889.

The Symphony Concert.

Among her most valued institutions, cultured Boston proudly gives the Symphony Orchestra a prominent position. This is a compliment to great worth, for the orchestra which has been in existence for nine years, has elevated the standard of orchestral playing to the point where it is now the leading organization of the kind in the music circles of America, and ranks with the best of European orchestras. The 80 men, who play under the direction of Mr. Arthur Nikisch, the eminent Hungarian artist and leader, have been selected with great care from the best orchestras of both continents, and in the character of their work and the unity of their movements, they have reached the highest level of their art.

The 24 concerts given by the orchestra in Boston during the winter season keep the members busy with rehearsals and their regular concerts; but occasionally a portion of the number are able to make a short trip for concert purposes, and the community that receives them is indeed fortunate. Fall River had this privilege last evening, and the splendid audience which assembled in the Academy was appreciative and enthusiastic in the enjoyment of a rich musical feast.

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

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The Beacon.

BOSTON, SATURDAY, NOV. 30, 1889

THE SYMPHONY CONCERTS.

The last concert went off much as the rehearsal had promised, so far as the earlier numbers were concerned, Mr. Foote's *suite* moving a little more smoothly and Miss Edmands making a decided success with "The Little Dustman" song of Raff, which was better in style and distinctness of enunciation than either of the others; for the "Dream King," she received a hearty recall, which her personal favor and the natural beauty of her voice won rather than the interest of the song or her manner of rendering it. The symphony, Beethoven's Eighth, was a disappointment to whoever had expected from him so unusual, surprising and questionable a reading as that with which he set the town and the cities agog when he gave the Fifth a fortnight ago. But for a few trifling relaxations of time, here and there, he adhered to those same principles of reading which have come to be accepted as the best and the nearest to what Beethoven may be believed to have desired, and at the same time he infused wherever there was proper opportunity for it the personal independence and *verve* which makes one forgive him even when he feels that he is most astray in his views. In the second and third movements—the favorite *allegretto scherzando* and the *tempo di minuetto*—he caught the brightest and most expressive measure of time and the most charming accent, so that the delicate, cheery gayety of the one and the easy buoyancy of the other were presented to perfection. Mr. Nikisch thus clearly demonstrated that his departures from convention are not accidents or the effect of casual feeling, but that they proceed from conviction and are under his control. There was here and there in this performance, as there had been in the earlier numbers, some roughness of tone and some sudden over-earnest outbursts of single voices, which made one wish for an instant that the repressive and reproving hand of Mr. Gericke held the *baton*; but a moment later one was ready to condone these for the sake of the greater sincerity, the deeper warmth and the greater humanity of the playing.

The audience of this evening will have for once the chance to take their symphony as soon as they are settled, fresh and wide-awake in their seats, for the second number of the programme will be the third of Brahms, which is probably the most agreeable one of his writing so far as the average auditor is concerned, the first being assigned to the overture of "Der Freischütz." Of this symphony Mr. Nikisch gave yesterday afternoon a temperate and lucid reading, and yet managed to impart an especial richness of tonality to it all. Mr. Gericke was very successful, it will be remembered, with the symphonies of Brahms, his strong, cool intellectuality keeping the thoughts ever obvious, and his firm technical control insuring balance of parts and exact rhythmical distinction. Mr. Nikisch treated the work more romantically by enforcing more contrasts of color and by relaxing the time somewhat toward the close of the first movement and not taking it up at its destined speed when beginning the last, but his grasp upon the themes was sure and his exposition of them through the orchestra well marked, positive and coherent. The music of Brahms being essentially modern, although it does now and then smack of earlier styles, can well bear so much moderate elasticity of interpretation as Mr. Nikisch allowed himself in these points, and it is possibly an advantage for the unprofessional auditor to have the intricate polyphony of those movements presented with some concession; something of *brio*, of dash and of excitement may fade out of the general effect, but there is a gain in distinctness of enunciation and consequently in easy apprehension. The beautiful *andante* with its suggestion of the hymn in "Zampa" and the *poco allegretto* were delightful to listen to, such were their suavity of tone and their purity of phrasing. The overture was exquisitely read; those mysterious murmurings of the early part were scarcely more than whispered, the horn quartette was exceptionally smooth and placid, and the final *allegro*, so often hurried and hustled along into a *presto*, was kept so well in hand by Mr. Nikisch that all its graciousness and delicate beauty were preserved. The remaining numbers of the programme are Liszt's "Preludes" and the "Tannhäuser" overture; these we could not hear yesterday, but it is safe to assume that as the one is unqualifiedly romantic and the other so widely dramatic and illustrative, Mr. Nikisch, following his moods, as is his wont, will make them vastly interesting and intensely effective.

The programme for next week stands thus arranged: Haydn, Symphony in C major (L'Ours); Brahms, Concerto for Violin in D, Op. 77 (first time in Boston); Schubert, Symphony in B minor (unfinished); Beethoven, Overture, "Dedication of the House." Soloist, Mr. Franz Kneisel.

THE BOSTON TIMES

BOSTON, SUNDAY, DECEMBER 1, 1889.

LAST EVENING'S SYMPHONY.

Weber's overture to "Der Freischutz," Brahm's Symphony No. 3 in F, "Les Preludes" by Liszt, and the overture to Tannhäuser, were the well-known works performed last evening at the Symphony concert. Mr. Nikisch is in his element with the music of Brahms, Liszt and Wagner, and their works were magnificently played.

1889-90

THE

CRITERION COURSE

OF

MUSICAL AND LITERARY ENTERTAINMENTS

MANAGERS

CHARLES A. ELLIS BURDITT & NORTH

THE DAILY GLOBE.

FALL RIVER, MASS., EVENING, NOVEMBER 26.

SYMPHONY CONCERT.

A Fine Performance Last Evening at the Academy.

The Symphony concert last evening was a rare musical feast for this city and O. Elton Borden, through whose efforts the services of the Symphony company were secured, is to be congratulated on the very successful arrangement and result of the concert.

The following was the programme:

Overture to "Fingal's Cave," Mendellsohn
Aria, Mad Scene from "Lucia," Donizetti
(Flute Obligato by Mons. Chas. Mole.)
Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
Miss Rose Stewart.
Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

Rhapsodies never fail to arouse enthusiams i a Fall River audience. In this, the wildness of the Hungarian composition was replaced by stronger, more even movements, with a light flute introduction to the violin crescendos that was extremely beautiful.

Miss Stewart simply captured the audience. Her voice is not and never can be strong and heavy in volumn, but in execution and sweetness nothing can approach nearer the ideal. It is like a beautiful flute in the hands of a genuine artist. The mad scene from Lucia is not calculated to evoke the most sympathetic tones but it gave Miss Stewart an opportunity for fine execution that she improved. In the passage with Mons. Mole's flute obligato the notes as sung by Miss Stewart could hardly be distinguished from the notes of the flute. In Sullivan's "Lullaby" all the dainty sweetness of her voice had full sway, and it was like an echo from dreamland. In spite of continued recalls Miss Stewart declined to reward her admirers with more than the numbers on the programme.

The symphony was Volkmann's No. 2 B flatOpus 23. The work of Mole with the flute and the playing of the first violins in the andant was particularly fine.

Altogether the concert gave great satisfaction to all the audience.

Boston Post.

MONDAY MORNING, DEC. 2, 1889

EIGHTH SYMPHONY CONCERT.

The programme for the eighth Symphony concert on Saturday night was as follows:

Overture, "Der Freischütz".....Weber
Symphony in F, No. 3.....Brahms
Symphonic poem, "Les Preludes".....Liszt
Overture, "Tannhäuser".....Wagner

It will be noticed that this programme gave Mr. Nikisch an admirable opportunity for the display of his peculiar talent for dramatic conducting, and it is needless to observe that he took advantage of his opportunity to the utmost. Indeed, in some respects the concert of Saturday evening was the most successful of the series thus far, and the audience were more liberal than usual with their applause. The "Freischütz" overture was performed with splendid fire and vigor. The mellow horns in introduction (the third and fourth horns particularly well played); the passionate clarinet passage in the allegro: the rushing scales for the violins—all played with the most evident enjoyment by the orchestra. It seemed that the beginning of the allegro was somewhat slow, but not enough so to injure its vitality. The "Tannhäuser" overture, of all the works thus far performed this season, is the best one for the display of orchestral virtuosity, and its performance under Mr. Nikisch was a tone picture of the utmost vividness. One seemed to see the slow procession of pilgrims winding through the valley, the whirling orgies of the Venusberg, the heroic figure of Tannhäuser chanting the praise of the goddess before his very eyes. The violas quite distinguished themselves with their figure which begins the allegro, and the brass rang out most nobly in the final climax. Just here a striking effect was produced by emphasizing a few notes in the horn parts, which, though unimportant in themselves, came out with great effect.

One could have wished for a little more appetite for music than it is possible to have after a symphonic poem by Liszt, especially when it is to be served as well as this overture was, but German programmes, like German dinners, take an unlimited digestion for granted. Liszt's "Preludes" sounds less like a pianoforte piece scored for a band than any of his other symphonic and unsymphonic poems. It was quite apparent that the conductor had not studied it with Mr. Ad Neuendorf as suggested by a morning contemporary. However, the piece did not seem to lose by this neglect and a more brilliant performance could hardly have been desired. One of the three flutes was slightly out of tune and the first trumpet slipped up (or down) on one of his little toots in the finale. Sometimes we have imagined that these accidents are getting to be more frequent than formerly.

There were many high premiums paid for seats vacant on Saturday evening, which may be accounted for in one word. That word is *Brahms*. The Bostonese will talk Brahms—attend symphony lessons on Brahms—patronize Brahms—select a laurel wreath of appropriate size for Brahms without even waiting for him to die—but they will not listen to Brahms if they can help it, unless, indeed, it be the Hungarian dances, which are not Brahms at all but only Brahms cooking, as one may say. The usual exodus of cultured shell-like ears when a Brahms symphony is last on the programme was frustrated in this instance by placing it at the beginning. It is safe to say that if Mr. Nikisch gives us many more Brahms performances like that of Saturday we shall begin to like Brahms, in spirit and in truth, as well as to pretend to. We have surely never had the meaning of this noble and beautiful work made so clear to us before. Many spots which have always seemed harsh and discordant were not only toned down, but invested with a new meaning and interest. Even the spasmodic finale went with great smoothness, and what sublime serenity is in those closing measures! Mr. Nikisch received a deserved ovation at the close of the symphony. If he will now give us the Brahms in C minor he may look out for another one.

Daily EVENING News.

FALL RIVER, Mass.

TUESDAY, NOV. 26, 1889.

The Symphony Concert.

Among her most valued institutions, cultured Boston proudly gives the Symphony Orchestra a prominent position. This is a compliment to great worth, for the orchestra which has been in existence for nine years, has elevated the standard of orchestral playing to the point where it is now the leading organization of the kind in the music circles of America, and ranks with the best of European orchestras. The 80 men, who play under the direction of Mr. Arthur Nikisch, the eminent Hungarian artist and leader, have been selected with great care from the best orchestras of both continents, and in the character of their work and the unity of their movements, they have reached the highest level of their art.

The 24 concerts given by the orchestra in Boston during the winter season keep the members busy with rehearsals and their regular concerts; but occasionally a portion of the number are able to make a short trip for concert purposes, and the community that receives them is indeed fortunate. Fall River had this privilege last evening, and the splendid audience which assembled in the Academy was appreciative and enthusiastic in the enjoyment of a rich musical feast.

There were 50 musicians in the semicircle when Mr. Nikisch assumed his position, last evening, and the first selection, "The Overture to Fingal's Cave," by Mendelssohn, was given with delightful harmony, precision and pure tone. There was nothing boisterous about it, and therein was its charm. Mr. Nikisch, who has a marvellous musical memory and knows many of the great scores by heart, conducted without the score before him and was able to impart his own artistic individuality to the performance. There were four orchestral numbers on the programme, which included the "Entr' Acte from ballet music to Rosamunde," by Schubert; a "Norwegian Rhapsody," by Svendsen, and Volkmann's "Symphony No. 2, in B flat, from Opus 23." It was a quartette of selections in which themes of great intellectuality prevailed, yet there was much in them to catch the popular ear and enthuse the large company. Nothing finer in the way of instrumentral music has ever been heard here. The orchestra was assisted by Miss Rose Stewart, who was heard in Fall River for the first time since her studies abroad and her more recent recovery from prolonged illness. Her voice, though light, is very sweet, and its wide range and Miss Stewart's wonderful abilities in execution were more admired than ever. Her tones were pure and pleasing and her numbers: "The Mad Scene from Lucia," and the less difficult "Lullaby Song," by Sullivan, were rendered with such fidelity to detail and with so much of intelligent expression that she was recalled twice at the close of each selection.

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

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The Beacon.

[30]

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The last concert went off much as the rehearsal had promised, so far as the earlier numbers were concerned, Mr. Foote's *suite* moving a little more smoothly and Miss Edmands making a decided success with "The Little Dustman" song of Raff, which was better in style and distinctness of enunciation than either of the others; for the "Dream King," she received a hearty recall, which her personal favor and the natural beauty of her voice won rather than the interest of the song or her manner of rendering it. The symphony, Beethoven's Eighth, was a disappointment to whoever had expected from him so unusual, surprising and questionable a reading as that with which he set the town and the cities agog when he gave the Fifth a fortnight ago. But for a few trifling relaxations of time, here and there, he adhered to those same principles of reading which have come to be accepted as the best and the nearest to what Beethoven may be believed to have desired, and at the same time he infused wherever there was proper opportunity for it the personal independence and *verve* which makes one forgive him even when he feels that he is most astray in his views. In the second and third movements—the favorite *allegretto scherzando* and the *tempo di minuetto*—he caught the brightest and most expressive measure of time and the most charming accent, so that the delicate, cheery gayety of the one and the easy buoyancy of the other were presented to perfection. Mr. Nikisch thus clearly demonstrated that his departures from convention are not accidents or the effect of casual feeling, but that they proceed from conviction and are under his control. There was here and there in this performance, as there had been in the earlier numbers, some roughness of tone and some sudden over-earnest outbursts of single voices, which made one wish for an instant that the repressive and reproving hand of Mr. Gericke held the *baton*; but a moment later one was ready to condone these for the sake of the greater sincerity, the deeper warmth and the greater humanity of the playing.

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THE BOSTON TIMES

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1889. MECHANICS HALL. 1890.

THE

CRITERION COURSE

OF

TEN PUBLIC ENTERTAINMENTS,

COMPRISING

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and the full course of

FIVE STODDARD LECTURES.

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THURSDAY EVENING, DECEMBER 5,
TUESDAY EVENING, DECEMBER 10,
FRIDAY EVENING, DECEMBER 27,
THURSDAY EVENINGS, JANUARY 2, 9, 16,
TUESDAY EVENING, JANUARY 21,
THURSDAY EVENINGS, JAN. 30, FEB. 6, 20.

———.·. .·.———

Course Tickets, each, including a Reserved Seat for the ten evenings, **$3.00, $4.00, $5.00,** according to location.

The Sale of Course Tickets will begin on Friday Morning, November 29, at Mechanics Hall Box Office, under the management of C. L. Gorham & Co. Remaining tickets will be sold at their store.

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THE DAILY GLOBE.

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Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
Miss Rose Stewart.
Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

Rhapsodies never fail to arouse enthusiasms in a Fall River audience. In this, the wildness of the Hungarian composition was replaced by stronger, more even movements, with a light flute introduction to the violin crescendos that was extremely beautiful.

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The symphony was Volkmann's No. 2 B flat [illegible]

Boston Post.

MONDAY MORNING, DEC. 2, 1889

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The programme for the eighth Symphony concert on Saturday night was as follows:

Overture, "Der Freischütz" .... Weber
Symphony in F, No. 3 .... Brahms
Symphonic poem, "Les Preludes" .... Liszt
Overture, "Tannhäuser" .... Wagner

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, DEC. 1, 1889.

THE SYMPHONY CONCERTS.

Weber, Brahms, Liszt and Wagner Represented in Mr. Nikisch's Programme.

An unexpected introductory to the eighth Symphony concert was the "Freischuetz" overture. Very likely the director had in mind the forthcoming production of Weber's famous opera here for the first time in many seasons, when he prefaced this overture to the programme. It was at all events very welcome. There was something of roughness in the opening, but this defect was soon forgotten in an interpretation that, as a whole, proved delightfully smooth, flowing and effecting. The Brahms symphony (No. 3, in F) enlisted the most earnest work of conductor and orchestra alike. It is not too much to say that Mr Nikisch's interpretation decidedly surpassed those that have preceded it here. In the poco allegretto and the allegro movements, particularly delightful effects were gained. In sharp contrast to this academic and somewhat heavy work came Liszt's symphonic poem, 'Les Preludes," which was given with such brilliancy, fervor and power that the audiences were stirred to unwonted enthusiasm. The overture to "Tannhauser" rounded out fittingly one of the best of Mr. Nikisch's programmes. It would be difficult to surpass in orchestral effect the interpretation of this familiar but always impressive overture. The close was given magnificently—we have never heard the accompaniment to the "Pilgrim's Chorus" made of so much value and significance and the great array of players seemed to catch perfectly and interpret quite as perfectly the master's thought as presented by their magnetic leader.

Haydn's symphony in C major is to open the programme next Saturday. Mr. Kneisel will play, for the first time in Boston, the Brahms concerto for violin in D, opus 77. Schubert's "unfinished" symphony in D minor and Beethoven's overture, "Dedication of the House," complete the list of offerings.

Th[...]

BOSTON, SA[...]

THE SY[...]

The last conce[...]
hearsal had pro[...]
numbers were [...]
moving a little[...]
Edmands makin[...]
"The Little Dus[...]
was better in sty[...]
ciation than ei[...]
"Dream King," [...]
which her pers[...]
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est of the song o[...]
The symphony, [...]
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and the cities ago[...]
fortnight ago. B[...]
tions of time, her[...]
those same princi[...]
come to be acc[...]
nearest to what [...]
to have desired, a[...]
fused wherever th[...]
for it the person[...]
which makes one [...]
feels that he is m[...]
the second and th[...]
allegretto scherzan[...]
—he caught the b[...]
measure of time a[...]
cent, so that the d[...]
one and the easy [...]
presented to per[...]
clearly demonstra[...]
convention are no[...]
casual feeling, but[...]
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here and there in[...]
had been in the ea[...]
ness of tone and [...]
outbursts of singl[...]
wish for an instant[...]
proving hand of [...]
but a moment late[...]
these for the sake [...]
deeper warmth and[...]
the playing.

The audience of [...]
once the chance to [...]
as they are settl[...]
their seats, for the[...]
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so far as the avera[...]
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Freischütz." Of t[...]
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lucid reading, and [...]
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strong, cool in[...]
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sentially modern, [...]
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THE BOS[...]

BOSTON, SUNDA[...]

LAST EVENI[...]

Weber's overture [...]
Brahm's Symphony [...]
by Liszt, and the ove[...]
the well-known work[...]
at the Symphony c[...]
his element with the[...]
and Wagner, and th[...]
cently played.

BELIEVING that the time has arrived for the establishment of a course of entertainments in Worcester, that shall combine the highest enjoyment with a rational and profitable use of the hours given to it, the undersigned have organized the Criterion Course of Public Entertainments. The list of attractions which they offer in pursuance of their design, is given in the pages of this prospectus. They propose to give a series of ten evenings, equally divided between music and literature. They have endeavored to present the worthiest and most noted representative attractions in each line, and hope for the approval and patronage of the Worcester public.

It is the intention of the management, should the present enterprise find public favor, to make this series the beginning of an annual course, and they base their expectations of success not only upon the high reputation of the artists and organizations represented, but also upon the public appreciation of the obvious fact, that only by the selection of eminent talent can they hope for the permanent establishment of the Criterion Course.

CHARLES A. ELLIS,
Manager of the
BOSTON SYMPHONY ORCHESTRA.

BURDITT & NORTH,
Managers of
THE STODDARD LECTURES.

LIST OF ARTISTS.

The management deem themselves fortunate in being able to announce the appearance of the following distinguished artists and organizations:

THE BOSTON SYMPHONY ORCHESTRA,
ARTHUR NIKISCH, CONDUCTOR.
FRANZ KNEISEL, Concert Meister.

MASTER OTTO HEGNER,
The Wonderful Youthful Piano Virtuoso, Accompanied by
Madame L. PEMBERTON HINCKS,
AND
THE MENDELSSOHN QUINTETTE CLUB,
By special arrangement with Messrs. Abbey, Schoeffel, and Grau.

Mdlle. CLEMENTINE DEVERE, Soprano,
Mdlle. MARIE GROEBL, Contralto,
Mr. W. H. RIEGER, Tenor,
Sig. CLEMENTE BOLOGNA, Basso Cantante.

MR. JOHN L. STODDARD,
in the full course of
THE STODDARD LECTURES.

Negotiations are also well advanced for a Brilliant Musical Attraction for the evening of February 6, which will be definitely announced in a few days.

The Symphony Concert.

Among her most valued institutions, cultured Boston proudly gives the Symphony Orchestra a prominent position. This is a compliment to great worth, for the orchestra which has been in existence for nine years, has elevated the standard of orchestral playing to the point where it is now the leading organization of the kind in the music circles of America, and ranks with the best of European orchestras. The 80 men, who play under the direction of Mr. Arthur Nikisch, the eminent Hungarian artist and leader, have been selected with great care from the best orchestras of both continents, and in the character of their work and the unity of their movements, they have reached the highest level of their art.

The 24 concerts given by the orchestra in Boston during the winter season keep the members busy with rehearsals and their regular concerts; but occasionally a portion of the number are able to make a short trip for concert purposes, and the community that receives them is indeed fortunate. Fall River had this privilege last evening, and the splendid audience which assembled in the Academy was appreciative and enthusiastic in the enjoyment of a rich musical feast.

There were 50 musicians in the semicircle when Mr. Nikisch assumed his position, last evening, and the first selection, "The Overture to Fingal's Cave," by Mendelssohn, was given with delightful harmony, precision and pure tone. There was nothing boisterous about it, and therein was its charm. Mr. Nikisch, who has a marvellous musical memory and knows many of the great scores by heart, conducted without the score before him and was able to impart his own artistic individuality to the performance. There were four orchestral numbers on the programme, which included the "Entr' Acte from ballet music to Rosamunde," by Schubert; a "Norwegian Rhapsody," by Svendsen, and Volkmann's "Symphony No. 2, in B flat, from Opus 23." It was a quartette of selections in which themes of great intellectuality prevailed, yet there was much in them to catch the popular ear and enthuse the large company. Nothing finer in the way of instrumental music has ever been heard here. The orchestra was assisted by Miss Rose Stewart, who was heard in Fall River for the first time since her studies abroad and her more recent recovery from prolonged illness. Her voice, though light, is very sweet, and its wide range and Miss Stewart's wonderful abilities in execution were more admired than ever. Her tones were pure and pleasing and her numbers: "The Mad Scene from Lucia," and the less difficult "Lullaby Song," by Sullivan, were rendered with such fidelity to detail and with so much of intelligent expression that she was recalled twice at the close of each selection.

The concert was brief in its duration, and at its close the orchestra returned to Boston by special train.

THE DAILY GLOBE.
FALL RIVER, MASS., EVENING, NOVEMBER 26

SYMPHONY CONCERT.

A Fine Performance Last Evening at the Academy.

The Symphony concert last evening was a rare musical feast for this city and O. Elton Borden, through whose efforts the services of the Symphony company were secured, is to be congratulated on the very successful arrangement and result of the concert.

The following was the programme:

Overture to "Fingal's Cave," Mendellsohn
Aria, Mad Scene from "Lucia," Donizetti
(Flute Obligato by Mons. Chas. Mole.)
Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
Miss Rose Stewart.
Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

Rhapsodies never fail to arouse enthusiasms in a Fall River audience. In this, the wildness of the Hungarian composition was replaced by stronger, more even movements, with a light flute introduction to the violin crescendos that was extremely beautiful.

Miss Stewart simply captured the audience. Her voice is not and never can be strong and heavy in volumn, but in execution and sweetness nothing can approach nearer the ideal. It is like a beautiful flute in the hands of a genuine artist. The mad scene from Lucia is not calculated to evoke the most sympathetic tones but it gave Miss Stewart an opportunity for fine execution that she improved. In the passage with Mons. Mole's flute obligato the notes as sung by Miss Stewart could hardly be distinguished from the notes of the flute. In Sullivan's "Lullaby" all the dainty sweetness of her voice had full sway, and it was like an echo from dreamland. In spite of continued recalls Miss Stewart declined to reward her admirers with more than the numbers on the programme.

The symphony was Volkmann's No. 2 B flat(Opus 23.) The work of Mole with the flute ... the playing of the first violins ... was particularly fine.

... the concert gave great ... to all the ...

Boston Post.
MONDAY MORNING, DEC. 2, 1889

EIGHTH SYMPHONY CONCERT.

The programme for the eighth Symphony concert on Saturday night was as follows:

Overture, "Der Freischütz" .... Weber
Symphony in F, No. 3 .... Brahms
Symphonic poem, "Les Preludes" ...... Liszt
Overture, "Tannhäuser" .... Wagner

It will be noticed that this programme gave Mr. Nikisch an admirable opportunity for the display of his peculiar talent for dramatic conducting, and it is needless to observe that he took advantage of his opportunity to the utmost. Indeed, in some respects the concert of Saturday evening was the most successful of the series thus far, and the audience were more liberal than usual with their applause. The "Freischütz" overture was performed with splendid fire and vigor. The mellow horns in introduction (the third and fourth horns particularly well played); the passionate clarinet passage in the allegro; the rushing scales for the violins—all played with the most evident enjoyment by the orchestra. It seemed that the beginning of the allegro was somewhat slow, but not enough so to injure its vitality. The "Tannhäuser" overture, of all the works thus far performed this season, is the best one for the display of orchestral virtuosity, and its performance under Mr. Nikisch was a tone picture of the utmost vividness. One seemed to see the slow procession of pilgrims winding through the valley, the whirling orgies of the Venusberg, the heroic figure of Tannhäuser chanting the praise of the goddess before his very eyes. The violas quite distinguished themselves with their figure which begins the allegro, and the brass rang out most nobly in the final climax. Just here a striking effect was produced by emphasizing a few notes in the horn parts, which, though unimportant in themselves, came out with great effect.

One could have wished for a little more appetite for music than it is possible to have after a symphonic poem by Liszt, especially when it is to be served as well as this overture was, but German programmes, like German dinners, take an unlimited digestion for granted. Liszt's "Preludes" sounds less like a pianoforte piece scored for a band than any of his other symphonic and unsymphonic poems. It was quite apparent that the conductor had not studied it with Mr. Ad Neuendorf as suggested by a morning contemporary. However, the piece did not seem to lose by this neglect and a more brilliant performance could hardly have been desired. One of the three flutes was slightly out of tune and the first trumpet slipped up (or down) on one of his little toots in the finale. Sometimes we have imagined that these accidents are getting to be more frequent than formerly.

There were many high premiums paid for seats vacant on Saturday evening, which may be accounted for in one word. That word is *Brahms*. The Bostonese will talk Brahms—attend symphony lessons on Brahms—patronize Brahms—select a laurel wreath of appropriate size for Brahms without even waiting for him to die—but they will not listen to Brahms if they can help it, unless, indeed, it be the Hungarian dances, which are not Brahms at all but only Brahms cooking, as one may say. The usual exodus of cultured shell-like ears when a Brahms symphony is last on the programme was frustrated in this instance by placing it at the beginning. It is safe to say that if Mr. Nikisch gives us many more Brahms performances like that of Saturday we shall begin to like Brahms, in spirit and in truth, as well as to pretend to. We have surely never had the meaning of this noble and beautiful work made so clear to us before. Many spots which have always seemed harsh and discordant were not only toned down, but invested with a new meaning and interest. Even the spasmodic finale went with great smoothness, and what sublime serenity is in those closing measures! Mr. Nikisch received a deserved ovation at the close of the symphony. If he will now give us the Brahms in C minor he may look out for another one.

Boston Sunday Globe.
TWENTY-FOUR PAGES.
SUNDAY, DEC. 1, 1889.

THE SYMPHONY CONCERTS.

Weber, Brahms, Liszt and Wagner Represented in Mr. Nikisch's Programme.

An unexpected introductory to the eighth Symphony concert was the "Freischuetz" overture. Very likely the director had in mind the forthcoming production of Weber's famous opera here, for the first time in many seasons, when he prefaced this overture to the programme. It was at all events very welcome. There was something of roughness in the opening, but this defect was soon forgotten in an interpretation that, as a whole, proved delightfully smooth, flowing and effecting. The Brahms symphony (No. 3, in F) enlisted the most earnest work of conductor and orchestra alike. It is not too much to say that Mr Nikisch's interpretation decidedly surpassed those that have preceded it here. In the poco allegretto and the allegro movements, particularly delightful effects were gained. In sharp contrast to this academic and somewhat heavy work came Liszt's symphonic poem, "Les Preludes," which was given with such brilliancy, fervor and power that the audiences were stirred to unwonted enthusiasm. The overture to "Tannhauser" rounded out fittingly one of the best of Mr. Nikisch's programmes. It would be difficult to surpass in orchestral effect the interpretation of this familiar but always impressive overture. The close was given magnificently—we have never heard the accompaniment to the "Pilgrim's Chorus" made of so much value and significance and the great array of players seemed to catch perfectly and interpret quite as perfectly the master's thought as presented by their magnetic leader.

Haydn's symphony in C major is to open the programme next Saturday. Mr. Kneisel will play, for the first time in Boston, the Brahms concerto for violin in D, opus 77. Schubert's "unfinished" symphony in D minor and Beethoven's overture, "Dedication of the House," complete the list of offerings.

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THE BOS...
BOSTON, SUNDA...

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Weber's overture ... Brahm's Symphony ... by Liszt, and the ove... the well-known work ... at the Symphony c... his element with th... and Wagner, and th... cently played.

THURSDAY EVENING, DECEMBER 5,

GRAND CONCERT

BY THE COMPLETE

BOSTON SYMPHONY ORCHESTRA,

ARTHUR NIKISCH, CONDUCTOR.

It is not necessary to multiply words in description and commendation of this superb organization. Thanks to the liberality with which it was founded, and has always been supported by the eminent citizens to whom Boston is indebted for its establishment and maintenance, the Boston Symphony Orchestra long since became the foremost one in America, and now ranks on a par with the four most famous orchestras of Europe. Each year has added to its efficiency, and under the magnetic baton of its present conductor, Herr Arthur Nikisch, who was tempted from high and honorable station in Leipsic, its concerts are recognized as among the great musical occasions of America.

A SECOND CONCERT BY THIS ORCHESTRA

ON

THURSDAY EVENING, FEBRUARY 20,

will form a worthy close to the CRITERION COURSE.

TUESDAY EVENING, DECEMBER 10.

The second concert of the CRITERION COURSE will introduce to the residents of Worcester, the wonderful Boy Piano Virtuoso,

MASTER OTTO HEGNER,

whose services are secured through exclusive arrangements with Messrs. Abbey, Schoeffel, and Grau.

At rare intervals there appears a genius so gifted as to confound all human calculations. Such a one is Otto Hegner, who at the age of thirteen is recognized as one of the great pianists of the world, eliciting from the most cultivated critics of New York and Boston, the highest commendation not only of his wonderful precocity but for his positive and absolute ability measured by the severest standards. The sensation created in these cities was even surpassed at his concerts in London.

Master HEGNER will be assisted by the well-known and justly famed

MENDELSSOHN QUINTETTE CLUB,

AND

MRS. L. PEMBERTON HINCKS.

The high reputation of the Mendelssohn Quintette Club has been earned by years of professional work in the leading cities of the United States, from east to west, from north to south.

Mrs. HINCKS has accompanied Master Hegner in his concert tours, and has proved a welcome acquisition to the ranks of soprano vocalists. Her first success won among social friends in the cottages at Newport and Lenox has been repeated wherever she has appeared.

THE DAILY GLOBE.
FALL RIVER, MASS.,
EVENING, NOVEMBER 26

SYMPHONY CONCERT.

A Fine Performance Last Evening at the Academy.

The Symphony concert last evening was a rare musical feast for this city and O. Elton Borden, through whose efforts the services of the Symphony company were secured, is to be congratulated on the very successful arrangement and result of the concert.

The following was the programme:

Overture to "Fingal's Cave," Mendellsohn
Aria, Mad Scene from "Lucia," Donizetti
(Flute Obligato by Mons. Chas. Mole.)
Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
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Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

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The symphony was Volkmann's No 2 [illegible]. The work of Mole with the [illegible] in the [illegible] was particularly fine.

[illegible]

Boston Post.
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EIGHTH SYMPHONY CONCERT.

The programme for the eighth Symphony concert on Saturday night was as follows:

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Symphony in F, No. 3 .... Brahms
Symphonic poem, "Les Preludes" .... Liszt
Overture, "Tannhäuser" .... Wagner

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There were 50 musicians in the semicircle when Mr. Nikisch assumed his position, last evening, and the first selection, "The Overture to Fingal's Cave," by Mendelssohn, was given with delightful harmony, precision and pure tone. There was nothing boisterous about it, and therein was its charm. Mr. Nikisch, who has a marvellous musical memory and knows many of the great scores by heart, conducted without the score before him and was able to impart his own artistic individuality to the performance. There were four orchestral numbers on the programme, which included the "Entr' Acte from ballet music to Rosamunde," by Schubert; a "Norwegian Rhapsody," by Svendsen, and Volkmann's "Symphony No. 2, in B flat, from Opus 23." It was a quartette of selections in which themes of great intellectuality prevailed, yet there was much in them to catch the popular ear and enthuse the large company. Nothing finer in the way of instrumental music has ever been heard here. The orchestra was assisted by Miss Rose Stewart, who was heard in Fall River for the first time since her studies abroad and her more recent recovery from prolonged illness. Her voice, though light, is very sweet, and its wide range and Miss Stewart's wonderful abilities in execution were more admired than ever. Her tones were pure and pleasing and her numbers: "The Mad Scene from Lucia," and the less difficult "Lullaby Song," by Sullivan, were rendered with such fidelity to detail and with so much of intelligent expression that she was recalled twice at the close of each selection.

The concert was brief in its duration, and at its close the orchestra returned to Boston by special train.

Boston Sunday Globe.
TWENTY-FOUR PAGES.
SUNDAY, DEC. 1, 1889.

THE SYMPHONY CONCERTS.

Weber, Brahms, Liszt and Wagner Represented in Mr. Nikisch's Programme.

An unexpected introductory to the eighth Symphony concert was the "Freischuetz" overture. Very likely the director had in mind the forthcoming production of Weber's famous opera here, for the first time in many seasons, when he prefaced this overture to the programme. It was at all events very welcome. There was something of roughness in the opening, but this defect was soon forgotten in an interpretation that, as a whole, proved delightfully smooth, flowing and effecting. The Brahms symphony (No. 3, in F) enlisted the most earnest work of conductor and orchestra alike. It is not too much to say that Mr Nikisch's interpretation decidedly surpassed those that have preceded it here. In the poco allegretto and the allegro movements, particularly delightful effects were gained. In sharp contrast to this academic and somewhat heavy work came Liszt's symphonic poem, "Les Preludes," which was given with such brilliancy, fervor and power that the audiences were stirred to unwonted enthusiasm. The overture to "Tannhauser" rounded out fittingly one of the best of Mr. Nikisch's programmes. It would be difficult to surpass in orchestral effect the interpretation of this familiar but always impressive overture. The close was given magnificently—we have never heard the accompaniment to the "Pilgrim's Chorus" made of so much value and significance and the great array of players seemed to catch perfectly and interpret quite as perfectly the master's thought as presented by their magnetic leader.

Haydn's symphony in C major is to open the programme next Saturday. Mr. Kneisel will play, for the first time in Boston, the Brahms concerto for violin in D, opus 77. Schubert's "unfinished" symphony in B minor and Beethoven's overture, "Dedication of the House," complete the list of offerings.

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FRIDAY EVENING, DECEMBER 27.

The third evening of the CRITERION COURSE will inaugurate the Eleventh Annual Series of

THE STODDARD LECTURES,

with Mr. JOHN L. STODDARD'S charming and finely illustrated lecture on

THE CASTLE-BORDERED RHINE.

The series will be continued on

THURSDAY EVENING, JANUARY 9, 16.

TUESDAY EVENING, JANUARY 21.

THURSDAY EVENING, JANUARY 30.

The Subjects being:

NAPOLEON — FROM CORSICA TO THE THRONE.

NAPOLEON — FROM THE THRONE TO ST. HELENA.

BERLIN IN 1889.

THE SPLENDORS OF SWITZERLAND.

occupying the fifth, sixth, seventh, and eighth evenings.

It is scarcely necessary to say a word in commendation of the superbly illustrated and eloquently delivered lectures of

JOHN L. STODDARD.

They are recognized as the standard of bright, instructive entertainment, and Mr. Stoddard is unquestionably the most popular lecturer this country has ever known. The elegant brochure issued expressly for the patrons of the Stoddard Lectures accompanies these pages, and renders further comment or description unnecessary. Suffice it to say that not in the largest auditoriums of Boston, Philadelphia, Chicago, or any other cities has it been found possible to accommodate the throngs which have this year pressed for admittance.

THURSDAY EVENING, JANUARY 2.

It is with great pleasure that the management announce for the Fourth in their series, the gifted Prima Donna Soprano

SIGNORINA CLEMENTINE DE VERE,

one of the most famous vocalists now before the public, and whose success at the festival will be vividly remembered, in a

GRAND ITALIAN OPERATIC CONCERT,

assisted by the following coterie of artists:

MDLLE. MARIE GROEBL,

Prima Donna Contralto, who made a notable success with Campanini, in his celebrated concert tour of 1887-8.

MR. W. H. REIGER,

one of America's distinguished Tenors.

SIGNOR CLEMENTE BOLOGNA,

The Artistic Italian Basso Cantante.

No music more surely reaches the popular heart than the choice gems from the best Italian Operas.

THE DAILY GLOBE.

FALL RIVER, MASS.,

EVENING, NOVEMBER 26

SYMPHONY CONCERT.

A Fine Performance Last Evening at the Academy.

The Symphony concert last evening was a rare musical feast for this city and O. Elton Borden, through whose efforts the services of the Symphony company were secured, is to be congratulated on the very successful arrangement and result of the concert.

The following was the programme:

Overture to "Fingal's Cave," Mendellsohn
Aria, Mad Scene from "Lucia," Donizetti
(Flute Obligato by Mons. Chas. Mole.)
Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
Miss Rose Stewart.
Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

Rhapsodies never fail to arouse enthusiasm in a Fall River audience. In this, the wildness of the Hungarian composition was replaced by stronger, more even movements, with a light flute introduction to the violin crescendos that was extremely beautiful.

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The symphony was Volkmann's No. 2 B flat Opus 27. The work of Mole with the flute and the playing of the first violins in the [illegible] was particularly fine.

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Boston Post.

MONDAY MORNING, DEC. 2, 1889

EIGHTH SYMPHONY CONCERT.

The programme for the eighth Symphony concert on Saturday night was as follows:

Overture, "Der Freischütz" ..... Weber
Symphony in F, No. 3 ..... Brahms
Symphonic poem, "Les Preludes" ..... Liszt
Overture, "Tannhäuser" ..... Wagner

It will be noticed that this programme gave Mr. Nikisch an admirable opportunity for the display of his peculiar talent for dramatic conducting, and it is needless to observe that he took advantage of his opportunity to the utmost. Indeed, in some respects the concert of Saturday evening was the most successful of the series thus far, and the audience were more liberal than usual with their applause. The "Freischütz" overture was performed with splendid fire and vigor. The mellow horns in introduction (the third and fourth horns particularly well played); the passionate clarinet passage in the allegro: the rushing scales for the violins—all played with the most evident enjoyment by the orchestra. It seemed that the beginning of the allegro was somewhat slow, but not enough so to injure its vitality. The "Tannhäuser" overture, of all the works thus far performed this season, is the best one for the display of orchestral virtuosity, and its performance under Mr. Nikisch was a tone picture of the utmost vividness. One seemed to see the slow procession of pilgrims winding through the valley, the whirling orgies of the Venusberg, the heroic figure of Tannhäuser chanting the praise of the goddess before his very eyes. The violas quite distinguished themselves with their figure which begins the allegro, and the brass rang out most nobly in the final climax. Just here a striking effect was produced by emphasizing a few notes in the horn parts, which, though unimportant in themselves, came out with great effect.

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There were many high premiums paid for seats vacant on Saturday evening, which may be accounted for in one word. That word is *Brahms*. The Bostonese will talk Brahms—attend symphony lessons on Brahms—patronize Brahms—select a laurel wreath of appropriate size for Brahms without even waiting for him to die—but they will not listen to Brahms if they can help it, unless, indeed, it be the Hungarian dances, which are not Brahms at all but only Brahms cooking, as one may say. The usual exodus of cultured shell-like ears when a Brahms symphony is last on the programme was frustrated in this instance by placing it at the beginning. It is safe to say that if Mr. Nikisch gives us many more Brahms performances like that of Saturday we shall begin to like Brahms, in spirit and in truth, as well as to pretend to. We have surely never had the meaning of the noble and beautiful work made so clear to us before. Many spots which have always seemed harsh and discordant were not only toned down, but invested with a new meaning and interest. Even the spasmodic finale went with great smoothness, and what sublime serenity is in those closing measures! Mr. Nikisch received a deserved ovation at the close of the symphony. If he will now give us the Brahms in C minor he may look out for another one.

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

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THURSDAY EVENING, FEBRUARY 6.

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For the Ninth Entertainment of the CRITERION COURSE, the management is under negotiation to present a

BRILLIANT AND SUPERIOR ATTRACTION,

which it is not able, at the time this book goes to press, to announce positively.

Suffice it to say that when definite arrangements are completed, the public of Worcester will recognize the high character of the attraction, and will not question the wisdom of the management in fully completing the engagement before positively announcing it.

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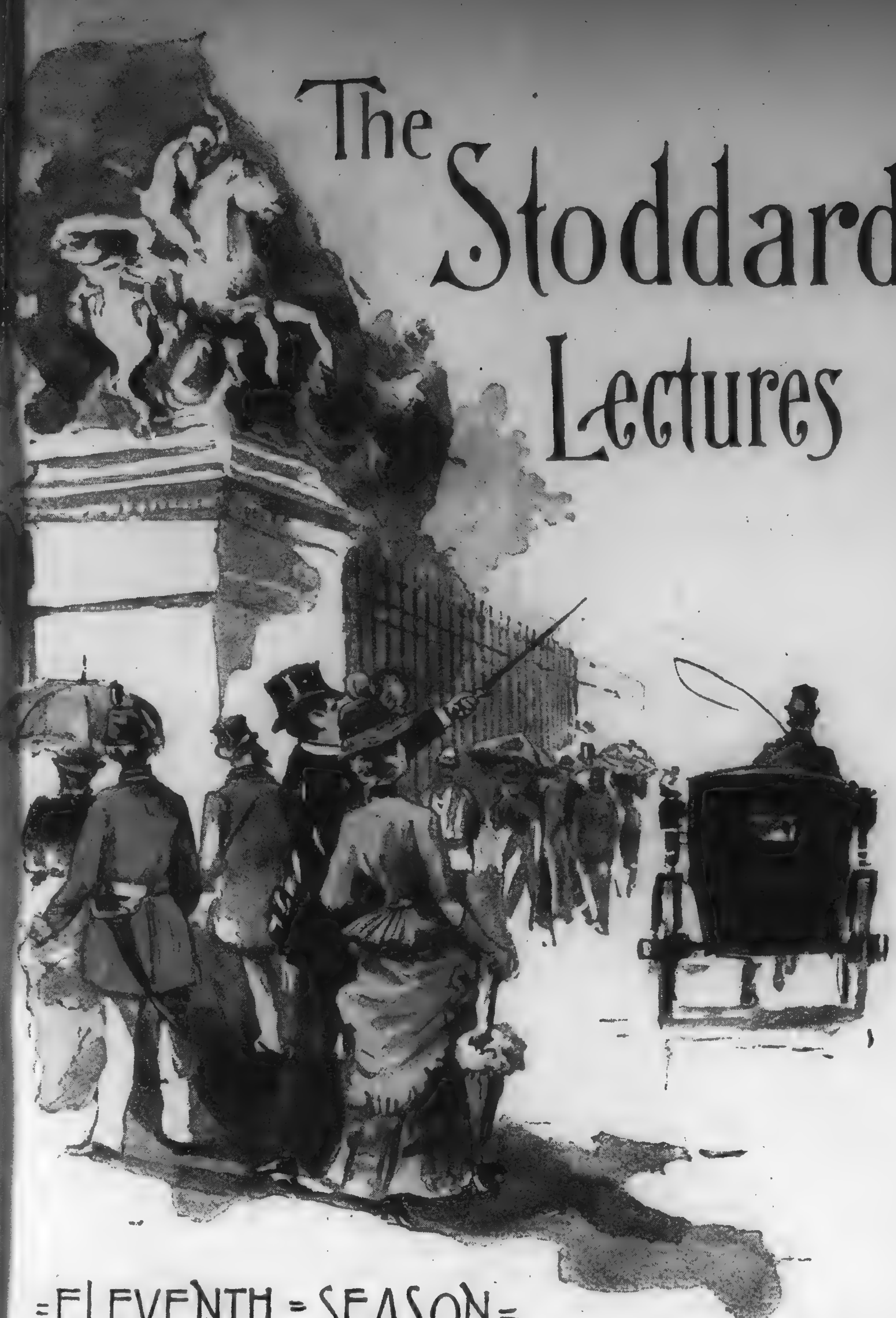
The Stoddard Lectures



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THE DAILY GLOBE.
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EVENING, NOVEMBER 26

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Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

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Boston Post.
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Boston Sunday Globe.
TWENTY-FOUR PAGES.
SUNDAY, DEC. 1, 1889.

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THE BOS[...]
BOSTON, SUNDA[...]

LAST EVENIN[...]

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by Liszt, and the over[...]
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at the Symphony co[...]
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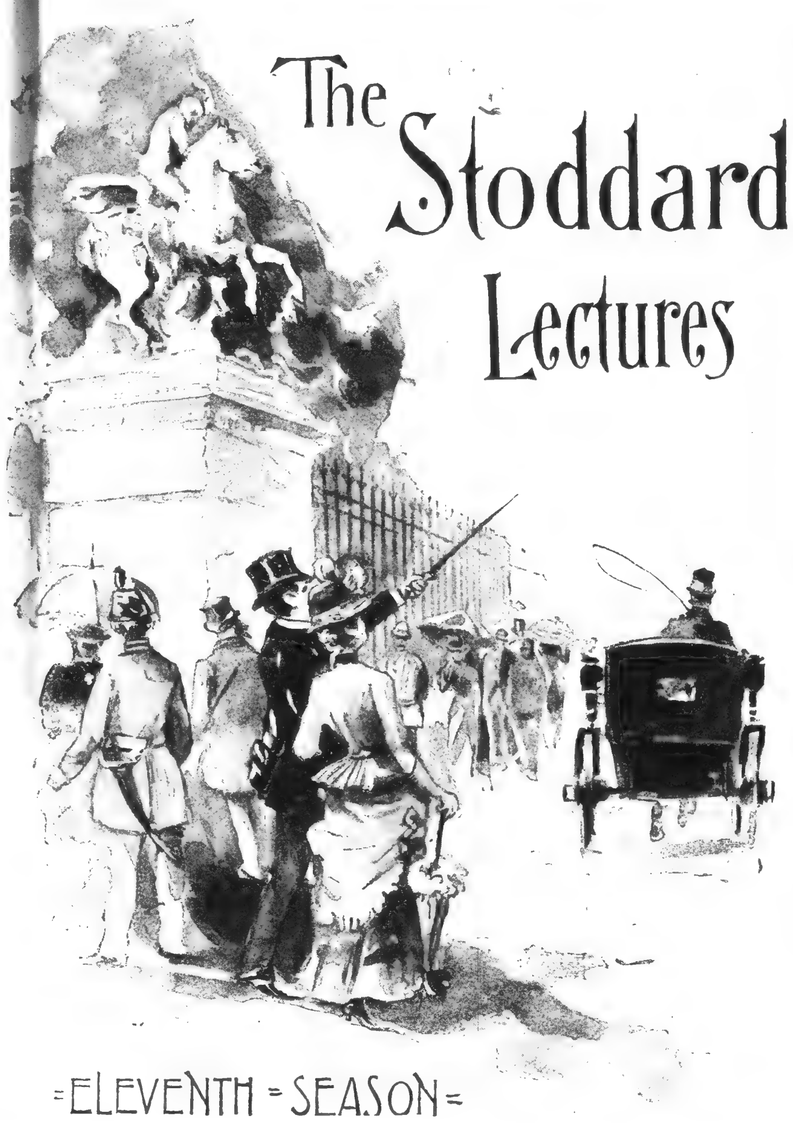
THURSDAY EVENING, FEBRUARY 6.

For the Ninth Entertainment of the CRITERION COURSE, the management is under negotiation to present a

BRILLIANT AND SUPERIOR ATTRACTION,

which it is not able, at the time this book goes to press, to announce positively.

Suffice it to say that when definite arrangements are completed, the public of Worcester will recognize the high character of the attraction, and will not question the wisdom of the management in fully completing the engagement before positively announcing it.



The Stoddard Lectures

=ELEVENTH=SEASON=

THE DAILY GLOBE.

FALL RIVER, MASS.,

EVENING, NOVEMBER 26.

SYMPHONY CONCERT.

A Fine Performance Last Evening at the Academy.

The Symphony concert last evening was a rare musical feast for this city and O. Elton Borden, through whose efforts the services of the Symphony company were secured, is to be congratulated on the very successful arrangement and result of the concert.

The following was the programme:

Overture to "Fingal's Cave," Mendellsohn
Aria, Mad Scene from "Lucia," Donizetti
(Flute Obligato by Mons. Chas. Mole.)
Miss Rose Stewart.
Entr'acte from Ballet Music to Rosamunde," Schubert.
Norwegian Rhapsody, Svendsen
Lullaby, A. Sullivan.
Miss Rose Stewart.
Symphony, No. 2, Volkmann.
Allegro Vivace, Allegretto, Andantino, Allegro, Allegro Vivace, Piu Mosso, Presto.

Herr Nikisch came heralded by report of his fascinating methods, by the great personal influence he wields over his orchestra and by the very radical interpretations he has given to works whose rendition is fixed by usage. His entrance was the signal for applause but the impression he made last evening is rather hard to distinctly define. But it is an assured fact that few conductors have handled the Symphony performance with such facility and lack of laboriousness as Nikisch did. The programme was lacking in the richer and more sublime features, and illustrated moreperfectly the lighter movements. Nikisch's interpretation of the daintiest passages was perfection itself and in the approaches to grandeur his complete control of the orchestra was very marked. The most satisfactory selection was Svendsen's "Rhapsody."

Rhapsodies never fail to arouse enthusiams i a Fall River audience. In this, the wildness of the Hungarian composition was replaced by stronger, more even movements, with a light flute introduction to the violin crescendos that was extremely beautiful.

Miss Stewart simply captured the audience. Her voice is not and never can be strong and heavy in volumn, but in execution and sweetness nothing can approach nearer the ideal. It is like a beautiful flute in the hands of a genuine artist. The mad scene from Lucia is not calculated to evoke the most sympathetic tones but it gave Miss Stewart an opportunity for fine execution that she improved. In the passage with Mons. Mole's flute obligato the notes as sung by Miss Stewart could hardly be distinguished from the notes of the flute. In Sullivan's "Lullaby" all the dainty sweetness of her voice had full sway, and it was like an echo from dreamland. In spite of continued recalls Miss Stewart declined to reward her admirers with more than the numbers on the programme.

The symphony was Volkmann's No. 2 B flatOpus 23. The work of Mole with the flute and the playing of the first violins in the andant was particularly fine.

Altogether the concert gave great satisfaction to all the audience.

Boston Post.

MONDAY MORNING, DEC. 2, 1889

EIGHTH SYMPHONY CONCERT.

The programme for the eighth Symphony concert on Saturday night was as follows:

Overture, "Der Freischütz" ..... Weber
Symphony in F, No. 3 ..... Brahms
Symphonic poem, "Les Preludes" ..... Liszt
Overture, "Tannhäuser" ..... Wagner

It will be noticed that this programme gave Mr. Nikisch an admirable opportunity for the display of his peculiar talent for dramatic conducting, and it is needless to observe that he took advantage of his opportunity to the utmost. Indeed, in some respects the concert of Saturday evening was the most successful of the series thus far, and the audience were more liberal than usual with their applause. The "Freischütz" overture was performed with splendid fire and vigor. The mellow horns in introduction (the third and fourth horns particularly well played); the passionate clarinet passage in the allegro: the rushing scales for the violins—all played with the most evident enjoyment by the orchestra. It seemed that the beginning of the allegro was somewhat slow, but not enough so to injure its vitality. The "Tannhäuser" overture, of all the works thus far performed this season, is the best one for the display of orchestral virtuosity, and its performance under Mr. Nikisch was a tone picture of the utmost vividness. One seemed to see the slow procession of pilgrims winding through the valley, the whirling orgies of the Venusberg, the heroic figure of Tannhäuser chanting the praise of the goddess before his very eyes. The violas quite distinguished themselves with their figure which begins the allegro, and the brass rang out most nobly in the final climax. Just here a striking effect was produced by emphasizing a few notes in the horn parts, which, though unimportant in themselves, came out with great effect.

One could have wished for a little more appetite for music than it is possible to have after a symphonic poem by Liszt, especially when it is to be served as well as this overture was, but German programmes, like German dinners, take an unlimited digestion for granted. Liszt's "Preludes" sounds less like a pianoforte piece scored for a band than any of his other symphonic and unsymphonic poems. It was quite apparent that the conductor had not studied it with Mr. Ad Neuendorf as suggested by a morning contemporary. However, the piece did not seem to lose by this neglect and a more brilliant performance could hardly have been desired. One of the three flutes was slightly out of tune and the first trumpet slipped up (or down) on one of his little toots in the finale. Sometimes we have imagined that these accidents are getting to be more frequent than formerly.

There were many high premiums paid for seats vacant on Saturday evening, which may be accounted for in one word. That word is *Brahms*. The Bostonese will talk Brahms—attend symphony lessons on Brahms—patronize Brahms—select a laurel wreath of appropriate size for Brahms without even waiting for him to die—but they will not listen to Brahms if they can help it, unless, indeed, it be the Hungarian dances, which are not Brahms at all but only Brahms cooking, as one may say The usual exodus of cultured shell-like ears when a Brahms symphony is last on the programme was frustrated in this instance by placing it at the beginning. It is safe to say that if Mr. Nikisch gives us many more Brahms performances like that of Saturday we shall begin to like Brahms, in spirit and in truth, as well as to pretend to. We have surely never had the meaning of this noble and beautiful work made so clear to us before. Many spots which have always seemed harsh and discordant were not only toned down, but invested with a new meaning and interest. Even the spasmodic finale went with great smoothness, and what sublime serenity is in those closing measures! Mr. Nikisch received a deserved ovation at the close of the symphony. If he will now give us the Brahms in C minor he may look out for another one.

Daily Evening News.

FALL RIVER, Mass.

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TWENTY-FOUR PAGES.

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THE BOS

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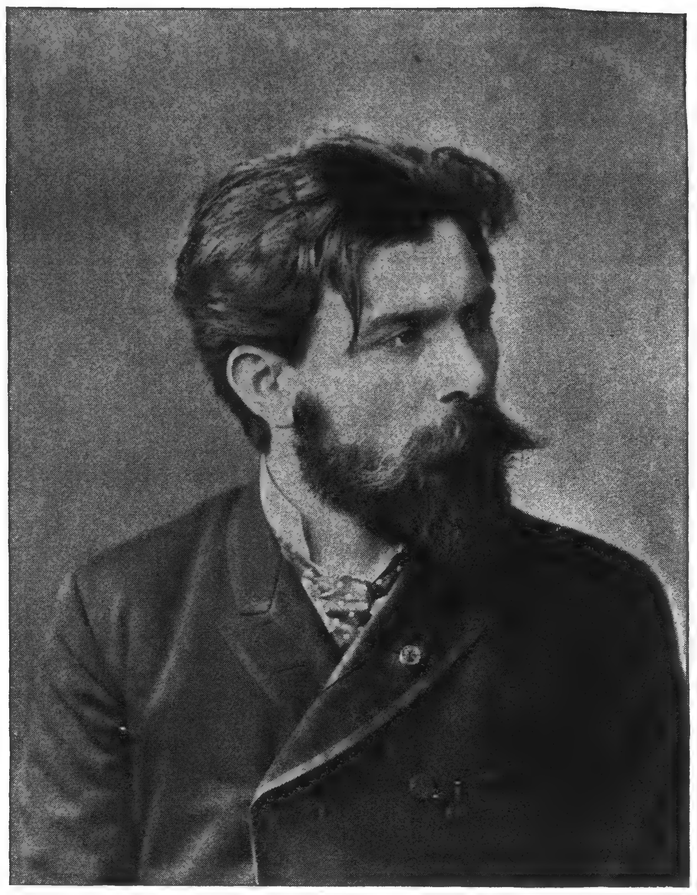

ARTHUR NIKISCH.

L. BARTA & CO. PRINTERS, BOSTON.

THE DAILY GLOBE.

FALL RIVER, MASS., EVENING, NOVEMBER 26.

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The programme for the eighth Symphony concert on Saturday night was as follows:

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Symphonic poem, "Les Preludes".....Liszt
Overture, "Tannhäuser".....Wagner

It will be noticed that this programme gave Mr. Nikisch an admirable opportunity for the display of his peculiar talent for dramatic conducting, and it is needless to observe that he took advantage of his opportunity to the utmost. Indeed, in some respects the concert of Saturday evening was the most successful of the series thus far, and the audience were more liberal than usual with their applause. The "Freischütz" overture was performed with splendid fire and vigor. The mellow horns in introduction (the third and fourth horns particularly well played); the passionate clarinet passage in the allegro: the rushing scales for the violins—all played with the most evident enjoyment by the orchestra. It seemed that the beginning of the allegro was somewhat slow, but not enough so to injure its vitality. The "Tannhäuser" overture, of all the works thus far performed this season, is the best one for the display of orchestral virtuosity, and its performance under Mr. Nikisch was a tone picture of the utmost vividness. One seemed to see the slow procession of pilgrims winding through the valley, the whirling orgies of the Venusberg, the heroic figure of Tannhäuser chanting the praise of the goddess before his very eyes. The violas quite distinguished themselves with their figure which begins the allegro, and the brass rang out most nobly in the final climax. Just here a striking effect was produced by emphasizing a few notes in the horn parts, which, though unimportant in themselves, came out with great effect.

One could have wished for a little more appetite for music than it is possible to have after a symphonic poem by Liszt, especially when it is to be served as well as this overture was, but German programmes, like German dinners, take an unlimited digestion for granted. Liszt's "Preludes" sounds less like a pianoforte piece scored for a band than any of his other symphonic and unsymphonic poems. It was quite apparent that the conductor had not studied it with Mr. Ad Neuendorf as suggested by a morning contemporary. However, the piece did not seem to lose by this neglect and a more brilliant performance could hardly have been desired. One of the three flutes was slightly out of tune and the first trumpet slipped up (or down) on one of his little toots in the finale. Sometimes we have imagined that these accidents are getting to be more frequent than formerly.

There were many high premiums paid for seats vacant on Saturday evening, which may be accounted for in one word. That word is *Brahms*. The Bostonese will talk Brahms—attend symphony lessons on Brahms—patronize Brahms—select a laurel wreath of appropriate size for Brahms without even waiting for him to die—but they will not listen to Brahms if they can help it, unless, indeed, it be the Hungarian dances, which are not Brahms at all but only Brahms cooking, as one may say. The usual exodus of cultured shell-like ears when a Brahms symphony is last on the programme was frustrated in this instance by placing it at the beginning. It is safe to say that if Mr. Nikisch gives us many more Brahms performances like that of Saturday we shall begin to like Brahms, in spirit and in truth, as well as to pretend to. We have surely never had the meaning of this noble and beautiful work made so clear to us before. Many spots which have always seemed harsh and discordant were not only toned down, but invested with a new meaning and interest. Even the spasmodic finale went with great smoothness, and what sublime serenity is in those closing measnres! Mr. Nikisch received a deserved ovation at the close of the symphony. If he will now give us the Brahms in C minor he may look out for another one.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, DEC. 1, 1889.

THE SYMPHONY CONCERTS.

Weber, Brahms, Liszt and Wagner Represented in Mr. Nikisch's Programme.

An unexpected introductory to the eighth Symphony concert was the "Freischuetz" overture. Very likely the director had in mind the forthcoming production of Weber's famous opera here, for the first time in many seasons, when he prefaced this overture to the programme. It was at all events very welcome. There was something of roughness in the opening, but this defect was soon forgotten in an interpretation that, as a whole, proved delightfully smooth, flowing and effecting. The Brahms symphony (No. 3, in F) enlisted the most earnest work of conductor and orchestra alike. It is not too much to say that Mr Nikisch's interpretation decidedly surpassed those that have preceded it here. In the poco allegretto and the allegro movements, particularly delightful effects were gained. In sharp contrast to this academic and somewhat heavy work came Liszt's symphonic poem, 'Les Preludes," which was given with such brilliancy, fervor and power that the audien es were stirred to unwonted enthusiasm. The overture to "Tannhauser" rounded out fittingly one of the best of Mr. Nikisch's programmes. It would be difficult to surpass in orchestral effect the interpretation of this familiar but always impressive overture. The close was given manfully—we have never heard the accompaniment to the 'Pilgrim's Chorus" made of so much value and significance and the great array of players seemed to catch perfectly and interpret quite as perfectly the master's thought as presented by their magnetic leader.

Haydn's symphony in C major is to open the programme next Saturday. Mr. Kneisel will play, for the first time in Boston, the Brahms concerto for violin in D, opus 77. Schubert's "unfinished" symphony in D minor and Beethoven's overture, "Dedication of the House," complete the list of offerings.

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SATURDAY, NOVEMBER 30.

THE SEVENTH SYMPHONY CONCERT.

Schumann.....Overture, "Genoveva"
Raff.....Song, "The Dream King and his Love"
A. Foote.....Suite for String Orchestra, in D major, No. 2, Op. 21 (First time.)
Songs with Piano.
Brahms.....{"Remembrance" "The Little Dustman"
Beethoven.....Symphony No. 8

They err who ascribe the complete failure of Schumann's opera to its weak libretto. As much fault can be found with the music as with the text, for Schumann, genius as he was, had no "specific dramatic talent, no knowledge of what the stage demands." He himself declared that every measure of "Genoveva" was dramatic; and so we have an opera where there is too much music, where from an effort to make every note tell, there is a wearisome detail and no broad effects or overwhelming moments. He who writes music for the stage can not spend his days in cutting cameos; let him rather catch the secret of the fresco painter. Schumann could see nothing but evil in Meyerbeer's "Huguenots" and upon it and its composer he made a virulent and unjust attack. And by this criticism, he showed that he was ignorant of the very fundamental principles of dramatic-music; so, too, Mendelssohn characterized the music of Auber's "Muette de Portici" as "coarse, without feeling, and miserably scored." Not every great composer is born with versatility of talent. Mendelssohn and Schumann together could not have written one scene from the "Muette" or "Fra Diavolo," or one act of the "Huguenots"; nor could Auber have thought of the "Fingal's Cave," nor Meyerbeer composed the "Genoveva" overture.

When this opera of Schumann was first given in Leipsic in 1850 it was given only three times, and attempts to re-animate the dead body have been in vain; even as a cantata it has met with no success except possibly in England, where the people have been trained to a high pitch of musical endurance, having been fed on "Elijah" and "St. Paul" from their youth up. There are ultra "Schumannites" bold enough to loudly assert that "Genoveva" is a masterpiece of which the world is not worthy; Léonce Mesnard finds beauties on each and every page. Hear him. "When the heroine is led into the desert where she is to be abandoned, Schumann knew that the orchestra should not portray a gloomy and contemplative repose, but that crushing fatigue which accompanies moral distress": words such as escape from the lips of the victims of Wagner-hysteria when the spasms are upon them and they know not what they say. As a matter of fact the dramatic number of the opera is the overture, which is certainly a masterpiece. It is coherent and beautiful even in the wildest moments; and without being fantastic, the instrumentation is rich and expressive. It was played extremely well.

Mr. Foote's suite, which was given for the first time, is made up of a Prelude, Minuetto, Air, and Gavotte. It is carefully written; it is at times, particularly in the Air, ingeniously scored; it shows knowledge and work. It suffers from endless repetitions of uninteresting statements; it lacks melody; it is dry. The Prelude is a pale reflection of Bach; in the Minuetto there are a few agreeable passages and a pleasing pizzicato effect, and the trio is rambling, and melodically weak. The Air is perhaps the best number of the work, though it is too long spun out; the Gavotte closes with a few chords which are not imposing (though Mr. Nikisch endeavored to make them so); and whether they are imposing or not, they are out of place. The suite was played with great care by the orchestra and it was very warmly applauded. It is a question, however, whether it did not suffer from the exaggeration of Mr. Nikisch, who led the Air as though it were "program music," a portraiture of some "tempest-tossed soul," etc. Now, in a suite of this nature, where the numbers are "absolute music," the first thing demanded in its performance is a quiet, beautiful, refined simplicity. If too stormy crescendos and other overwrought effects are introduced by a conductor, the hearer is led to believe that the composition is intrinsically weak.

The performance of the eighth Symphony has been loudly praised; I regret that I cannot join in the "noisy squeals of joy." For years there has been a great diversity of opinion as to the proper speed of the second and third movements. It was the custom to regard the allegretto as an andante and the third movement as a scherzo, although this last movement is plainly a minuet and not a scherzo. The second movement is an "allegretto scherzando," and opens with chords "plaqués" given to wood wind instruments *pianissimo*, against which the violins and 'cellos and basses converse in whispers. These chords were not played softly, and the movement was so slow that there was a sense of "dragging" (the one thing to be avoided), and when it came to the broken answers of the wind to the strings this sensation became well nigh intolerable; nor were the dynamic effects worthy of the reputation of the orchestra. Nor would one have thought that Beethoven had written *scherzando* at the beginning. In 1884 Hans von Bülow, who was then at the head of the Meiningen orchestra gave three concerts in Munich, and among the numbers was this same symphony. His orchestra though admirably trained was man for man inferior to Mr. Higginson's. The delicacy, the grace, the *verve*, with which this famous allegretto was played made a profound impression upon all who heard it; and this impression was strengthened by the slow pace and heavy swing of the movement which followed. If the minuet be taken, as it generally is, too fast, the horns and clarinet scramble awkwardly through the trio which then becomes a burlesque. Mr. Nikisch did not sin in this respect, yet he might have taken the minuet a shade slower.

Miss Gertrude Edmands was unfortunate in her selections. The song by Raff is long and uninteresting, though there are a few charming instrumental effects. Furthermore, it is utterly unsuited to her voice. The first of the songs by Brahms is a dreary thing; the second is pretty, and Miss Edmands sang it simply and therefore with effect. Miss Edmands, as many of our singers, seems to suffer from the mania of wishing to confine herself to the songs of German composers; and alas, many of the modern German song writers seem to have a prejudice against the human voice, and against the alto voice in particular. So we find that many of their songs are really piano pieces, where the voice is treated as an orchestral instrument, with this difference, however; if the part were written for a clarinet or a 'cello due attention would be paid to the range and capabilities of the instrument.

No one for a moment disputes the pre-eminence of the great German composers in orchestral compositions; but it does not follow that because upon the roll of musicians, certain German names lead all the rest, there is, therefore, nothing worthy of consideration in the writings of the French, Italians, and Russians. It is reported that later in the season the programs will be more catholic. It is to be hoped that this report is true. At present it looks as though German were the musical language of Boston, and there seems to be an all-pervading idea that music was born in Germany, and has no abiding place in other lands. It is, therefore, a matter of surprise to find the symphony programs printed in English and the words "Mr." and "Frau," used instead of "Herr" and "Frau."

Gazette

SUNDAY MORNING EDITION.

BOSTON, DEC. 1, 1889.

Musical Notes.

The seventh concert of the Boston Symphony Orchestra in Music Hall, a week ago last night, opened with Schumann's "Genoveva" overture, which was accorded as brilliant, as beautifully colored and as impressive a reading as it has ever received here. It was given with just and appropriate seriousness from beginning to end, and without a trace of that affected sentimentality which has prevailed so largely in the interpretations at this season's symphony concerts thus far. The novelty of the programme was a Suite in D-major, op. 21, for strings, by Mr. Arthur Foote. This work will add nothing to the composer's reputation. It forcibly indicates mere perfunctory music; music not written because the composer had anything new to say, but written apparently because he felt that it was necessary to say something, no matter what. It is skilfully put together, except that the middle parts in the instrumentation are weak, the space between the first violins and the basses, as far as the effect produced is concerned, being thin and undecided, often suggesting the top and bottom crusts of a pie without any filling between. For the rest, Mr. Foote was evidently attempting to work in the Bach vein, and was seemingly so absorbed in it that little bits of Bach pure and simple were appropriated by him, no doubt unconsciously. It is not easy to imitate Bach without plagiarizing him, for he has exhausted the whole field in which he worked, and has reaped and gathered its products so thoroughly that he has left nothing for the gleaner. In both the prelude and the air there are reminiscences of the old master so strong as to amount to actual reproduction. The latter movement, which, by the way, is the best portion of the suite, is full of memories of the air from the Suite in D. The minuet has scarcely the minuet character. It has some effective pizzicato effects which are interesting when first heard, but which are so pronounced that they lose in effect when they are repeated. The gavotte with which the work ends is the least praiseworthy movement of all, and does not seem to have been subjected to the careful thought the composer bestowed upon the rest of his suite. It is wanting in originality, and save in the opening bars, in the gavotte character, also, while the "musette" is no musette at all. Mr Foote has not done himself justice in this work, in which the effects of spontaniety and inspiration are quite lacking, and in which, moreover, he has said nothing that was worth the saying at the cost of so much labor. It was spiritedly but somewhat roughly played, and was vigorously applauded, the composer being called forward with great enthusiasm at the close of the performance. The symphony was Beethoven's eighth. In its reading it was a great advance over any Beethoven interpretation that Mr. Nikisch has as yet vouchsafed. There was a complete absence of that sentimentalizing to which such strong objection has been made, and no attempt was made to modernize the work. This is an improvement that merits frank recognition, and it affords us genuine pleasure to make it. It is true that we did not feel that the allegretto scherzando was given with that grace and lightness most favorable to the production of the best effect. It was taken somewhat slowly and heavily, and the "scherzando" indication at the head of the movement was not observed; but at the same time there was no affectation of a new reading. The reading of the minuet was also somewhat over vigorous, and in the duet between the horn and clarinet in the trio, the former instrument was too demonstrative, almost stifling the latter, but here again the general intention of the reading as a whole, was praiseworthy. The finale was given with admirable spirit and clearness. The one prominent fault in the performance was the roughness of style maintained by the orchestra, and this was especially to be regretted in a work in which delicacy and finish in playing are so imperatively demanded. The soloist was Miss Gertrude Edmands, who sang Raff's somewhat dreary "The Dream King and his Love," with the orchestra and two not too interesting songs by Brahms, with the piano. Miss Edmands sang the former with beautiful expressive ness, fine tone color, and marked artistic grace of style, and the latter with a feeling that did full justice to their sentiment, but her finished singing, sure and pleasing as it was, scarcely made her selections interesting. She was, however, warmly and deservedly applauded and was recalled after each effort.

The Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra opened with a remarkably fine performance of the "Der Freyschütz" overture. It was beautifully colored from beginning to end, and was played with great brilliancy and solidity. The opening movement was taken somewhat slower than usual, but if it did not gain anything by the change, it lost nothing. It was followed by a strong and careful performance of Brahms's symphony No. 3, in F. The reading differed in many essentials from any that it had previously obtained here; but it did not make the work any more spontaneous in effect. The lovely third movement was charmingly given. The work, as a whole, however, does not become less oppressive in its dryness, upon closer acquaintance, and though as high a manifestation of the purely classical in musical art as the present age can produce, it has many dull moments, and like most of its composer's music, fails to reach the heart, even when it most gratifies the understanding. A masterly reading of Liszt's "Les Preludes" came next, and it may be ranked among Mr. Nikisch's best successes thus far. The whole concluded with a stirring rendering of Wagner's "Tannhauser" overture in which the characteristics of the conductor's style found an admirable field for their display. Not a point was missed and taken altogether, we cannot recall a more dramatic or more effective reading of the work than was given on this occasion. The programme for the next concert is: Symphony in C-major, Haydn; (first time); Concerto for violin by Brahms (first time); Schubert's Unfinished Symphony, and Beethoven's "Dedication of the House," overture. The soloist is Mr. Franz Kneisel.

OHIO STATE JOURNAL.

MONDAY, - - - - December 2, 1889.

BOSTON SYMPHONY ORCHESTRA.

The Orpheus club closed a contract on Saturday with the famous Boston Symphony orchestra for a concert during the season, which will be one of the regular series. The reputation of this band as the finest of the country is undisputed and under its new conductor, Mr. Nikisch, who took Mr. Gericke's place, it is charming thousands of people in Boston on every Saturday evening. The expense of this undertaking is enormous, involving an outlay of more than $1500, and the club should have two hundred more subscribers to insure them against loss. It is an opportunity which can only come once in each year and certainly no one who knows of this wounderful organization can afford to let it pass. The first concert takes place at the Board of Trade auditorium on December 17, when the club will be assisted by the Quintet club of Boston and Miss Annie Carpenter prima donna.

Subscriptions for the series should be sent in at once either to Mr. W. D. McKinney, secretary, or they can be left at T. H. Schneider's music store on South High street.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, DEC. 2, 1889.

The Symphony Concert of Saturday Night – Sarasate-D'Albert.

The modern school was in the ascendant Saturday in Boston, for we had a piano concert devoted to it in the afternoon, and an orchestral concert of the same order in the evening. That both occasions drew forth large audiences may be set down as proof that the old musical conservatism of Boston has vanished. The programme began with the overture to "Freischütz," which commenced with the melodramatic pauses which seem to be characteristic of our new conductor. The horn quartette (the most characteristic passage that has ever been written for this instrument) could have been more clearly given, although there were no absolute breaks to condone. The remainder of the work was given with much dramatic effect. The concert ended with another overture, the "Tannhauser," which was given with true Wagnerian breadth, although the Venus music could have had a more sensuous softness; but the theme of the love song was performed with appropriate verve, and the great diminuendo with which the seductive music vanishes and is replaced by the Pilgrim Chorus, was read with masterly effect. The grand finale was very impressive, although the violins in the famous accompanying figure were at times a trifle ahead of the brasses.

Brahms' third symphony, spite of its tendency to melancholy, is the sweetest of the four, and its gentle themes were generally given with proper balance, spite of the fact that the development of the first movement was a little fiery—for Brahms. The horn and oboe passages in the intermezzo were especially noticeable for their refinement and surety. The antiphonal effects on the brass in the finale also call for a special word, for they could not have been better brought out. This symphony is one that is not suited to close a programme with because of its quiet and tranquil ending, and these phrases, *con Sordine*, were perfectly given. But the triumph of the concert, the orchestra, and the conductor, was in the "Preludes" by Liszt. This is a work abounding in contrasts; martial effects, pastoral touches, gusts of stormiest passion, and the most tender yearning, are here in juxtaposition. In each and all of these Mr. Nikisch was grandly successful, and his broad ritardandos, his lofty sweeps of tone, his letting loose all of the power of the orchestra in the final apotheosis of the finest of Liszt's themes, made a performance which has not yet been paralleled in Boston in this work. It was by all odds the very best thing he has done in this city. Nor must I omit to chronicle the points of excellence in the orchestral instruments—the harp was played by Mr. Schuecker in a masterly fashion, the trumpets and trombones were as martial and firm as the occasion demanded, the chromatic runs were done with splendid ensemble, the horn was smooth as oil, the great surges of tone with which the work ends were technically perfect, and altogether it would be impossible to give too much praise to so magnificent a performance.

SUNDAY HERALD.

BOSTON, DECEMBER 1, 1889.

THE SYMPHONY CONCERT.

It is to be presumed that a conductor of such eminence as Mr. Arthur Nikisch has some well settled theory as to the making of programmes, and it is to be hoped that some one will give an anxious public a key to the system which is followed in preparing these for the Symphony concerts. Last evening selections were chosen and arranged as follows:

Overture—"Der Freischutz".....Weber
Symphony in F, No. 3.....Brahms
Symphonic poem—"Les Preludes".....Liszt
Overture—"Tannhauser".....Wagner

Comment further than this is unnecessary. Mr. Nikisch is certainly an adept in the reading of operatic overtures, and he gave a very fair performance of that to "Freischutz" and a magnificent interpretation of the "Tannhauser"; the latter composition really showing the ability of the new conductor in this line to admirable advantage. The grand climaxes were given with splendid effect, and the audience was worked up to a fine pitch of excitement and sent away from the hall full of the spirit of this great composition. The playing of the Liszt poem was less satisfactory, but the composition is in itself well calculated to call out the enthusiasm of an audience, and the playing of the finale was sufficiently inspiring to justify the hearty applause it called out. Mr. Nikisch is evidently not at home in the performance of either the older or more modern symphonic compositions, and his reading of the Brahms work was a far from being a satisfactory effort. Coming after such performances of the Brahms in F as these audiences have enjoyed in former seasons, last evening's interpretation appeared tame indeed, for in nothing but the more dramatic portion of the final allegro did Mr. Nikisch approach the character of the work as it has been shown in earlier performances here. Boston can supply several conductors capable of doing far better work in this class of compositions than the larger portion of that done by Mr. Nikisch for the Symphony concert patrons. The habits indulged in by Mr. Nikisch on account of the absence of any desk or other means of support in front of his stand have given rise to much comment among the attendants upon these concerts. What would be thought of a man who in polite society would stand around with his hands resting on his hips, with his arms akimbo? Can any one recall a conductor who supports his left hand in this position three-quarters of the time he is in the presence of a cultivated audience of 2500 or more persons? In dramatic delineation the above attitude is identical with the posture of the fisherman, peasant girl and common laborer. Herbert Kelcey would find his occupation gone if he indulged in such a vulgarity before the audience. Of course, it would be an impossibility to witness such a display in any well regulated dramatic company, except in the characters instanced above. Next week the programme is as follows: Haydn, symphony in C major (L'Ours); Brahms, concerto for violin in D, op. 77; Schubert, symphony in B minor (unfinished); Beethoven, overture, "Dedication of the House." The soloist will be Mr. Franz Kneisel.

[31]

The Symphony Concert.

It was a fortunate thing, as far as the auditors were concerned, that Mr. Nikisch did not open the concert of Saturday evening with the symphony, as was at first announced. For some reason the audience is never seated at eight o'clock, despite the rule observed by Mr. Gericke, and as faithfully carried out by Mr. Nikisch, of beginning promptly. It seemed as if there were more late comers than usual Saturday evening. When the overture, "Der Freischutz," by Weber, began there were many vacant seats, and the absentees missed a fine rendering of this familiar overture. We discover new beauties in every familiar selection, as given by Mr. Nikisch, and this overture was no exception. Clearness and expressiveness were the features of the rendition, and the conductor found the audience quick to appreciate it.

The Brahms Symphony was a very beautiful selection in its melody, its harmony and its working out. The andante movement appeared to us to be rendered delightfully, and the finale allegro roused the audience to much enthusiasm. The auditors were not wearied by the performance, so that when the grand composition of Liszt was delivered its beauty could be fully appreciated. And it was appreciated, for its rendition was well nigh perfection. The closing number was the "Tannhauser" overture, and here Mr. Nikisch fairly electrified the audience, sending it home in the best of humor. The changes were given very clearly, the tempo was unusually distinct and marked, and the brasses were not subdued. It was given with all the precision which marked Mr. Seidl's orchestra and the delicacy which was the characteristic of Mr. Gericke.

The arrangement of the programme seemed very satisfactory and pleasing to the audience. It would hardly be possible to make a programme to the satisfaction of everybody, and Mr. Nikisch's experience ought to be of more weight than that of the carpers who have already begun to get in their work. It is much easier to find fault than to suggest an improvement. In fact, improvements suggested by the perpetual fault-finder are not usually in the line of success with the general public. The symphony came at an opportune time when it could be enjoyed, and the numbers following were capable of giving pleasure as well as instruction, and the concert was out at an early hour. All these things are to be commended. Mr. Kneisel is to be the soloist at the next concert, giving a concerto by Brahms, new to Boston, and the orchestral selections will be another symphony by Haydn—the opening number—Schubert's unfinished symphony and Beethoven's overture, "Dedication of the House."

The first of the "Young Peoples' Populars" by the Symphony Orchestra came off on Wednesday afternoon, and, as may be surmised, under the circumstances, drew a hall full of listeners. The idea of giving these concerts such a title is extremely absurd—childish even. It is an attempt to mislead, based solely upon the ground that a lighter grade of music is performed than at the regulars. Still the compositions are worthy of classification as being *among* the best known; even if not in the ultra technical form which seems to constitute the standard of classicists. Again they were interpreted by the same orchestra, and directed by the identical conductor—*the* Nikisch—as at the other concerts. One thing may be sure, that is, the *real* musical element here will be better represented at these auxiliary concerts than elsewhere. This class is hungry for music, having been ruthlessly debarred from participating at the regular concerts. Another point is that such music as that appended in the list below is always "popular" with old as well as young. Let us have more of it. This was the program:

Overture, "Barber of Seville".....Rossini
Aria, "Sampson and Delila".....Saint-Saens
Songs with piano.....Schumann and Rhineberger
Concerto for flute, themes from opera "Oberon".....Demerssemen
a. "Siegfried idyll".....Wagner
b. "Invitation to dance".....Weber-Belioz
Overture "Rienzi".....Wagner
Soloists, Mme. Alves and M. Mole.

The recent Symphony concerts have presented some novelties in a line that is rather promotive of dullness. Mr. Nikisch appears to follow his predecessor religiously in that regard. I am growing to feel that he is wedded to idol worship, his ideals are so provokingly in what is termed the ultra classic rut. To be sure he did give Mr. Bird a hearing, and promised something from Mr. Foote later, but these do not compensate for the deluge of dryness otherwise. Is there to be no opportunity to *recognize progress*, or chance to feed our mentality upon anything but obstruse husks? *Nous Verrons.* The last program is appended:

Overture—"Anacreon,".....Cherubini
Concerto for 'cello.....Eckert
Leo Schulz.
Rhapsodie—"Norvegiene,".....Svendsen
"Kol Nidrei,".....Bruch
Symphony in F.....Goetz

The 'cello soloist is one who joined the orchestra as a "second first"—if that title is not ambiguous. He came with Mr. Nikisch, and is a splendid performer in every respect, save in indulging freely with *vibrato*, which seems to have grown into a mania with this class of performers of late.

HOME JOURNAL.

SATURDAY, NOVEMBER 30.

THE SEVENTH SYMPHONY CONCERT.

Schumann.....Overture, "Genoveva"
Raff.....Song, "The Dream King and his Love"
A. Foote.....Suite for String Orchestra, in D major, No. 2, Op. 21 (First time.)
Songs with Piano.
Brahms.....{"Remembrance" "The Little Dustman"
Beethoven.....Symphony No. 8

They err who ascribe the complete failure of Schumann's opera to its weak libretto. As much fault can be found with the music as with the text, for Schumann, genius as he was, had no "specific dramatic talent, no knowledge of what the stage demands." He himself declared that every measure of "Genoveva" was dramatic; and so we have an opera where there is too much music, where from an effort to make every note tell, there is a wearisome detail and no broad effects or overwhelming moments. He who writes music for the stage can not spend his days in cutting cameos; let him rather catch the secret of the fresco painter. Schumann could see nothing but evil in Meyerbeer's "Huguenots" and upon it and its composer he made a virulent and unjust attack. And by this criticism, he showed that he was ignorant of the very fundamental principles of dramatic-music; so, too, Mendelssohn characterized the music of Auber's "Muette de Portici" as "coarse, without feeling, and miserably scored." Not every great composer is born with versatility of talent. Mendelssohn and Schumann together could not have written one scene from the "Muette" or "Fra Diavolo," or one act of the "Huguenots"; nor could Auber have thought of the "Fingal's Cave," nor Meyerbeer composed the "Genoveva" overture.

When this opera of Schumann was first given in Leipsic in 1850 it was given only three times, and attempts to re-animate the dead body have been in vain; even as a cantata it has met with no success except possibly in England, where the people have been trained to a high pitch of musical endurance, having been fed on "Elijah" and "St. Paul" from their youth up. There are ultra "Schumannites" bold enough to loudly assert that "Genoveva" is a masterpiece of which the world is not worthy; Léonce Mesnard finds beauties on each and every page. Hear him. "When the heroine is led into the desert where she is to be abandoned, Schumann knew that the orchestra should not portray a gloomy and contemplative repose, but that crushing fatigue which accompanies moral distress"; words such as escape from the lips of the victims of Wagner-hysteria when the spasms are upon them and they know not what they say. As a matter of fact the dramatic number of the opera is the overture, which is certainly a masterpiece. It is coherent and beautiful even in the wildest moments; and without being fantastic, the instrumentation is rich and expressive. It was played extremely well.

Mr. Foote's suite, which was given for the first time, is made up of a Prelude, Minuetto, Air, and Gavotte. It is carefully written; it is at times, particularly in the Air, ingeniously scored; it shows knowledge and work. It suffers from endless repetitions of uninteresting statements; it lacks melody; it is dry. The Prelude is a pale reflection of Bach; in the Minuetto there are a few agreeable passages and a pleasing pizzicato effect, and the trio is rambling, and melodically weak. The Air is perhaps the best number of the work, though it is too long spun out; the Gavotte closes with a few chords which are not imposing (though Mr. Nikisch endeavored to make them so); and whether they are imposing or not, they are out of place. The suite was played with great care by the orchestra and it was very warmly applauded. It is a question, however, whether it did not suffer from the exaggeration of Mr. Nikisch, who led the Air as though it were "program music," a portraiture of some "tempest-tossed soul," etc. Now, in a suite of this nature, where the numbers are "absolute music," the first thing demanded in its performance is a quiet, beautiful, refined simplicity. If too stormy crescendos and other overwrought effects are introduced by a conductor, the hearer is led to believe that the composition is intrinsically weak.

The performance of the eighth Symphony has been loudly praised; I regret that I cannot join in the "noisy squeals of joy." For years there has been a great diversity of opinion as to the proper speed of the second and third movements. It was the custom to regard the allegretto as an andante and the third movement as a scherzo, although this last movement is plainly a minuet and not a scherzo. The second movement is an "allegretto scherzando," and opens with chords "plaqués" given to wood wind instruments *pianissimo*, against which the violins and 'cellos and basses converse in whispers. These chords were not played softly, and the movement was so slow that there was a sense of "dragging" (the one thing to be avoided), and when it came to the broken answers of the wind to the strings this sensation became well nigh intolerable; nor were the dynamic effects worthy of the reputation of the orchestra. Nor would one have thought that Beethoven had written *scherzando* at the beginning. In 1884 Haus von Bülow, who was then at the head of the Meiningen orchestra gave three concerts in Munich, and among the numbers was this same symphony. His orchestra though admirably trained was man for man inferior to Mr. Higginson's. The delicacy, the grace, the *verve*, with which this famous allegretto was played made a profound impression upon all who heard it; and this impression was strengthened by the slow pace and heavy swing of the movement which followed. If the minuet be taken, as it generally is, too fast, the horns and clarinet scramble awkwardly through the trio which then becomes a burlesque. Mr. Nikisch did not sin in this respect, yet he might have taken the minuet a shade slower.

Miss Gertrude Edmands was unfortunate in her selections. The song by Raff is long and uninteresting, though there are a few charming instrumental effects. Furthermore, it is utterly unsuited to her voice. The first of the songs by Brahms is a dreary thing; the second is pretty, and Miss Edmands sang it simply and therefore with effect. Miss Edmands, as many of our singers, seems to suffer from the mania of wishing to confine herself to the songs of German composers; and alas, many of the modern German song writers seem to have a prejudice against the human voice, and against the alto voice in particular. So we find that many of their songs are really piano pieces, where the voice is treated as an orchestral instrument, with this difference, however; if the part were written for a clarinet or a 'cello due attention would be paid to the range and capabilities of the instrument.

No one for a moment disputes the pre-eminence of the great German composers in orchestral compositions; but it does not follow that because upon the roll of musicians, certain German names lead all the rest, there is, therefore, nothing worthy of consideration in the writings of the French, Italians, and Russians. It is reported that later in the season the programs will be more catholic. It is to be hoped that this report is true. At present it looks as though German were the musical language of Boston, and there seems to be an all-pervading idea that music was born in Germany, and has no abiding place in other lands. It is, therefore, a matter of surprise to find the symphony programs printed in English and the words "Mr." and "Frau," used instead of "Herr" and "Frau."

Gazette
SUNDAY MORNING EDITION.
BOSTON, DEC. 1, 1889.

Musical Notes.

The seventh concert of the Boston Symphony Orchestra in Music Hall, a week ago last night, opened with Schumann's "Genoveva" overture, which was accorded as brilliant, as beautifully colored and as impressive a reading as it has ever received here. It was given with just and appropriate seriousness from beginning to end, and without a trace of that affected sentimentality which has prevailed so largely in the interpretations at this season's symphony concerts thus far. The novelty of the programme was a Suite in D-major, op. 21, for strings, by Mr. Arthur Foote. This work will add nothing to the composer's reputation. It forcibly indicates mere perfunctory music; music not written because the composer had anything new to say, but written apparently because he felt that it was necessary to say something, no matter what. It is skilfully put together, except that the middle parts in the instrumentation are weak, the space between the first violins and the basses, as far as the effect produced is concerned, being thin and undecided, often suggesting the top and bottom crusts of a pie without any filling between. For the rest, Mr. Foote was evidently attempting to work in the Bach vein, and was seemingly so absorbed in it that little bits of Bach pure and simple were appropriated by him, no doubt unconsciously. It is not easy to imitate Bach without plagiarizing him, for he has exhausted the whole field in which he worked, and has reaped and gathered its products so thoroughly that he has left nothing for the gleaner. In both the prelude and the air there are reminiscences of the old master so strong as to amount to actual reproduction. The latter movement, which, by the way, is the best portion of the suite, is full of memories of the air from the Suite in D. The minuet has scarcely the minuet character. It has some effective pizzicato effects which are interesting when first heard, but which are so pronounced that they lose in effect when they are repeated. The gavotte with which the work ends is the least praiseworthy movement of all, and does not seem to have been subjected to the careful thought the composer bestowed upon the rest of his suite. It is wanting in originality, and save in the opening bars, in the gavotte character, also, while the "musette" is no musette at all. Mr Foote has not done himself justice in this work, in which the effects of spontaneity and inspiration are quite lacking, and in which, moreover, he has said nothing that was worth the saying at the cost of so much labor. It was spiritedly but somewhat roughly played, and was vigorously applauded, the composer being called forward with great enthusiasm at the close of the performance. The symphony was Beethoven's eighth. In its reading it was a great advance over any Beethoven interpretation that Mr. Nikisch has as yet vouchsafed. There was a complete absence of that sentimentalizing to which such strong objection has been made, and no attempt was made to modernize the work. This is an improvement that merits frank recognition, and it affords us genuine pleasure to make it. It is true that we did not feel that the allegretto scherzando was given with that grace and lightness most favorable to the production of the best effect. It was taken somewhat slowly and heavily, and the "scherzando" indication at the head of the movement was not observed; but at the same time there was no affectation of a new reading. The reading of the minuet was also somewhat over-vigorous, and in the duet between the horn and clarinet in the trio, the former instrument was too demonstrative, almost stifling the latter, but here again the general intention of the reading as a whole, was praiseworthy. The finale was given with admirable spirit and clearness. The one prominent fault in the performance was the roughness of style maintained by the orchestra, and this was especially to be regretted in a work in which delicacy and finish in playing are so imperatively demanded. The soloist was Miss Gertrude Edmands, who sang Raff's somewhat dreary "The Dream King and his Love," with the orchestra and two not too interesting songs by Brahms, with the piano. Miss Edmands sang the former with beautiful expressive use, fine tone color, and marked artistic grace of style, and the latter with a feeling that did full justice to their sentiment, but her finished singing, able and pleasing as it was, scarcely made her selections interesting. She was, however, warmly and deservedly applauded and was recalled after each effort.

The Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra opened with a remarkably fine performance of the "Der Freyschütz" overture. It was beautifully colored from beginning to end, and was played with great brilliancy and solidity. The opening movement was taken somewhat slower than usual, but if it did not gain anything by the change, it lost nothing. It was followed by a strong and careful performance of Brahms's symphony No. 3, in F. The reading differed in many essentials from any that it had previously obtained here; but it did not make the work any more spontaneous in effect. The lovely third movement was charmingly given. The work, as a whole, however, does not become less oppressive in its dryness, upon closer acquaintance, and though as high a manifestation of the purely classical in musical art as the present age can produce, it has many dull moments, and like most of its composer's music, fails to reach the heart, even when it most gratifies the understanding. A masterly reading of Liszt's "Les Preludes" came next, and it may be ranked among Mr. Nikisch's best successes thus far. The whole concluded with a stirring rendering of Wagner's "Tannhauser" overture in which the characteristics of the conductor's style found an admirable field for their display. Not a point was missed and taken altogether, we cannot recall a more dramatic or more effective reading of the work than was given on this occasion. The programme for the next concert is: Symphony in C-major, Haydn; (first time); Concerto for violin by Brahms (first time); Schubert's Unfinished Symphony, and Beethoven's "Dedication of the House," overture. The soloist is Mr. Franz Kneisel.

OHIO STATE JOURNAL.

MONDAY, - - - - December 2, 1889.

BOSTON SYMPHONY ORCHESTRA.

The Orpheus club closed a contract on Saturday with the famous Boston Symphony orchestra for a concert during the season, which will be one of the regular series. The reputation of this band as the finest of the country is undisputed and under its new conductor, Mr. Nikisch, who took Mr. Gericke's place, it is charming thousands of people in Boston on every Saturday evening. The expense of this undertaking is enormous, involving an outlay of more than $1500, and the club should have two hundred more subscribers to insure them against loss. It is an opportunity which can only come once in each year and certainly no one who knows of this wounderful organization can afford to let it pass. The first concert takes place at the Board of Trade auditorium on December 17, when the club will be assisted by the Quintet club of Boston and Miss Annie Carpenter prima donna.

Subscriptions for the series should be sent in at once either to Mr. W. D. McKinney, secretary, or they can be left at T. H. Schneider's music store on South High street.

BOSTON DAILY ADVERTISER
Established 1812.
MONDAY MORNING, DEC. 2, 1889.

The Symphony Concert of Saturday Night – Sarasate-D'Albert.

The modern school was in the ascendant Saturday in Boston, for we had a piano concert devoted to it in the afternoon, and an orchestral concert of the same order in the evening. That both occasions drew forth large audiences may be set down as proof that the old musical conservatism of Boston has vanished. The programme began with the overture to "Freischütz," which commenced with the melodramatic pauses which seem to be characteristic of our new conductor. The horn quartette (the most characteristic passage that has ever been written for this instrument) could have been more clearly given, although there were no absolute breaks to condone. The remainder of the work was given with much dramatic effect. The concert ended with another overture, the "Tannhauser," which was given with true Wagnerian breadth, although the Venus music could have had a more sensuous softness; but the theme of the love song was performed with appropriate verve, and the great diminuendo with which the seductive music vanishes and is replaced by the Pilgrim Chorus, was read with masterly effect. The grand finale was very impressive, although the violins in the famous accompanying figure were at times a trifle ahead of the brasses.

Brahms' third symphony, spite of its tendency to melancholy, is the sweetest of the four, and its gentle themes were generally given with proper balance, spite of the fact that the development of the first movement was a little fiery—for Brahms. The horn and oboe passages in the intermezzo were especially noticeable for their refinement and surety. The antiphonal effects on the brass in the finale also call for a special word, for they could not have been better brought out. This symphony is one that is not suited to close a programme with because of its quiet and tranquil ending, and these phrases, *con Sordine*, were perfectly given. But the triumph of the concert, the orchestra, and the conductor, was in the "Preludes" by Liszt. This is a work abounding in contrasts; martial effects, pastoral touches, gusts of stormiest passion, and the most tender yearning, are here in juxtaposition. In each and all of these Mr. Nikisch was grandly successful, and his broad ritardandos, his lofty sweeps of tone, his letting loose all of the power of the orchestra in the final apotheosis of the finest of Liszt's themes, made a performance which has not yet been paralleled in Boston in this work. It was by all odds the very best thing he has done in this city. Nor must I omit to chronicle the points of excellence in the orchestral instruments—the harp was played by Mr. Schuecker in a masterly fashion, the trumpets and trombones were as martial and firm as the occasion demanded, the chromatic runs were done with splendid ensemble, the horn was smooth as oil, the great surges of tone with which the work ends were technically perfect, and altogether it would be impossible to give too much praise to so magnificent a performance.

SUNDAY HERALD.

BOSTON, DECEMBER 1, 1889.

THE SYMPHONY CONCERT.

It is to be presumed that a conductor of such eminence as M. Arthur Nikisch has some well settled theory as to the making of programmes, and it is to be hoped that some one will give an anxious public a key to the system which is followed in preparing these for the Symphony concerts. Last evening selections, were chosen and arranged as follows:

Overture—"Der Freischutz".....Weber
Symphony in F, No. 3.....Brahms
Symphonic poem—"Les Preludes".....Liszt
Overture—"Tannhauser".....Wagner

Comment further than this is unnecessary. Mr. Nikisch is certainly an adept in the reading of operatic overtures, and he gave a very fair performance of that to "Freischutz" and a magnificent interpretation of the "Tannhauser"; the latter composition really showing the ability of the new conductor in this line to admirable advantage. The grand climaxes were given with splendid effect, and the audience was worked up to a fine pitch of excitement and sent away from the hall full of the spirit of this great composition. The playing of the Liszt poem was less satisfactory, but the composition is in itself well calculated to call out the enthusiasm of an audience, and the playing of the finale was sufficiently inspiring to justify the hearty applause it called out. Mr. Nikisch is evidently not at home in the performance of either the older or more modern symphonic compositions, and his reading of the Brahms work was a far from being a satisfactory effort. Coming after such performances of the Brahms in F as these audiences have enjoyed in former seasons, last evening's interpretation appeared tame indeed, for in nothing but the more dramatic portion of the final allegro did Mr. Nikisch approach the character of the work as it has been shown in earlier performances here. Boston can supply several conductors capable of doing far better work in this class of compositions than the larger portion of that done by Mr. Nikisch for the Symphony concert patrons. The habits indulged in by Mr. Nikisch on account of the absence of any desk or other means of support in front of his stand have given rise to much comment among the attendants upon these concerts. What would be thought of a man who in polite society would stand around with his hands resting on his hips, with his arms akimbo? Can any one recall a conductor who supports his left hand in this position three-quarters of the time he is in the presence of a cultivated audience of 2500 or more persons? In dramatic delineation the above attitude is identical with the posture of the fisherman, peasant girl and common laborer. Herbert Kelcey would find his occupation gone if he indulged in such a vulgarity before the audience. Of course, it would be an impossibility to witness such a display in any well regulated dramatic company, except in the characters instanced above. Next week the programme is as follows: Haydn, symphony in C major (L'Ours); Brahms, concerto for violin in D, op. 77; Schubert, symphony in B minor (unfinished); Beethoven, overture, "Dedication of the House." The soloist will be Mr. Franz Kneisel.

Boston Journal.

MONDAY MORNING, DEC. 2, 1889.

[31]

THE SYMPHONY CONCERT.

It was a fortunate thing, as far as the auditors were concerned, that Mr. Nikisch did not open the concert of Saturday evening with the symphony, as was at first announced. For some reason the audience is never seated at eight o'clock, despite the rule observed by Mr. Gericke, and as faithfully carried out by Mr. Nikisch, of beginning promptly. It seemed as if there were more late comers than usual Saturday evening. When the overture, "Der Freischutz," by Weber, began there were many vacant seats, and the absentees missed a fine rendering of this familiar overture. We discover new beauties in every familiar selection, as given by Mr. Nikisch, and this overture was no exception. Clearness and expressiveness were the features of the rendition, and the conductor found the audience quick to appreciate it.

The Brahms Symphony was a very beautiful selection in its melody, its harmony and its working out. The andante movement appeared to us to be rendered delightfully, and the finale allegro roused the audience to much enthusiasm. The auditors were not wearied by the performance, so that when the grand composition of Liszt was delivered its beauty could be fully appreciated. And it was appreciated, for its rendition was well nigh perfection. The closing number was the "Tannhauser" overture, and here Mr. Nikisch fairly electrified the audience, sending it home in the best of humor. The changes were given very clearly, the tempo was unusually distinct and marked, and the brasses were not subdued. It was given with all the precision which marked Mr. Seidl's orchestra and the delicacy which was the characteristic of Mr. Gericke.

The arrangement of the programme seemed very satisfactory and pleasing to the audience. It would hardly be possible to make a programme to the satisfaction of everybody, and Mr. Nikisch's experience ought to be of more weight than that of the carpers who have already begun to get in their work. It is much easier to find fault than to suggest an improvement. In fact, improvements suggested by the perpetual fault-finder are not usually in the line of success with the general public. The symphony came at an opportune time when it could be enjoyed, and the numbers following were capable of giving pleasure as well as instruction, and the concert was out at an early hour. All these things are to be commended. Mr. Kneisel is to be the soloist at the next concert, giving a concerto by Brahms, new to Boston, and the orchestral selections will be another symphony by Haydn—the opening number—Schubert's unfinished symphony and Beethoven's overture, "Dedication of the House."

The first of the "Young Peoples' Populars" by the Symphony Orchestra came off on Wednesday afternoon, and, as may be surmised, under the circumstances, drew a hall full of listeners. The idea of giving these concerts such a title is extremely absurd—childish even. It is an attempt to mislead, based solely upon the ground that a lighter grade of music is performed than at the regulars. Still the compositions are worthy of classification as being *among* the best known; even if not in the ultra technical form which seems to constitute the standard of classicists. Again they were interpreted by the same orchestra, and directed by the identical conductor—*the* Nikisch—as at the other concerts. One thing may be sure, that is, the *real* musical element here will be better represented at these auxiliary concerts than elsewhere. This class is hungry for music, having been ruthlessly debarred from participating at the regular concerts. Another point is that such music as that appended in the list below is always "popular" with old as well as young. Let us have more of it. This was the program:

Overture, "Barber of Seville".....Rossini
Aria, "Sampson and Delila".....Saint-Saens
Songs with piano.....Schumann and Rhineberger
Concerto for flute, themes from opera "Oberon".....Demerssemen
a. "Siegfried idyll".....Wagner
b. "Invitation to dance".....Weber-Belioz
Overture "Rienzi".....Wagner
Soloists, Mme. Alves and M. Mole.

The recent Symphony concerts have presented some novelties in a line that is rather promotive of dullness. Mr. Nikisch appears to follow his predecessor religiously in that regard. I am growing to feel that he is wedded to idol worship, his ideals are so provokingly in what is termed the ultra classic rut. To be sure he did give Mr. Bird a hearing, and promised something from Mr. Foote later, but these do not compensate for the deluge of dryness otherwise. Is there to be no opportunity to *recognize progress*, or chance to feed our mentality upon anything but obstruse husks? *Nous Verrons.* The last program is appended:

Overture—"Anacreon,".....Cherubini
Concerto for 'cello.....Eckert
Leo Schulz.
Rhapsodie—"Norvegiene,".....Svendsen
"Kol Nidrei,".....Bruch
Symphony in F.....Goetz

The 'cello soloist is one who joined the orchestra as a "second first"—if that title is not ambiguous. He came with Mr. Nikisch, and is a splendid performer in every respect, save in indulging freely with *vibrato*, which seems to have grown into a mania with this class of performers of late.

HOME JOURNAL.

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BOSTON, DEC. 1, 1889.

Musical Notes.

The seventh concert of the Boston Symphony Orchestra in Music Hall, a week ago last night, opened with Schumann's "Genoveva" overture, which was accorded as brilliant, as beautifully colored and as impressive a reading as it has ever received here. It was given with just and appropriate seriousness from beginning to end, and without a trace of that affected sentimentality which has prevailed so largely in the interpretations at this season's symphony concerts thus far. The novelty of the programme was a Suite in D-major, op. 21, for strings, by Mr. Arthur Foote. This work will add nothing to the composer's reputation. It forcibly indicates mere perfunctory music; music not written because the composer had anything new to say, but written apparently because he felt that it was necessary to say something, no matter what. It is skilfully put together, except that the middle parts in the instrumentation are weak, the space between the first violins and the basses, as far as the effect produced is concerned, being thin and undecided, often suggesting the top and bottom crusts of a pie without any filling between. For the rest, Mr. Foote was evidently attempting to work in the Bach vein, and was seemingly so absorbed in it that little bits of Bach pure and simple were appropriated by him, no doubt unconsciously. It is not easy to imitate Bach without plagiarizing him, for he has exhausted the whole field in which he worked, and has reaped and gathered its products so thoroughly that he has left nothing for the gleaner. In both the prelude and the air there are reminiscences of the old master so strong as to amount to actual reproduction. The latter movement, which, by the way, is the best portion of the suite, is full of memories of the air from the Suite in D. The minuet has scarcely the minuet character. It has some effective pizzicato effects which are interesting when first heard, but which are so pronounced that they lose in effect when they are repeated. The gavotte with which the work ends is the least praiseworthy movement of all, and does not seem to have been subjected to the careful thought the composer bestowed upon the rest of his suite. It is wanting in originality, and save in the opening bars, in the gavotte character, also, while the "musette" is no musette at all. Mr Foote has not done himself justice in this work, in which the effects of spontaneity and inspiration are quite lacking, and in which, moreover, he has said nothing that was worth the saying at the cost of so much labor. It was spiritedly but somewhat roughly played, and was vigorously applauded, the composer being called forward with great enthusiasm at the close of the performance. The symphony was Beethoven's eighth. In its reading it was a great advance over any Beethoven interpretation that Mr. Nikisch has as yet vouchsafed. There was a complete absence of that sentimentalizing to which such strong objection has been made, and no attempt was made to modernize the work. This is an improvement that merits frank recognition, and it affords us genuine pleasure to make it. It is true that we did not feel that the allegretto scherzando was given with that grace and lightness most favorable to the production of the best effect. It was taken somewhat slowly and heavily, and the "scherzando" indication at the head of the movement was not observed; but at the same time there was no affectation of a new reading. The reading of the minuet was also somewhat over-vigorous, and in the duet between the horn and clarinet in the trio, the former instrument was too demonstrative, almost stifling the latter, but here again the general intention of the reading as a whole, was praiseworthy. The finale was given with admirable spirit and clearness. The one prominent fault in the performance was the roughness of style maintained by the orchestra, and this was especially to be regretted in a work in which delicacy and finish in playing are so imperatively demanded. The soloist was Miss Gertrude Edmands, who sang Raff's somewhat dreary "The Dream King and his Love," with the orchestra and two not too interesting songs by Brahms, with the piano. Miss Edmands sang the former with beautiful expressive use of tone color, and marked artistic grace of style, and the latter with a feeling that did full justice to their sentiment, but her finished singing, able and pleasing as it was, scarcely made her selections interesting. She was, however, warmly and deservedly applauded and was recalled after each effort.

The Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra opened with a remarkably fine performance of the "Der Freyschütz" overture. It was beautifully colored from beginning to end and was played with great brilliancy and solidity. The opening movement was taken somewhat slower than usual, but if it did not gain anything by the change, it lost nothing. It was followed by a strong and careful performance of Brahms's symphony No. 3, in F. The reading differed in many essentials from any that it had previously obtained here; but it did not make the work any more spontaneous in effect. The lovely third movement was charmingly given. The work, as a whole, however, does not become less oppressive in its dryness, upon closer acquaintance, and though as high a manifestation of the purely classical in musical art as the present age can produce, it has many dull moments, and like most of its composer's music, fails to reach the heart, even when it most gratifies the understanding. A masterly reading of Liszt's "Les Preludes" came next, and it may be ranked among Mr. Nikisch's best successes thus far. The whole concluded with a stirring rendering of Wagner's "Tannhauser" overture in which the characteristics of the conductor's style found an admirable field for their display. Not a point was missed and taken altogether, we cannot recall a more dramatic or more effective reading of the work than was given on this occasion. The programme for the next concert is: Symphony in C-major, Haydn; (first time); Schubert's Unfinished Symphony, and Beethoven's "Dedication of the House," overture. The soloist is Mr. Franz Kneisel.

OHIO STATE JOURNAL.

MONDAY, - - - - December 2, 1889.

BOSTON SYMPHONY ORCHESTRA.

The Orpheus club closed a contract on Saturday with the famous Boston Symphony orchestra for a concert during the season, which will be one of the regular series. The reputation of this band as the finest of the country is undisputed and under its new conductor, Mr. Nikisch, who took Mr. Gericke's place, it is charming thousands of people in Boston on every Saturday evening. The expense of this undertaking is enormous, involving an outlay of more than $1500, and the club should have two hundred more subscribers to insure them against loss. It is an opportunity which can only come once in each year and certainly no one who knows of this wounderful organization can afford to let it pass. The first concert takes place at the Board of Trade auditorium on December 17, when the club will be assisted by the Quintet club of Boston and Miss Annie Carpenter prima donna.

Subscriptions for the series should be sent in at once either to Mr. W. D. McKinney, secretary, or they can be left at T. H. Schneider's music store on South High street.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, DEC. 2, 1889.

The Symphony Concert of Saturday Night – Sarasate-D'Albert.

The modern school was in the ascendant Saturday in Boston, for we had a piano concert devoted to it in the afternoon, and an orchestral concert of the same order in the evening. That both occasions drew forth large audiences may be set down as proof that the old musical conservatism of Boston has vanished. The programme began with the overture to "Freischütz," which commenced with the melodramatic pauses which seem to be characteristic of our new conductor. The horn quartette (the most characteristic passage that has ever been written for this instrument) could have been more clearly given, although there were no absolute breaks to condone. The remainder of the work was given with much dramatic effect. The concert ended with another overture, the "Tannhauser," which was given with true Wagnerian breadth, although the Venus music could have had a more sensuous softness; but the theme of the love song was performed with appropriate verve, and the great diminuendo with which the seductive music vanishes and is replaced by the Pilgrim Chorus, was read with masterly effect. The grand finale was very impressive, although the violins in the famous accompanying figure were at times a trifle ahead of the brasses.

Brahms' third symphony, spite of its tendency to melancholy, is the sweetest of the four, and its gentle themes were generally given with proper balance, spite of the fact that the development of the first movement was a little fiery—for Brahms. The horn and oboe passages in the intermezzo were especially noticeable for their refinement and surety. The antiphonal effects on the brass in the finale also call for a special word, for they could not have been better brought out. This symphony is one that is not suited to close a programme with because of its quiet and tranquil ending, and these phrases, *con Sordine*, were perfectly given. But the triumph of the concert, the orchestra, and the conductor, was in the "Preludes" by Liszt. This is a work abounding in contrasts; martial effects, pastoral touches, gusts of stormiest passion, and the most tender yearning, are here in juxtaposition. In each and all of these Mr. Nikisch was grandly successful, and his broad ritardandos, his lofty sweeps of tone, his letting loose all of the power of the orchestra in the final apotheosis of the finest of Liszt's themes, made a performance which has not yet been paralleled in Boston in this work. It was by all odds the very best thing he has done in this city. Nor must I omit to chronicle the points of excellence in the orchestral instruments—the harp was played by Mr. Schuecker in a masterly fashion, the trumpets and trombones were as martial and firm as the occasion demanded, the chromatic runs were done with splendid ensemble, the horn was smooth as oil, the great surges of tone with which the work ends were technically perfect, and altogether it would be impossible to give too much praise to so magnificent a performance.

SUNDAY HERALD.

BOSTON, DECEMBER 1, 1889.

THE SYMPHONY CONCERT.

It is to be presumed that a conductor of such eminence as Mr. Arthur Nikisch has some well settled theory as to the making of programmes, and it is to be hoped that some one will give an anxious public a key to the system which is followed in preparing these for the Symphony concerts. Last evening selections were chosen and arranged as follows:

Overture—"Der Freischutz".....Weber
Symphony in F, No. 3.....Brahms
Symphonic poem—"Les Preludes".....Liszt
Overture—"Tannhauser".....Wagner

Comment further than this is unnecessary. Mr. Nikisch is certainly an adept in the reading of operatic overtures, and he gave a very fair performance of that to "Freischutz" and a magnificent interpretation of the "Tannhauser"; the latter composition really showing the ability of the new conductor in this line to admirable advantage. The grand climaxes were given with splendid effect, and the audience was worked up to a fine pitch of excitement and sent away from the hall full of the spirit of this great composition. The playing of the Liszt poem was less satisfactory, but the composition is in itself well calculated to call out the enthusiasm of an audience, and the playing of the finale was sufficiently inspiring to justify the hearty applause it called out. Mr. Nikisch is evidently not at home in the performance of either the older or more modern symphonic compositions, and his reading of the Brahms work was a far from being a satisfactory effort. Coming after such performances of the Brahms in F as these audiences have enjoyed in former seasons, last evening's interpretation appeared tame indeed, for in nothing but the more dramatic portion of the final allegro did Mr. Nikisch approach the character of the work as it has been shown in earlier performances here. Boston can supply several conductors capable of doing far better work in this class of compositions than the larger portion of that done by Mr. Nikisch for the Symphony concert patrons. The habits indulged in by Mr. Nikisch on account of the absence of any desk or other means of support in front of his stand have given rise to much comment among the attendants upon these concerts. What would be thought of a man who in polite society would stand around with his hands resting on his hips, with his arms akimbo? Can any one recall a conductor who supports his left hand in this position three-quarters of the time he is in the presence of a cultivated audience of 2500 or more persons? In dramatic delineation the above attitude is identical with the posture of the fisherman, peasant girl and common laborer. Herbert Kelcey would find his occupation gone if he indulged in such a vulgarity before the audience. Of course, it would be an impossibility to witness such a display in any well regulated dramatic company, except in the characters instanced above. Next week the programme is as follows: Haydn, symphony in C major (L'Ours); Brahms, concerto for violin in D, op. 77; Schubert, symphony in B minor (unfinished); Beethoven, overture, "Dedication of the House." The soloist will be Mr. Franz Kneisel.

Boston Journal.
MONDAY MORNING, DEC. 2, 1889.

[31]

The Symphony Concert.

It was a fortunate thing, as far as the auditors were concerned, that Mr. Nikisch did not open the concert of Saturday evening with the symphony, as was at first announced. For some reason the audience is never seated at eight o'clock, despite the rule observed by Mr. Gericke, and as faithfully carried out by Mr. Nikisch, of beginning promptly. It seemed as if there were more late comers than usual Saturday evening. When the overture, "Der Freischutz," by Weber, began there were many vacant seats, and the absentees missed a fine rendering of this familiar overture. We discover new beauties in every familiar selection, as given by Mr. Nikisch, and this overture was no exception. Clearness and expressiveness were the features of the rendition, and the conductor found the audience quick to appreciate it.

The Brahms Symphony was a very beautiful selection in its melody, its harmony and its working out. The andante movement appeared to us to be rendered delightfully, and the finale allegro roused the audience to much enthusiasm. The auditors were not wearied by the performance, so that when the grand composition of Liszt was delivered its beauty could be fully appreciated. And it was appreciated, for its rendition was well nigh perfection. The closing number was the "Tannhauser" overture, and here Mr. Nikisch fairly electrified the audience, sending it home in the best of humor. The changes were given very clearly, the tempo was unusually distinct and marked, and the brasses were not subdued. It was given with all the precision which marked Mr. Seidl's orchestra and the delicacy which was the characteristic of Mr. Gericke.

The arrangement of the programme seemed very satisfactory and pleasing to the audience. It would hardly be possible to make a programme to the satisfaction of everybody, and Mr. Nikisch's experience ought to be of more weight than that of the carpers who have already begun to get in their work. It is much easier to find fault than to suggest an improvement. In fact, improvements suggested by the perpetual faultfinder are not usually in the line of success with the general public. The symphony came at an opportune time when it could be enjoyed, and the numbers following were capable of giving pleasure as well as instruction, and the concert was out at an early hour. All these things are to be commended. Mr. Kneisel is to be the soloist at the next concert, giving a concerto by Brahms, new to Boston, and the orchestral selections will be another symphony by Haydn—the opening number—Schubert's unfinished symphony and Beethoven's overture, "Dedication of the House."

The first of the "Young Peoples' Populars" by the Symphony Orchestra came off on Wednesday afternoon, and, as may be surmised, under the circumstances, drew a hall full of listeners. The idea of giving these concerts such a title is extremely absurd—childish even. It is an attempt to mislead, based solely upon the ground that a lighter grade of music is performed than at the regulars. Still the compositions are worthy of classification as being *among* the best known; even if not in the ultra technical form which seems to constitute the standard of classicists. Again they were interpreted by the same orchestra, and directed by the identical conductor—*the* Nikisch—as at the other concerts. One thing may be sure, that is, the *real* musical element here will be better represented at these auxiliary concerts than elsewhere. This class is hungry for music, having been ruthlessly debarred from participating at the regular concerts. Another point is that such music as that appended in the list below is always "popular" with old as well as young. Let us have more of it. This was the program:

Overture, "Barber of Seville".....Rossini
Aria, "Sampson and Delila".....Saint-Saens
Songs with piano.....Schumann and Rhineberger
Concerto for flute, themes from opera "Oberon".....Demerssemen
a. "Siegfried idyll".....Wagner
b. "Invitation to dance".....Weber-Belioz
Overture "Rienzi".....Wagner
Soloists, Mme. Alves and M. Mole.

The recent Symphony concerts have presented some novelties in a line that is rather promotive of dullness. Mr. Nikisch appears to follow his predecessor religiously in that regard. I am growing to feel that he is wedded to idol worship, his ideals are so provokingly in what is termed the ultra classic rut. To be sure he did give Mr. Bird a hearing, and promised something from Mr. Foote later, but these do not compensate for the deluge of dryness otherwise. Is there to be no opportunity to *recognize progress*, or chance to feed our mentality upon anything but obstruse husks? *Nous Verrons.*

The last program is appended:

Overture—"Anacreon,".....Cherubini
Concerto for 'cello.....Eckert
Leo Schulz.
Rhapsodie—"Norvegiene,".....Svendsen
"Kol Nidrei,".....Bruch
Symphony in F.....Goetz

The 'cello soloist is one who joined the orchestra as a "second first"—if that title is not ambiguous. He came with Mr. Nikisch, and is a splendid performer in every respect, save in indulging freely with *vibrato*, which seems to have grown into a mania with this class of performers of late.

Boston Evening Transcript.

SATURDAY, NOVEMBER 30, 1889.

WHO MR. NIKISCH IS,

AND HIS PROBABLE KNOWLEDGE OF THE TRADITIONS FOR THE RENDERING OF THE BEETHOVEN SYMPHONIES.

Under the title "That Fifth Symphony," the Boston Herald of Nov. 18, 1889, printed a long article, "sounding an alarm" to rouse the good Bostonians from their careless tranquillity, and warning them of a dreadful danger, namely, the imminent decadence of genuine style and consecrated tradition in the domain of classical music, brought about by the pernicious influence of Arthur Nikisch, the new conductor of the Boston symphony concerts.

We have prayerfully read this long essay; the woe and wailing of its author have touched our heart deeply. But perhaps not everything is yet lost; perhaps—but let us take the matter seriously—let us save what is still to be saved.

Before proceeding further, it seems to us of importance to get at a clear idea of the following preliminary questions:

a. What is tradition?

b. Does such a thing as tradition exist?

c. On whom does it devolve to vindicate the integrity of this criterion?

Regarding the first and second points, the greatest and wisest men of all climes and regions have cudgelled their brains in vain, and have come to the conclusion that problems, the factors of which consist solely of relative and incommensurable quantities, are not susceptible of apodictical solution. Just as little, for instance, as the conception "beautiful" is definable in an absolute sense, will it be possible to maintain what tradition is in the concrete, or in other words, that such really exists. The striking example recently addressed by a witty young littérateur, that at the present day, but a few years after Wagner's death, there is no Wagnerian tradition, proves most conclusively that this idea can only be taken in an abstract sense. But granting that a well-defined tradition did exist, then it remains for us, coming to the third preliminary question, to determine who is to be considered the Paladin of such a treasure?

We need not seek far, the Paladin is found—it is the author of the Herald essay.

Who is he?

We do not know. No compendium, no lesson yields light concerning him, and so, with the best intentions in the world, we are not in a position to say whether he is called to constitute himself an arbiter of art matters and to lay down art æsthetic dogmas.

But far be it from us in any manner to cast aspersion on this volunteer. He is surely an honorable man, and probably not celebrated, simply because, like the violet, he prefers to bloom in secret. We will, therefore, let him bloom on for a while, and put ourselves to the task of investigating how matters stand with Nikisch's "name and manner."

Concerning the latter, fortunately, numerous lexicons, periodicals and biographical descriptions give us abundant information. We have not the remotest intention of intoning a panegyric on Nikisch; if his biographers are men of truth, he is in no wise in need of such, and if he were, it appears that others, professional gentlemen of world-wide celebrity, would be ready to undertake this task with pleasure. We will confine ourselves to giving a brief summary of his development, based upon elements of fact, and believe ourselves justified in the assumption that this will suffice for any unprejudiced person to form a correct judgment of this artist.

Brought to the Vienna Conservatory in earliest boyhood, Nikisch, meteorlike, at once excited the marvel of everybody. While other youthful prodigies usually do not, in later years, justify the hopes founded upon them, in his case the precious germ blossomed in most luxurious splendor, and after the expiration of his period of study—in itself an exuberant round of successes—teachers, public and critics were of the undivided opinion that here was a phenomenal capacity. Men upon whom the mantle of Beethoven tradition, if ever such existed, had fallen in the directest possible manner, were the masters, friends, patrons and counsellors of young Nikisch, and these men never tired of unbosoming themselves in expressions of praise, of joy and of admiration over the lovely fruits which the seed of these were teaching and rich experience continued to mature in the genial young votary of art. His profound comprehension of the old masters, his keen judgment of new works, the refined and at the same time original but never eccentric conception of his execution—it was all these dazzling qualities that necessarily evoked unanimous praise and approval. And the only one of its kind, so far as we know, is the characteristic tribute, that all the students of a musical university should unite to distinguish an illustrious colleague, at his parting, by the presentation of a silver bâton, thus honoring him and themselves.

With his entrance to man's estate begin a continuous [illegible] of new progress, honors and [illegible] at the theatre, in the concert hall, in private circles or at brilliant musical festivals—thousands acclaim him with enthusiastic applause; the principal cities of central Europe dispute his possession; the greatest contemporary artists pay him the tribute due to undisputed mastery and authority. Bülow, Rubinstein, Joachim, Brahms, Herbeck, Dessoff, Wieniawski, and numerous other knights of the intellect declare him to be a musician by the grace of God, and Liszt, at the occasion of a banquet brings to Nikisch, the conductor, the following toast: "I drink to the elect of the elect!"

Finally Nickisch comes to America. As was not to be otherwise expected, he conquers all hearts by storm But the general enthusiasm is yet to be intensified in an unforeseen way. While he was able to fascinate by his first performances, it remained for him to let the scintillant brilliancy of his genial individuality irradiate in full measure with the "Fifth." As if liberated from bondage, the delighted hearers uttered shouts of rejoicing; enraptured, and plainly incapable of giving an adequate spontaneous expression of their emotion and gratitude, they wave their handkerchiefs at him, while the orchestra—an unprecedented occurrence—brings its new leader a homage inspired by the purest enthusiasm.

So that is what we know, to date, about Nikisch. Nikisch is, therefore, to say the least, celebrated. But let us return to the Herald writer, whom we left standing in his hidden retreat.

Now, why does he grieve and wail so heartrendingly? According to his opinion, Nikisch has committed on the "Fifth" the hideous crime of a heretical "mutilation," and the public, and all those that so far forget themselves as to do him homage and rapturously applaud him, ought incontinently to put on sackcloth and ashes, and spend the rest of their lives in deepest contrition of soul for such impious aberration. If by any chance this gentleman were really right, it would primarily demonstrate that from 5000 to 6000 people belonging to the best circles of the city were weak of mind, that Liszt and his congeners have pronounced inexcusably false judgments concerning Nikisch, and that those who have made so incompetent a person as Nikisch the conductor of the celebrated Boston Symphony Orchestra, must be visited with eternal condemnation; in short, it would appear that all together don't understand anything whatever—excepting the essayist in question.

We will not be presumptuous enough to dispute with such an authority about tempo, rhythm, metronomics and kindred matters, because we are not immodest enough to believe that he will, under any circumstances, grant us the right to do so. But it may, perhaps, interest him to learn what the great masters themselves thought about these things, and we will, therefore, take the liberty to communicate to him a number of these opinions. He will, we hope, permit that something in that regard be said by Beethoven himself, who—as may be read in "Schindler's Biography of Beethoven"—expresses himself as follows:

"We can hardly have any more *tempi ordinari*, because one must govern one's self according to the ideas of an untrammelled conception.

"As the poet frames his monologue or dialogue within a determined rhythm, while the declaimer, for the sake of a certain comprehension of the sense, interjects cesuras, or points of repose, even at places where the poet could not indicate them by punctuation, even so is this manner of declamation applicable to music, and is only modified by the number of those engaged in the performance of a work.

"The denominations of the tempi are a relic of the times of musical barbarism; for, to take only a single instance, what can be more senseless than allegro, which means, once for all, merrily; and how far are we often from this conception of the tempo, so that the piece itself says the contrary of the denomination! * * * As regards these four principal denominations, Allegro, Andante, Adagio, Presto, which are far from having the truth or correctness of the four principal winds, we are willing to put them *at the end*. It is different with the words denoting the character of the piece; these we cannot give up, since the tempo is in reality more its body, but these of themselves have relation to the spirit of the piece."

"No metronome whatever! He who has correct sensibility does not need it, and to him who has it not the metronome will be of no use anyway; he will run away with the whole orchestra, just the same."

With these remarks of Beethoven's, those of all other masters coincide to a nicety. In case the Herald writer should doubt the truth of this assertion, let us advance a few more examples. Thus, Weber ("Regarding the Treatment of the Tempi and their Metronomic Terminology") says to Präger:

"The time [the tempo] should not be a tyrannically impeding or driving mill-hammer, but should be to the musical piece what the pulse-movement is to the life of man. There exists no slow tempo in which places do not occur that require a more rapid motion, in order to prevent a sense of dragging. There exists no presto that does not likewise require a contrasting quiet execution of certain places, in order not to be deprived of the means of expression by undue haste. * * * For all this we have in music no means of indication. It rests solely in the sympathetic human breast, and if it is not to be found there, then neither the metronome, which only prevents gross errors, nor any device of terminology will do any good."

In an analogous sense Schumann speaks words equally worth taking to heart (Collected Works, book i.): "You know how little patience I have with the disputes about tempo taking, and how it is the inner measure of emotion alone that decides for me. Thus the rapid allegro of an unemotional person always sounds more indolent to me than the slower one of a sanguine person. With the orchestra the massing of tone is also to be considered—the more massive and dense elements can give the part, as well as the whole, greater emphasis and significance; with smaller and more delicate masses, on the contrary, it is necessary to help out the lack of resonance by means of hastening tempos."

When Schumann says in another place (Collected Works, book v.), "Perhaps only genius sufficiently understands genius," the question arises, "Perhaps the Herald writer is a greater genius than Nikisch!" but we will permit ourselves to doubt that a little.

That Mr. Nikisch's critic should think so little of the judgment of others, be they professional musicians or not, is perhaps intended to prove courage, but nevertheless excites surprise. In this respect, also, the masters have thought differently.

"It is particularly the prerogative of great artists to judge boldly," writes Papa Haydn in 1800 to the Parisian musicians.

Weber writes to his wife, "One ought to respect the public as a mass. Experience has taught that the consolidated judgment of the public is almost always just."

Like an elucidation of the foregoing sounds what Moritz Hauptmann says, "It is mankind who judges art, not only those educated in art; the fact that a musical work must be performed to others shows that it must please *man*, not this man or that man, but the normal human being—that is the touchstone."

We really fear we may tire, otherwise we would bring to bear a long series of such excerpts. But the Herald's essayist must allow himself to be taught a little more concerning the question as to whom the right of criticism pertains, and how it ought to be exercised—not by us, of course, but by authorities of the first water. Therefore, attention:

"The mania of wanting to speak about things they do not understand is but a too common failing of people." [Gluck dedication of period 1770, from the Italian.]

"How seldom one finds in a critic sensibility, knowledge, honesty and courage in adequate measure, four qualities which must unavoidably exist to a sufficient degree in every critic. It is, therefore, very deplorable for the domain of music that criticism, otherwise very useful, is often the business of intellects that are not endowed with all these qualities." [Phil. Em. Bach. Autobiography. Kohl's "Letters of Musicians."]

"Nothing is more repulsive to me than the disparagement of the nature or the talent of a person; that only disturbs and disgusts, and does no good; one should not put a measure to one's length; for then all working and striving is in vain; therefore one ought to keep silent about it—this thing is also the responsibility of God." [Mendelssohn Letters.]

"Criticism will always come hindmost, if it does not emanate from productive heads." [Schumann's Collected Works.]

"Great it is to appreciate genius, and favor its free upsoaring." [Liszt.]

"One should not apply the measure of traditional, though commendable culture to an exceptionally endowed individuality. The subjugation by artistic genius is the only kind one may submit to with a thankful heart." [Ferd. Hiller, "Aus dem Tonleben."]

"Criticism is also a kind of work of art. But it can never be beautiful, when its final impression is that of a negation." [Joachim Raff, "The Wagner Question."]

Now, such a spirit, that ever denies, fortunately brings no danger into the house, for it is, as Mephistopheles complains about himself, a part of the potency that ever designs evil and ever produces good—against its will, of course. Truth will in the end remain victorious, for a' that. Since the world stands, there have always been individuals who aimed to become celebrated by negative [illegible]

Herostratus, who set fire to the Temple of Diana at Ephesus. Nowadays, people do not burn temples of Diana, but they make their début in the rôle of the priest Laocoön, who warns Troy against the wooden horse; they try to discover how to square the circle, although that has long been demonstrated impossible; or they assume the part of the mailed guardians of the symphonic-dramatic boundary line.

It is surely a fine thing to exercise true criticism regarding art, regarding æsthetics. However, it is but a step from the sublime to the ridiculous. Between Laocoön and Laocoön there is a great difference; *si duo faciunt idem, non est idem.* The ancient Trojan, whose intentions at least were good, and who happened to be right besides, was nevertheless destined to become a victim of the two frightful serpents. How terrible will, then, be the fate of a pseudo-Laocoön! Reptiles even more dreadful threaten him; it is scorn and ridicule that throttle him. And, verily, we would have passed by the apparition of this modern Don Quixote, together with his ghosts, if he did not represent an entire class of people, which threatens to smuggle itself into the ranks of art criticism, to bring this profession into discredit, and to mislead inexperienced readers. It is, as we have said, very fortunate that these criticasters and pamphleteers are incapable of doing any permanent harm. For, what doth the moon, when it is bayed? It quietly shines on, and rejoices mankind with its soft light. And what does a great conductor do when he is insulted? He quietly conducts on, and does not tire of eliciting the pulsating enthusiasm and grateful admiration of the contemporary world by the dazzling light of his artistic genius.

UNUS PRO MULTIS.

Boston Evening Transcript.

MONDAY, [illegible]

BOSTON [illegible]

The programme [illegible] symphony concert was:

Weber: Overture to "Der Freischütz."
Brahms: Symphony No. 3, in F, Op. 30.
Liszt: Symphonic Poem, "Les Préludes."
Wagner: Overture to "Tannhäuser."

Another purely orchestral programme that drew a large house and was hugely enjoyed. Of Mr. Nikisch's wonderfully slow *tempo* in the opening Adagio of the "Freischütz" overture it may be said that it is very doubtful whether either Weber, or any composer of his day, ever conceived of the possibility of any movement whatever being taken as slow as that. But, be this as it may, the effect of this *tempo* was, to our ears, to destroy all the naïveté and sylvan grace of the music, and to give it an impressiveness which, like that in a good deal of Victor Hugo's poetry, seemed to have no little self-consciousness behind it. But as soon as the *Molto vivace* began, the conductor showed himself in complete accord with the composer, and, from this point to the end, the overture went grandly. Seldom have those great C major chords before the peroration blazed forth in such magnificent splendor; and just here Mr. Nikisch followed a suggestion of Wagner's with incomparably fine effect, letting the closing theme (Agathe's song of thanksgiving) set in *piano* after this great outburst, and then work up gradually to its *fortissimo* climax. Here is an effect of shading which is conspicuously fine, and in so far legitimate as a very specious argument in its favor may be found in the score.

Brahms's great F major symphony was admirably played. Here, again, Mr. Nikisch indulged himself in some marked modifications of *tempo* which are not indicated in the score, and which we are by no means sure the composer would countenance; but their effect was far finer here than in works of an older period, for, with all Brahms's determined adherence to classic musical forms, and his persistence in looking upon music as nothing but music, almost all that he writes is essentially modern in spirit. He has the modern strenuousness, the modern unrest, the modern intensity of expression, and an occasional quasi-dramatic touch in the rendering does his music far less harm than it would that of an older composer. But whatever may be thought of such fluctuations in *tempo*, Mr. Nikisch would now and then give the music a touch of another sort, which revealed its true meaning in a masterly way. Let us take one especially fine instance: The way in which he made the basses, third trombone and double-bassoon emphasize their part in the third, fourth and fifth measures of the first movement showed at once to the *ear* what we had before been able to learn only by the *eye* in reading the score, namely, that this bass is something more than a mere foundation to the harmony, and is really of thematic import, a repetition in the bass of the phrase just given out by the wind instruments in the first two measures. And the ear, being thus strongly impressed with the fact that this bass is really a theme, finds a wholly different significance in the terrible cross-relation between the A-natural in the violins in the third measure, and the A-flat in the bass in the fourth. Instead of this passage seeming like a merely hideous piece of harmony, as it used to, the ear now recognizes the cross-relation as the necessary result of Brahms's setting forth two strongly opposed themes simultaneously; one in F major in the violins, the other in F minor in the bass. Here we have a good example of a dictum—which, like other sweeping generalizations, is, to be sure, open to exceptions—that, in Music it is only the incomprehensible that is really ugly. Mr. Nikisch's proceeding here is also an example of the old adage: "Tender-handed stroke a nettle." Mr. Gericke used apparently to try to tone down this cross-relation by making the bass as inconspicuous as possible, but did not in the least succeed in curing it of its deformity by so doing; Mr. Nikisch goes to work boldly, and plays the cross-relation for all it is worth, and, instead of ugly, it sounds magnificently terrible. As the violins launch forth so joyously on their theme, the stern bass steps in in a twinkling, as who should say—

"O, you are well tuned now!
But I'll set down the pegs that make this music
As honest as I am."

And throughout the performance of the Symphony similar instances of fine musical intelligence were to be noted. Liszt's "Les Préludes" was superbly played, and fairly carried off the honors of the evening in the way of applause. Admirable, also, in vigor and energy, was the performance of the "Tannhäuser" overture, albeit the *tempo* of the pilgrims' chorus was, perhaps, a shade too slow—a rare fault, for it is often taken too fast. At the last return of this theme, on the three trombones and three trumpets in unison, Mr. Nikisch introduced an effect which we had never heard before, and which, whether legitimate or not, was immensely impressive; he egged on the four horns to play in such an almost superhuman *fortissimo* that the middle parts stood out nearly as distinctly as the melody, and one heard this passage, for the first time, in *full harmony*. There was one feature in the concert, however, which should not be allowed to pass by unnoted. Although there were, perhaps, more fine points to be admired in the interpretation of the several numbers on the programme than at any previous concert this season, and the orchestra played with even more warmth, fire and effectiveness than usual, it must be admitted that the playing was, in general, technically rougher, and the ensemble of the orchestra farther from perfection than we have heard it for a great while. The next programme is: Haydn, symphony in C, "l'Ours"; Brahms, violin concerto in D; Schubert, unfinished symphony in B minor; Beethoven, overture "Zur Weihe des Hauses." Mr. Franz Kneisel will be the violinist.

BOSTON HERALD.

WEDNESDAY, DEC. 4, 1889.

The statement that a portion of the New York concert dates of the Boston Symphony orchestra had been cancelled, though made on what should have been good authority, proves to be incorrect. The orchestra will give four concerts in Steinway Hall on the evenings of Dec. 17, Jan. 14, Feb. 11, and March 18, as originally announced.

[32]

Boston Evening Transcript.

SATURDAY, NOVEMBER 30, 1889.

WHO MR. NIKISCH IS,

AND HIS PROBABLE KNOWLEDGE OF THE TRADITIONS FOR THE RENDERING OF THE BEETHOVEN SYMPHONIES.

Under the title "That Fifth Symphony," the Boston Herald of Nov. 18, 1889, printed a long article, "sounding an alarm" to rouse the good Bostonians from their careless tranquillity, and warning them of a dreadful danger, namely, the imminent decadence of genuine style and consecrated tradition in the domain of classical music, brought about by the pernicious influence of Arthur Nikisch, the new conductor of the Boston symphony concerts.

We have prayerfully read this long essay; the woe and wailing of its author have touched our heart deeply. But perhaps not everything is yet lost; perhaps—but let us take the matter seriously—let us save what is still to be saved.

Before proceeding further, it seems to us of importance to get at a clear idea of the following preliminary questions:

a. What is tradition?

b. Does such a thing as tradition exist?

c. On whom does it devolve to vindicate the integrity of this criterion?

Regarding the first and second points, the greatest and wisest men of all climes and regions have cudgelled their brains in vain, and have come to the conclusion that problems, the factors of which consist solely of relative and incommensurable quantities, are not susceptible of apodictical solution. Just as little, for instance, as the conception "beautiful" is definable in an absolute sense, will it be possible to maintain what tradition is in the concrete, or in other words, that such really exists. The striking example recently addressed by a witty young littérateur, that at the present day, but a few years after Wagner's death, there is no Wagnerian tradition, proves most conclusively that this idea can only be taken in an abstract sense. But granting that a well-defined tradition did exist, then it remains for us, coming to the third preliminary question, to determine who is to be considered the Paladin of such a treasure?

We need not seek far, the Paladin is found—it is the author of the Herald essay.

Who is he?

We do not know. No compendium, no lesson yields light concerning him, and so, with the best intentions in the world, we are not in a position to say whether he is called to constitute himself an arbiter of art matters and to lay down art æsthetic dogmas.

But far be it from us in any manner to cast aspersion on this volunteer. He is surely an honorable man, and probably not celebrated, simply because, like the violet, he prefers to bloom in secret. We will, therefore, let him bloom on for a while, and put ourselves to the task of investigating how matters stand with Nikisch's "name and manner."

Concerning the latter, fortunately, numerous lexicons, periodicals and biographical descriptions give us abundant information. We have not the remotest intention of intoning a panegyric on Nikisch; if his biographers are men of truth, he is in no wise in need of such, and if he were, it appears that others, professional gentlemen of world-wide celebrity, would be ready to undertake this task with pleasure. We will confine ourselves to giving a brief summary of his development, based upon elements of fact, and believe ourselves justified in the assumption that this will suffice for any unprejudiced person to form a correct judgment of this artist.

Brought to the Vienna Conservatory in earliest boyhood, Nikisch, meteorlike, at once excited the marvel of everybody. While other youthful prodigies usually do not, in later years, justify the hopes founded upon them, in his case the precious germ blossomed in most luxurious splendor, and after the expiration of his period of study—in itself an exuberant round of successes—teachers, public and critics were of the undivided opinion that here was a phenomenal capacity. Men upon whom the mantle of Beethoven tradition, if ever such existed, had fallen in the directest possible manner, were the masters, friends, patrons and counsellors of young Nikisch, and these men never tired of unbosoming themselves in expressions of praise, of joy and of admiration over the lovely fruits which the seed of these were teaching and rich experience continued to mature in the genial young votary of art. His profound comprehension of the old masters, his keen judgment of new works, the refined and at the same time original but never eccentric conception of his execution—it was all these dazzling qualities that necessarily evoked unanimous praise and approval. And the only one of its kind, so far as we know, is the characteristic tribute, that all the students of a musical university should unite to distinguish an illustrious colleague, at his parting, by the presentation of a silver baton, thus honoring him and themselves.

With his entrance to man's estate begins a continuous chain of new progress, honors and triumphs. Be it at the theatre, in the concert hall, in private circles or at brilliant musical festivals—thousands acclaim him with enthusiastic applause; the principal cities of central Europe dispute his possession; the greatest contemporary artists pay him the tribute due to undisputed mastery and authority. Bülow, Rubinstein, Joachim, Brahms, Herbeck, Dessoff, Wieniawski, and numerous other knights of the intellect declare him to be a musician by the grace of God, and Liszt, at the occasion of a banquet brings to Nikisch, the conductor, the following toast: "I drink to the elect of the elect!"

Finally Nikisch comes to America. As was not to be otherwise expected, he conquers all hearts by storm But the general enthusiasm is yet to be intensified in an unforeseen way. While he was able to fascinate by his first performances, it remained for him to let the scintillant brilliancy of his genial individuality irradiate in full measure with the "Fifth." As if liberated from bondage, the delighted hearers uttered shouts of rejoicing; enraptured, and plainly incapable of giving an adequate spontaneous expression of their emotion and gratitude, they wave their handkerchiefs at him, while the orchestra—an unprecedented occurrence—brings its new leader a homage inspired by the purest enthusiasm.

So that is what we know, to date, about Nikisch. Nikisch is, therefore, to say the least, celebrated. But let us return to the Herald writer, whom we left standing in his hidden retreat.

Now, why does he grieve and wail so heartrendingly? According to his opinion, Nikisch has committed on the "Fifth" the hideous crime of a heretical "mutilation," and the public, and all those that so far forget themselves as to do him homage and rapturously applaud him, ought incontinently to put on sackcloth and ashes, and spend the rest of their lives in deepest contrition of soul for such impious aberration. If by any chance this gentleman were really right, it would primarily demonstrate that from 5000 to 6000 people belonging to the best circles of the city were weak of mind, that Liszt and his congeners have pronounced inexcusably false judgments concerning Nikisch, and that those who have made so incompetent a person as Nikisch the conductor of the celebrated Boston Symphony Orchestra, must be visited with eternal condemnation; in short, it would appear that all together don't understand anything whatever—excepting the essayist in question.

We will not be presumptuous enough to dispute with such an authority about tempo, rhythm, metronomics and kindred matters, because we are not immodest enough to believe that he will, under any circumstances, grant us the right to do so. But it may, perhaps, interest him to learn what the great masters themselves thought about these things, and we will, therefore, take the liberty to communicate to him a number of these opinions. He will, we hope, permit that something in that regard be said by Beethoven himself, who—as may be read in "Schindler's Biography of Beethoven"—expresses himself as follows:

"We can hardly have any more *tempi ordinari*, because one must govern one's self according to the ideas of an untrammelled conception.

"As the poet frames his monologue or dialogue within a determined rhythm, while the declaimer, for the sake of a certain comprehension of the sense, interjects cesuras, or points of repose, even at places where the poet could not indicate them by punctuation, even so is this manner of declamation applicable to music, and is only modified by the number of those engaged in the performance of a work.

"The denominations of the tempi are a relic of the times of musical barbarism; for, to take only a single instance, what can be more senseless than allegro, which means, once for all, merrily; and how far are we often from this conception of the tempo, so that the piece itself says the contrary of the denomination! * * * As regards these four principal denominations, Allegro, Andante, Adagio, Presto, which are far from having the truth or correctness of the four principal winds, we are willing to put them *at the end*. It is different with the words denoting the character of the piece; these we cannot give up, since the tempo is in reality more its body, but these of themselves have relation to the spirit of the piece."

"No metronome whatever! He who has correct sensibility does not need it, and to him who has it not the metronome will be of no use anyway; he will run away with the whole orchestra, just the same."

With these remarks of Beethoven's, those of all other masters coincide to a nicety. In case the Herald writer should doubt the truth of this assertion, let us advance a few more examples. Thus, Weber ("Regarding the Treatment of the Tempi and their Metronomic Terminology") says to Präger:

"The time [the tempo] should not be a tyrannically impeding or driving mill-hammer, but should be to the musical piece what the pulse-movement is to the life of man. There exists no slow tempo in which places do not occur that require a more rapid motion, in order to prevent a sense of dragging. There exists no presto that does not likewise require a contrasting quiet execution of certain places, in order not to be deprived of the means of expression by undue haste. * * * For all this we have in music no means of indication. It rests solely in the sympathetic human breast, and if it is not to be found there, then neither the metronome, which only prevents gross errors, nor any device of terminology will do any good."

In an analagous sense Schumann speaks words equally worth taking to heart (Collected Works, book i.): "You know how little patience I have with the disputes about tempo taking, and how it is the inner measure of emotion alone that decides for me. Thus the rapid allegro of an unemotional person always sounds more indolent to me than the slower one of a sanguine person. With the orchestra the massing of tone is also to be considered—the more massive and dense elements can give the part, as well as the whole, greater emphasis and significance; with smaller and more delicate masses, on the contrary, it is necessary to help out the lack of resonance by means of hastening tempos."

When Schumann says in another place (Collected Works, book v.), "Perhaps only genius sufficiently understands genius," the question arises, "Perhaps the Herald writer is a greater genius than Nikisch!" but we will permit ourselves to doubt that a little.

That Mr. Nikisch's critic should think so little of the judgment of others, be they professional musicians or not, is perhaps intended to prove courage, but nevertheless excites surprise. In this respect, also, the masters have thought differently.

"It is particularly the prerogative of great artists to judge boldly," writes Papa Haydn in 1800 to the Parisian musicians.

Weber writes to his wife, "One ought to respect the public as a mass. Experience has taught that the consolidated judgment of the public is almost always just."

Like an elucidation of the foregoing sounds what Moritz Hauptmann says, "It is mankind who judges art, not only those educated in art; the fact that a musical work must be performed to others shows that it must please *man*, not this man or that man, but the normal human being—that is the touchstone."

We really fear we may tire, otherwise we would bring to bear a long series of such excerpts. But the Herald's essayist must allow himself to be taught a little more concerning the question as to whom the right of criticism pertains, and how it ought to be exercised—not by us, of course, but by authorities of the first water. Therefore, attention:

"The mania of wanting to speak about things they do not understand is but a too common failing of people." [Gluck dedication of period 1770, from the Italian.]

"How seldom one finds in a critic sensibility, knowledge, honesty and courage in adequate measure, four qualities which must unavoidably exist to a sufficient degree in every critic. It is, therefore, very deplorable for the domain of music that criticism, otherwise very useful, is often the business of intellects that are not endowed with all these qualities." [Phil. Em. Bach. Autobiography. Kohl's "Letters of Musicians."]

"Nothing is more repulsive to me than the disparagement of the nature or the talent of a person; that only disturbs and disgusts, and does no good; one should not put a measure to one's length; for then all working and striving is in vain; therefore one ought to keep silent about it—this thing is also the responsibility of God." [Mendelssohn Letters.]

"Criticism will always come hindmost, if it does not emanate from productive heads." [Schumann's Collected Works.]

"Great it is to appreciate genius, and favor its free upsoaring." [Liszt.]

"One should not apply the measure of a traditional, though commendable culture to an exceptionally endowed individuality. The subjugation by artistic genius is the only kind one may submit to with a thankful heart." [Ferd. Hiller, "Aus dem Tonleben."]

"Criticism is also a kind of work of art. But it can never be beautiful, when its final impression is that of a negation." [Joachim Raff, "The Wagner Question."]

Now, such a spirit, that ever denies, fortunately brings no danger into the house, for it is, as Mephistopheles complains about himself, a part of the potency that ever designs evil and ever produces good—against its will, of course. Truth will in the end remain victorious, for a' that. Since the world stands, there have always been individuals who aimed to become celebrated by negative [illegible] like Herostratus, who set fire to the Temple of Diana at Ephesus. Nowadays, people do not burn temples of Diana, but they make their début in the rôle of the priest Laocoön, who warns Troy against the wooden horse; they try to discover how to square the circle, although that has long been demonstrated impossible; or they assume the part of the mailed guardians of the symphonic-dramatic boundary line.

It is surely a fine thing to exercise true criticism regarding art, regarding æsthetics. However, it is but a step from the sublime to the ridiculous. Between Laocoön and Laocoön there is a great difference; *si duo faciunt idem, non est idem.* The ancient Trojan, whose intentions at least were good, and who happened to be right besides, was nevertheless destined to become a victim of the two frightful serpents. How terrible will, then, be the fate of a pseudo-Laocoön! Reptiles even more dreadful threaten him; it is scorn and ridicule that throttle him. And, verily, we would have passed by the apparition of this modern Don Quixote, together with his ghosts, if he did not represent an entire class of people, which threatens to smuggle itself into the ranks of art criticism, to bring this profession into discredit, and to mislead inexperienced readers. It is, as we have said, very fortunate that these criticasters and pamphleteers are incapable of doing any permanent harm. For, what doth the moon, when it is bayed? It quietly shines on, and rejoices mankind with its soft light. And what does a great conductor do when he is insulted? He quietly conducts on, and does not tire of eliciting the pulsating enthusiasm and grateful admiration of the contemporary world by the dazzling light of his artistic genius.

UNUS PRO MULTIS.

Boston Evening Transcript.

MONDAY, DECEMBER 2, 1889.

[32]

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighth symphony concert was:

Weber: Overture to "Der Freischütz."
Brahms: Symphony No. 3, in F, Op. 30.
Liszt: Symphonic Poem, "Les Préludes."
Wagner: Overture to "Tannhäuser."

Another purely orchestral programme that drew a large house and was hugely enjoyed. Of Mr. Nikisch's wonderfully slow *tempo* in the opening Adagio of the "Freischütz" overture it may be said that it is very doubtful whether either Weber, or any composer of his day, ever conceived of the possibility of any movement whatever being taken as slow as that. But, be this as it may, the effect of this *tempo* was, to our ears, to destroy all the naïveté and sylvan grace of the music, and to give it an impressiveness which, like that in a good deal of Victor Hugo's poetry, seemed to have no little self-consciousness behind it. But as soon as the *Molto vivace* began, the conductor showed himself in complete accord with the composer, and, from this point to the end, the overture went grandly. Seldom have those great C major chords before the peroration blazed forth in such magnificent splendor; and just here Mr. Nikisch followed a suggestion of Wagner's with incomparably fine effect, letting the closing theme (Agathe's song of thanksgiving) set in *piano* after this great outburst, and then work up gradually to its *fortissimo* climax. Here is an effect of shading which is conspicuously fine, and in so far legitimate as a very specious argument in its favor may be found in the score.

Brahms's great F major symphony was admirably played. Here, again, Mr. Nikisch indulged himself in some marked modifications of *tempo* which are not indicated in the score, and which we are by no means sure the composer would countenance; but their effect was far finer here than in works of an older period, for, with all Brahms's determined adherence to classic musical forms, and his persistence in looking upon music as nothing but music, almost all that he writes is essentially modern in spirit. He has the modern strenuousness, the modern unrest, the modern intensity of expression, and an occasional quasi-dramatic touch in the rendering does his music far less harm than it would that of an older composer. But whatever may be thought of such fluctuations in *tempo*, Mr. Nikisch would now and then give the music a touch of another sort, which revealed its true meaning in a masterly way. Let us take one especially fine instance: The way in which he made the basses, third trombone and double-bassoon emphasize their part in the third, fourth and fifth measures of the first movement showed at once to the *ear* what we had before been able to learn only by the *eye* in reading the score, namely, that this bass is something more than a mere foundation to the harmony, and is really of thematic import, a repetition in the bass of the phrase just given out by the wind instruments in the first two measures. And the ear, being thus strongly impressed with the fact that this bass is really a theme, finds a wholly different significance in the terrible cross-relation between the A-natural in the violins in the third measure, and the A-flat in the bass in the fourth. Instead of this passage seeming like a merely hideous piece of harmony, as it used to, the ear now recognizes the cross-relation as the necessary result of Brahms's setting forth two strongly opposed themes simultaneously; one in F major in the violins, the other in F minor in the bass. Here we have a good example of a dictum—which, like other sweeping generalizations, is, to be sure, open to exceptions—that, in Music it is only the incomprehensible that is really ugly. Mr. Nikisch's proceeding here is also an example of the old adage: "Tender-handed stroke a nettle." Mr. Gericke used apparently to try to tone down this cross-relation by making the bass as inconspicuous as possible, but did not in the least succeed in curing it of its deformity by so doing; Mr. Nikisch goes to work boldly, and plays the cross-relation for all it is worth, and, instead of ugly, it sounds magnificently terrible. As the violins launch forth so joyously on their theme, the stern bass steps in in a twinkling, as who should say—

"O, you are well tuned now!
But I'll set down the pegs that make this music
As honest as I am."

And throughout the performance of the symphony similar instances of fine musical intelligence were to be noted. Liszt's "Les Préludes" was superbly played, and fairly carried off the honors of the evening in the way of applause. Admirable, also, in vigor and energy, was the performance of the "Tannhäuser" overture, albeit the *tempo* of the pilgrims' chorus was, perhaps, a shade too slow—a rare fault, for it is often taken too fast. At the last return of this theme, on the three trombones and three trumpets in unison, Mr. Nikisch introduced an effect which we had never heard before, and which, whether legitimate or not, was immensely impressive; he egged on the four horns to play in such an almost superhuman *fortissimo* that the middle parts stood out nearly as distinctly as the melody, and one heard this passage, for the first time, *in full harmony*. There was one feature in the concert, however, which should not be allowed to pass by unnoted. Although there were, perhaps, more fine points to be admired in the interpretation of the several numbers on the programme than at any previous concert this season, and the orchestra played with even more warmth, fire and effectiveness than usual, it must be admitted that the playing was, in general, technically rougher, and the ensemble of the orchestra farther from perfection than we have heard it for a great while. The next programme is: Haydn, symphony in C, "l'Ours"; Brahms, violin concerto in D; Schubert, unfinished symphony in B minor; Beethoven, overture "Zur Weihe des Hauses." Mr. Franz Kneisel will be the violinist.

BOSTON HERALD.

WEDNESDAY, DEC. 4, 1889.

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...an Daily Traveller.

...SDAY, DECEMBER 2, 1889.

...e Ninth Symphony Concert.—A Romantic Programme.

...e programme of the ninth symphony concert was:

...ber. Overture, "Der Freischütz."
...ms. Symphony in F, No. 3.
...t. Symphonic poem, "Les Preludes."
...agner. Overture, "Tannhäuser."

Brahms, although born into the romantic period of music, can hardly be called a romanticist, but the other composers represented by this programme are the high priests of the epoch. Weber and Wagner are also reformers, while Liszt, whose final place in the Walhalla of composers is as yet undetermined, is at least an innovator, who converses brilliantly, though his vocabulary is meagre. No other quartet of musicians of the present decade can be named who have exerted equal influence with these. The germ of dramatic unity which "Der Freischütz" contains, developed through the genius of Wagner, a new and wonderful art; Brahms links us to the classic names of the great past, and in a manner decorous and noble, while Liszt, as pianist, composer and litterateur, exercises a distinct individuality which, through his disciples, is felt in two hemispheres.

In the interpretation of this programme, Mr. Nikisch's emotional qualities stood out conspicuously. The lovely coloring of the "Freischütz" overture, the brilliant vehemence of the "Preludes" and the poetic contrasts of the glowing "Tannhäuser" music were all expressed most beautifully. The playing of the symphony was somewhat unequal. In the "working out" portions of the first movement one was called upon to admire Brahms's impressive treatment, his absolutely sure touch, but the symphony as a whole, notwithstanding moments of beauty in the middle movements, does not gain in warmth or inspiration. The playing of the orchestra was more robust and brilliant than ever; the spirit of dramatic expression which now possesses it is of infinitely more value than the ability to run parallel to a mettonome for hours on a stretch. As to precision and finish of detail, the performance of the "Tannhäuser" overture was superb in these respects.

At the next concert an unfamiliar symphony by Hayden, entitled "The Bear," will be heard; also, Schubert's unfinished symphony, and Beethoven's "Dedication of the House" overture. The soloist will be Mr. Franz Kneisel, who will play, for the first time in Boston, Brahms's violin concerto.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, DEC. 3, 1889.

The Kneisel Quartet Concert.

The enthusiastic and sympathetic audience which greeted the Kneisel Quartet on their second appearance of this season evinced the enviable position which this organization holds in the hearts of the music-loving people of this city. The programme opened with a sonata for violin and piano by our own American composer and pianist, Mr. Arthur Foote, who himself rendered the piano part in a manner equal to Mr. Kneisel's artistic work upon the violin. The composition itself shows that Mr. Foote knows how to handle themes in a refined and delicate way without becoming weak and effeminate, as a man of lesser talent might do.

It opens with an allegro in G minor, in which the sonata form is elaborately worked out. The second movement, a dreamy, poetic little piece in the form of a Siciliano, is interrupted strikingly by a most quaint and original intermezzo as brisk, breezy and bright as an October day. The following movement, the adagio, gives each instrument an opportunity of doing bits of interesting solo work, on the whole, quiet and serious in character. In the allegro assai, in G minor, Mr. Foote, instead of following the usual rondo form, has returned to something on the plan of the ordinary first movement — the opening theme full of animation and the second broad and melodious, in fine contrast to the first. The working out gave the audience a fine opportunity to realize the technical ability of the two artists, and the coda returning to the theme of the adagio brings the whole to an end quietly. The unaffected simplicity of Miss Rose Stewart in singing her three beautiful German songs was the more refreshing because of its departure from the stereotyped concert airs of most concert singers. The three selections were "Andie Tauben" by Brahms, in which Miss Stewart sung an English translation, a sweet little lullaby by Moszkowski, "Schlag Bubchen Schlag," and "Die Loreley" by Liszt, and gave evidence of the versatility of the young artist in the thrilling tenderness of the second, and pathos and dramatic power of the third.

The final number on the programme was the Schubert Quartetto in D minor, played by the strings without assistance. This and its companion piece in G major are among the greatest of Schubert's works and pre-eminent among his 20 quartettes, romantic and full of the most charming melodies. They are too well known to need full description beyond calling attention to the air with variations in the andante, which is the same as that given to "Death" in Schubert's song, "Der Tod und das Madlun," and also to the fine treatment of the theme in the Pusto for the four instruments in unison and the abandonment of the unison alternately for full chords in F and B flat major at the end of each section of the theme.

Boston Post.

TUESDAY MORNING, DEC. 3, 1889

THE SECOND KNEISEL QUARTET CONCERT. The second concert of this series in Chickering Hall last evening was very well attended, the programme being as follows:

Sonata for violin and piano. G minor, op. 20.....Arthur Foote
Allegro appassionato, G minor.—Alla siciliano, D major; Intermezzo, F major.—Adagio molto, E flat major.—Allegro assai, G minor. (First time. MS.)
Mr. Kneisel and Mr. Foote.

Songs with piano—
a. "An die Tauben".....Brahms
b. "Schlaf Bübchen Schlaf"...Moszkowski
c. "Die Loreley".....Liszt
Miss Stewart.

Quartet in D minor.....Schubert

Mr. Foote's violin sonata is beyond question his best work as yet. It is a thoroughly admirable composition. The first movement especially is finely conceived and carried out; the themes are striking and melodious, and the essentially modern contrapuntal treatment is of the most finished nature. In fact the movement is so thoughtful and of so high a conception that the audience failed to thoroughly grasp and understand its beauty at a first hearing. The alla siciliano is very lovely in its melody and arrangement, but it is unfortunately too strongly reminiscent of Bach. The little intermezzo, which acts a species of trio to the siciliano, is delightful. The slow movement is based on a noble melodious phrase, and its quiet dignity is admirably sustained throughout, while the last movement is stirring and brilliant. In short the whole work is of the highest character and reflects the greatest credit on its composer. Its chief fault, perhaps, is that there is rather too much of it.

Miss Stewart accompanied herself—this is, perhaps, a mistake for a lady; and certainly she gave way to the great temptation of a singer who accompanies herself, that is, she drowned her own voice; she also had the piano half open for some unknown reason. Her voice is pleasant and sympathetic in the lower and middle register, but her high notes are metallic and uncertain in intonation. Her method and general style of singing are also admirable, but she does not seem at home in the school of the "Deutsche Lied," and above all things, she would do wisely to give up playing her own accompaniments.

The beautiful Schubert quartet was most exquisitely played by the Kneisel Quartet. This organization is one of the most admirable of its kind in this country or any other. Its four members are, individually, artists of unusually high attainments, and their ensemble is almost perfect. Their object is to give the work in question a completely artistic interpretation, and no one of them ever asserts himself in the least. In short, it is a true quartet ensemble, and not a group of four virtuosi, each of whom is trying to be heard alone. Mr. Kneisel is immensely patient and painstaking in his rehearsals, and he deserves the greatest credit for the perfection which he and his colleagues have attained.

ARTHUR WELD.

Boston Daily Globe.

TUESDAY, DEC. 3.

KNEISEL QUARTET.

A New Sonata by Arthur Foote Performed at Chickering Hall.

The opening number of the Kneisel quartet concert last evening was especially interesting from the fact that it had never before been performed in public, and that the composer played the piano part. It was a sonata for violin and piano in G minor (op. 20), by Arthur Foote, and was written by that gentleman last summer. The movements are: Allegro appassionato, G minor; alla siciliano, D major; intermezzo, F major; adagio molto, E flat major; allegro assai, G minor. The second movement is particularly taking, and was finely played. It is a fortunate thing for a composer to have a new piece so finely rendered and make such a favorable impression as did the sonata. Mr. Kneisel's playing in this number proves that he maintains his rank as the first violinist of Boston. Mr. Foote's playing was very satisfactory and added to his fame as a pianist. The selection played by the quartet was the string quartet in D minor by Schubert. This artist composed many string quartets, but the one in D minor and its companion in G major, op. 161, are undoubtedly the greatest of them all. This was the second performance of this composition at the Kneisel concerts, and it is unnecessary to state that the artists gave a splendid interpretation of the music. The andante con moto movement, an air with variations, the theme being the same as the part of Death in Schubert's song, "Der Tod und das Madchen," is specially interesting. The scherzo is very melodious, as is also the trio. The audience was very enthusiastic at the finish of the second movement, and the artists bowed their acknowledgments of the compliment of recall. The quartet had the assistance of Miss Rose Stewart, who sang "An Die Tauben" by Brahms, "Schlaf Buebchen Schlaf" by Moszkowski and "Die Loreley" by Liszt. Miss Stewart was very pleasing in the second song, which is sympathetic and beautiful, and as she played her own accompaniments her voice made an excellent impression.

Boston Evening Transcript.

TUESDAY, DECEMBER 3, 1889.

KNEISEL QUARTET.

For the second concert of the series by the Kneisel Quartet, in Chickering Hall, Monday night, the following was the programme:

Sonata for violin and pianoforte, in G minor, op. 20.....Arthur Foote
Songs with pianoforte—
"An die Tauben".....Brahms
"Schlaf Bübchen Schlaf".....Moszowski
"Die Loreley".....Schubert
Quartet in D minor.....Liszt

Miss Rose Stewart was the singer, Mr. Arthur Foote the pianist, and Mr. Franz Kneisel the violinist.

Mr. Foote's new sonata, performed for the first time, proved interesting and pleasing, worthy of his reputation as a serious and ambitious musician, and indicative of progress. With the exception of the last movement, which sounded patchy, it is spontaneous and flowing, reminding one of Schumann in the breadth of phrase and general melodic treatment of the Adagio, and of older masters elsewhere. For the rest, its workmanship is good, its themes agreeable and bright, and it is of a discreet and reasonable length. It was extremely well received, and all its good points immediately felt and rppreciated, the charming Siciliano being applauded with special heartiness.

Miss Stewart's clear, fresh voice was a pleasure to hear; but it must be said that she made a serious error in undertaking to play her own accompaniments. Brilliant as was this display of musical accomplishments, the effect was anything but satisfactory to the audience, many of whom could see nothing of the singer behind the instrument save the ornament in her hair above and her dress skirt below. Furthermore, by this divided attention she was unable to do herself full justice as a singer, as was particularly apparent in the last sorg of the group. The Schubert Quartet was superbly played.

The third concert will be given on Monday night, Dec. 30.

Boston Daily Traveller.

TUESDAY, DECEMBER 3, 1889.

Kneisel Quartet Concert.

At this concert, given in Chickering Hall last night, the following programme was performed: Arthur Foote—Sonata for violin and piano, G minor, op. 20; allegro appassionato, G minor; Alla Siciliano, D major; intermezzo, F major; Adagio molto, E flat major—Allegro assai, G minor (first time, MS.), Mr. Kneisel and Mr. Foote. Songs with piano—Brahms, *a*, "An die Tauben"; Moszkowski, *b*, "Schlaf Bübchen Schlaf"; Liszt, *c*, "Die Loreley," Miss Stewart. Schubert — Quartet in D minor.

A first hearing of the Sonata creates a variety of impressions. The opening movement is disappointing. The themes and their development appear labored, and the appassionato element does not possess that warmth, fire and sustained energy which should characterize a movement so named. Its ending also strikes one as being unreasonable in its abruptness.

The "Siciliano," on the contrary, is charming, and is the most taking portion, at least, of the entire work. There is a half-melancholy melody for the violin combined with an elaborate, obligato sort of accompaniment, the effect of which is both musical and fascinating. The intermezzo offers a striking contrast, with its crisp, staccato chords, and quickened tempo; and the return to the melody brings to an end probably as graceful a bit of writing as Mr. Foote has yet given to the public. The adagio, too, has moments of attractiveness; but its seeming lack of spontaneity stands in the way of its creating a really serious impression. The same may also be said of the last movement. Its quiet ending with the theme of the adagio has an interesting, Brahms-like effect, although a brilliant close would possibly be more in harmony with the general tenor of the work. As a whole, the sonata appears to embody a series of disconnected ideas, rather than the expression of one distinct and dominating thought. Nevertheless, it is more than likely that it would improve decidedly on further acquaintance, especially as Mr. Foote was not at his best as pianist, and as Mr. Kneisel failed to display in his part of the performance his usual strong sense of artistic proportion.

Miss Stewart, who, we believe, has not been heard in public for some time, undertook the difficult task of singing in public while playing her own accompaniment. This is a feat that a singer is seldom able to accomplish successfully, and, after her attempt last evening, Miss Stewart can hardly be ranked among the chosen few. In juxtaposition with her beautiful, sympathetic voice and her highly artistic method, she brought a clear and accurate, but unsympathetic, touch; which grew harder during her singing, besides being too heavy. This was more noticeable in the first two songs than in the "Loreloy," which was played with considerable taste, and displayed no mean technical proficiency. Her singing gave much pleasure, and left us with a strong desire to hear again the same beautiful songs.

Of the performance of the Schubert Quartet little is to be said except in praise. What a comfort it would be if all grateful listeners to such music could be sure that Schubert had always been able to listen to similar performances of his works!

If there were moments last evening when greater warmth of expression could have been wished for, they were not frequent; and the enthusiasm with which this work, as well as the other numbers, was received was most gratifying.

The next concert is announced for Dec. 30.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DEC. 7, 1889.

Arthur Foote's Suite for Strings.

As Nikisch continues to broaden his programs as he is now doing there will be little room left for complaint by the end of the season. Already we have listened to Grieg, Svendsen, Goetz, Glinka, Bruch, Eckert, and two native composers have been honored with places. Last of these was Arthur Foote's Suite for Strings, in D-major, No. 3, op. 21. The Minuet is as beautiful as if it had been voyaged across the ocean fifty years ago. At the close the composer was compelled to bow his modest acknowledgments from his seat in the stage corner of the right balcony. As the program sketch of his new work is highly interesting, it is here inserted.

As is usually the case with modern suites, the old custom of adhering to one key for all the movements has not been followed, so that they stand in these contrasted keys: prelude (allegro comodo), in D-major, 4-4 time; minuetto, in B-flat major, 3-4 time; air (adagio), in G-major, 3-4 time; and gavotte, in D-major again, 2-2 time. A certain unity is, however, gained by transforming the theme of the prelude into a new theme for the gavotte. The prelude is naturally of simple structure, without even a second theme; but, so far as development and change of keys go, it follows strictly the usual sonata form—that is, beginning in D-major, the first section ends in the dominant (A-major), and is then repeated. After this, the usual working-out section follows, and fragments of the theme are employed in various keys and with different instruments, bringing us back, after a pedal on the dominant (A), to the theme again in B-major fortissimo, the first violins taking it in octaves, and finally working upward with a stringendo and crescendo to the very top of their range (high D) as the climax. They then quite suddenly go down hill again with a diminuendo, and rise again pianissimo to the high D.

The minuet calls for no special description, except that the trio is made up of, first, a solo for 'cello (with accompaniment of muted strings), and, after a short violin solo, of a little duet between the two, after which the main part is naturally repeated.

The third movement is practically an air for first violins solo, with accompaniment, although in the middle of it the voices move in freer and more interesting part-writing.

The gavotte, as said above, is based on the theme of the prelude, slightly changed. In the trio (musette) the old bagpipe effect, which is really an essential part of the dance, is obtained by accented fifths in the lower instruments; while the second violins keep up an animated accompaniment in eighth notes, also largely in empty fifths, on open strings."

The suite was written last summer and this is its first performance.

The singer was Gertrude Edmands. First she gave Raff's song, The Dream King and his Love, and then Remembrance, by Brahms,—both in German, and both finely; but it was a delightful change when she wound up with English, in another Brahm's number, The Little Dustman, a lovely cradle-song. She never sang anything with better effect, and the words (which differed by a whole stanza from the translation on the program) were as distinct as the tone was expressive.

Mr. Nikisch's interpretation of Beethoven's Fifth Symphony raised a din of criticism. One objector wrote a column to the Herald, denouncing Nikisch's view, in such language as one applies to a blood-and-thunder melodramatic style of rendering Shakespeare. He even went so far as to declare that musicians who joined the applause will be ashamed of it in their saner moments. On the other hand, a musician who has heard the noble Fifth hundreds of times, says that this presentation excelled every other in his experience.

The new wine of music can not be put into old bottles. Beethoven was himself an innovator, denounced by musicians of his day; and in our day, who dare assume a knowledge of Beethoven's precise wishes? As well insist that Mansfield is wrong, because his Richard differs from Tom Keene's, or Salvini, because his Othello is unlike Booth's, as to demand that a young leader, of the romantic school, shall take a certain view of a Beethoven symphony, because leaders generally have done so. Macbeth and Lear were acted in current costumes, and boys played women's parts, till the English world came into better light.

Remembering these censures over the Fifth, we waited with some special interest to see what Nikisch would do with the Eighth. Well, the performance was thoroughly enjoyable. After all, is not that the test? Never before did it seem so brief, or its odd transitions more abrupt.

The overture was Schumann's Genoveva.

For the Eighth Concert there are these three numbers: Symphony No. 3, in F, by Brahms,—opening the program, instead of closing it; Liszt's Symphonic Poem, Preludes; the Tannhauser Overture.

Boston Daily Traveller.

MONDAY, DECEMBER 2, 1889.

The Ninth Symphony Concert.

A Romantic Programme.

The programme of the ninth symphony concert was:

Weber. Overture, "Der Freischütz."
Brahms. Symphony in F, No. 3.
Liszt. Symphonic poem, "Les Preludes."
Wagner. Overture, "Tannhäuser."

Brahms, although born into the romantic period of music, can hardly be called a romancer, but the other composers represented by this programme are the high priests of the epoch. Weber and Wagner are also reformers, while Liszt, whose final place in the Walhalla of composers is as yet undetermined, is at least an innovator, who converses brilliantly, though his vocabulary is meagre. No other quartet of musicians of the present decade can be named who have exerted equal influence with these. The germ of dramatic unity which "Der Freischütz" contains, developed through the genius of Wagner, a new and wonderful art; Brahms links us to the classic names of the great past, and in a manner decorous and noble, while Liszt, as pianist, composer and litterateur, exercises a distinct individuality which, through his disciples, is felt in two hemispheres.

In the interpretation of this programme, Mr. Nikisch's emotional qualities stood out conspicuously. The lovely coloring of the "Freischütz" overture, the brilliant vehemence of the "Preludes" and the poetic contrasts of the glowing "Tannhäuser" music were all expressed most beautifully. The playing of the symphony was somewhat unequal. In the "working out" portions of the first movement one was called upon to admire Brahms's impressive treatment, his absolutely sure touch, but the symphony as a whole, notwithstanding moments of beauty in the middle movements, does not gain in warmth or inspiration. The playing of the orchestra was more robust and brilliant than ever; the spirit of dramatic expression which now possesses it is of infinitely more value than the ability to run parallel to a mettonome for hours on a stretch. As to precision and finish of detail, the performance of the "Tannhäuser" overture was superb in these respects.

At the next concert an unfamiliar symphony by Hayden, entitled "The Bear," will be heard; also, Schubert's unfinished symphony, and Beethoven's "Dedication of the House" overture. The soloist will be Mr. Franz Kneisel, who will play, for the first time in Boston, Brahms's violin concerto.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, DEC. 3, 1889.

The Kneisel Quartet Concert.

The enthusiastic and sympathetic audience which greeted the Kneisel Quartet on their second appearance of this season evinced the enviable position which this organization holds in the hearts of the music-loving people of this city. The programme opened with a sonata for violin and piano by our own American composer and pianist, Mr. Arthur Foote, who himself rendered the piano part in a manner equal to Mr. Kneisel's artistic work upon the violin. The composition itself shows that Mr. Foote knows how to handle themes in a refined and delicate way without becoming weak and effeminate, as a man of lesser talent might do.

It opens with an allegro in G minor, in which the sonata form is elaborately worked out. The second movement, a dreamy, poetic little piece in the form of a Siciliano, is interrupted strikingly by a most quaint and original intermezzo as brisk, breezy and bright as an October day. The following movement, the adagio, gives each instrument an opportunity of doing bits of interesting solo work, on the whole, quiet and serious in character. In the allegro assai, in G minor, Mr. Foote, instead of following the usual rondo form, has returned to something on the plan of the ordinary first movement — the opening theme full of animation and the second broad and melodious, in fine contrast to the first. The working out gave the audience a fine opportunity to realize the technical ability of the two artists, and the coda returning to the theme of the adagio brings the whole to an end quietly. The unaffected simplicity of Miss Rose Stewart in singing her three beautiful German songs was the more refreshing because of its departure from the stereotyped concert airs of most concert singers. The three selections were "Andie Tauben" by Brahms, in which Miss Stewart sung an English translation, a sweet little lullaby by Moszkowski, "Schlag Bubchen Schlag," and "Die Loreley" by Liszt, and gave evidence of the versatility of the young artist in the thrilling tenderness of the second, and pathos and dramatic power of the third.

The final number on the programme was the Schubert Quartette in D minor, played by the strings without assistance. This and its companion piece in G major are among the greatest of Schubert's works and pre-eminent among his 20 quartettes, romantic and full of the most charming melodies. They are too well known to need full description beyond calling attention to the air with variations in the andante, which is the same as that given to "Death" in Schubert's song, "Der Tod und das Madlun," and also to the fine treatment of the theme in the Pusto for the four instruments in unison and the abandonment of the unison alternately for full chords in F and B flat major at the end of each section of the theme.

Boston Post.

TUESDAY MORNING, DEC. 3, 1889

THE SECOND KNEISEL QUARTET CONCERT.

The second concert of this series in Chickering Hall last evening was very well attended, the programme being as follows:

Sonata for violin and piano. G minor, op. 20.....Arthur Foote
Allegro appassionato, G minor.—Alla siciliano, D major; Intermezzo, F major.—Adagio molto, E flat major.—Allegro assai, G minor.
(First time. MS.)
Mr. Kneisel and Mr. Foote.

Songs with piano—
a. "An die Tauben".....Brahms
b. "Schlaf Bübchen Schlaf"...Moszkowski
c. "Die Loreley".....Liszt
Miss Stewart.

Quartet in D minor.....Schubert

Mr. Foote's violin sonata is beyond question his best work as yet. It is a thoroughly admirable composition. The first movement especially is finely conceived and carried out; the themes are striking and melodious, and the essentially modern contrapuntal treatment is of the most finished nature. In fact the movement is so thoughtful and of so high a conception that the audience failed to thoroughly grasp and understand its beauty at a first hearing. The alla siciliano is very lovely in its melody and arrangement, but it is unfortunately too strongly reminiscent of Bach. The little intermezzo, which acts a species of trio to the siciliano, is delightful. The slow movement is based on a noble melodious phrase, and its quiet dignity is admirably sustained throughout, while the last movement is stirring and brilliant. In short the whole work is of the highest character and reflects the greatest credit on its composer. Its chief fault, perhaps, is that there is rather too much of it.

Miss Stewart accompanied herself—this is, perhaps, a mistake for a lady; and certainly she gave way to the great temptation of a singer who accompanies herself, that is, she drowned her own voice; she also had the piano half open for some unknown reason. Her voice is pleasant and sympathetic in the lower and middle register, but her high notes are metallic and uncertain in intonation. Her method and general style of singing are also admirable, but she does not seem at home in the school of the "Deutsche Lied," and above all things, she would do wisely to give up playing her own accompaniments.

The beautiful Schubert quartet was most exquisitely played by the Kneisel Quartet. This organization is one of the most admirable of its kind in this country or any other. Its four members are, individually, artists of unusually high attainments, and their ensemble is almost perfect. Their object is to give the work in question a completely artistic interpretation, and no one of them ever asserts himself in the least. In short, it is a true quartet ensemble, and not a group of four virtuosi, each of whom is trying to be heard alone. Mr. Kneisel is immensely patient and painstaking in his rehearsals, and he deserves the greatest credit for the perfection which he and his colleagues have attained.

ARTHUR WELD.

Boston Daily Globe.

TUESDAY, DEC. 3.

KNEISEL QUARTET.

A New Sonata by Arthur Foote Performed at Chickering Hall.

The opening number of the Kneisel quartet concert last evening was especially interesting from the fact that it had never before been performed in public, and that the composer played the piano part. It was a sonata for violin and piano in G minor (op. 20), by Arthur Foote, and was written by that gentleman last summer. The movements are: Allegro appassionato, G minor; alla siciliano, D major; intermezzo, F major; adagio molto, E flat major; allegro assai, G minor. The second movement is particularly taking, and was finely played. It is a fortunate thing for a composer to have a new piece so finely rendered and make such a favorable impression as did the sonata. Mr. Kneisel's playing in this number proves that he maintains his rank as the first violinist of Boston. Mr. Foote's playing was very satisfactory and added to his fame as a pianist. The selection played by the quartet was the string quartet in D minor by Schubert. This artist composed many string quartets, but the one in D minor and its companion in G major, op. 161, are undoubtedly the greatest of them all. This was the second performance of this composition at the Kneisel concerts, and it is unnecessary to state that the artists gave a splendid interpretation of the music. The andante con moto movement, an air with variations, the theme being the same as the part of Death in Schubert's song, "Der Tod und das Madchen," is specially interesting. The scherzo is very melodious, as is also the trio. The audience was very enthusiastic at the finish of the second movement, and the artists bowed their acknowledgments of the compliment of recall. The quartet had the assistance of Miss Rose Stewart, who sang "An Die Tauben" by Brahms, "Schlaf Buebchen Schlaf" by Mos kowski and "Die Loreley" by Liszt. Miss Stewart was very pleasing in the second song, which is sympathetic and beautiful, and as she played her own accompaniments her voice made an excellent impression.

Boston Evening Transcript.

TUESDAY, DECEMBER 3, 1889.

KNEISEL QUARTET.

For the second concert of the series by the Kneisel Quartet, in Chickering Hall, Monday night, the following was the programme:

Sonata for violin and pianoforte, in G minor, op. 20.....Arthur Foote
Songs with pianoforte—.....Brahms
"An die Tauben".....Moszowski
"Schlaf Bübchen Schlaf".....Liszt
"Die Loreley".....Schubert
Quartet in D minor.....

Miss Rose Stewart was the singer, Mr. Arthur Foote the pianist, and Mr. Franz Kneisel the violinist.

Mr. Foote's new sonata, performed for the first time, proved interesting and pleasing, worthy of his reputation as a serious and ambitious musician, and indicative of progress. With the exception of the last movement, which sounded patchy, it is spontaneous and flowing, reminding one of Schumann in the breadth of phrase and general melodic treatment of the Adagio, and of older masters elsewhere. For the rest, its workmanship is good, its themes agreeable and bright, and it is of a discreet and reasonable length. It was extremely well received, and all its good points immediately felt and rppreciated, the charming Sciciliano being applauded with special heartiness.

Miss Stewart's clear, fresh voice was a pleasure to hear; but it must be said that she made a serious error in undertaking to play her own accompaniments. Brilliant as was this display of musical accomplishments, the effect was anything but satisfactory to the audience, many of whom could see nothing of the singer behind the instrument save the ornament in her hair above and her dress skirt below. Furthermore, by this divided attention she was unable to do herself full justice as a singer, as was particularly apparent in the last song of the group. The Schubert Quartet was superbly played.

The third concert will be given on Monday night, Dec. 30.

Boston Daily Traveller.

TUESDAY, DECEMBER 3, 1889.

Kneisel Quartet Concert.

At this concert, given in Chickering Hall last night, the following programme was performed: Arthur Foote—Sonata for violin and piano, G minor, op. 20; allegro appassionato, G minor; Alla Siciliano, D major; intermezzo, F major; Adagio molto, E flat major—Allegro assai, G minor (first time, MS.), Mr. Kneisel and Mr. Foote. Songs with piano—Brahms, *a*, "An die Tauben"; Moszkowski, *b*, "Schlaf Bübchen Schlaf"; Liszt, *c*, "Die Loreley," Miss Stewart. Schubert — Quartet in D minor.

A first hearing of the Sonata creates a variety of impressions. The opening movement is disappointing. The themes and their development appear labored, and the appassionato element does not possess that warmth, fire and sustained energy which should characterize a movement so named. Its ending also strikes one as being unreasonable in its abruptness.

The "Siciliano," on the contrary, is charming, and is the most taking portion, at least, of the entire work. There is a half-melancholy melody for the violin combined with an elaborate, obligato sort of accompaniment, the effect of which is both musical and fascinating. The intermezzo offers a striking contrast, with its crisp, staccato chords, and quickened tempo; and the return to the melody brings to an end probably as graceful a bit of writing as Mr. Foote has yet given to the public. The adagio, too, has moments of attractiveness; but its seeming lack of spontaneity stands in the way of its creating a really serious impression. The same may also be said of the last movement. Its quiet ending with the theme of the adagio has an interesting, Brahms-like effect, although a brilliant close would possibly be more in harmony with the general tenor of the work. As a whole, the sonata appears to embody a series of disconnected ideas, rather than the expression of one distinct and dominating thought. Nevertheless, it is more than likely that it would improve decidedly on further acquaintance, especially as Mr. Foote was not at his best as pianist, and as Mr. Kneisel failed to display in his part of the performance his usual strong sense of artistic proportion.

Miss Stewart, who, we believe, has not been heard in public for some time, undertook the difficult task of singing in public while playing her own accompaniment. This is a feat that a singer is seldom able to accomplish successfully, and, after her attempt last evening, Miss Stewart can hardly be ranked among the chosen few. In juxtaposition with her beautiful, sympathetic voice and her highly artistic method, she brought a clear and accurate, but unsympathetic, touch, which grew harder during her singing, besides being too heavy. This was more noticeable in the first two songs than in the "Loreloy," which was played with considerable taste, and displayed no mean technical proficiency. Her singing gave much pleasure, and left us with a strong desire to hear again the same beautiful songs.

Of the performance of the Schubert Quartet little is to be said except in praise. What a comfort it would be if all grateful listeners to such music could be sure that Schubert had always been able to listen to similar performances of his works!

If there were moments last evening when greater warmth of expression could have been wished for, they were not frequent; and the enthusiasm with which this work, as well as the other numbers, was received was most gratifying.

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AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DEC. 7, 1889.

Arthur Foote's Suite for Strings.

If Nikisch continues to broaden his programs as he is now doing there will be little room left for complaint by the end of the season. Already we have listened to Grieg, Svendsen, Goetz, Glinka, Bruch, Eckert, and two native composers have been honored with places. Last of these was Arthur Foote's Suite for Strings, in D major, No. 3, op. 21. The Minuet is as beautiful as if it had been voyaged across the ocean fifty years ago. At the close the composer was compelled to bow his modest acknowledgments from his seat in the stage corner of the right balcony. As the program sketch of his new work is highly interesting, it is here inserted.

As is usually the case with modern suites, the old custom of adhering to one key for all the movements has not been followed, so that they stand in these contrasted keys: prelude (allegro comodo), in D-major, 4-4 time; minuetto, in B-flat major, 3-4 time; air (adagio), in G-major, 3-4 time; and gavotte, in D-major again, 2-2 time. A certain unity is, however, gained by transforming the theme of the prelude into a new theme for the gavotte. The prelude is naturally of simple structure, without even a second theme; but, so far as development and change of keys go, it follows strictly the usual sonata form—that is, beginning in D-major, the first section ends in the dominant (A-major), and is then repeated. After this, the usual working-out section follows, and fragments of the theme are employed in various keys and with different instruments, bringing us back, after a pedal on the dominant (A), to the theme again in B-major fortissimo, the first violins taking it in octaves, and finally working upward with a stringendo and crescendo to the very top of their range (high D) as the climax. They then quite suddenly go down hill again with a diminuendo, and rise again pianissimo to the high D.

The minuet calls for no special description, except that the trio is made up of, first, a solo for 'cello (with accompaniment of muted strings), and, after a short violin solo, of a little duet between the two, after which the main part is naturally repeated.

The third movement is practically an air for first violins solo, with accompaniment, although in the middle of it the voices move in freer and more interesting part-writing.

The gavotte, as said above, is based on the theme of the prelude, slightly changed. In the trio (musette) the old bagpipe effect, which is really an essential part of the dance, is obtained by accented fifths in the lower instruments; while the second violins keep up an animated accompaniment in eighth notes, also largely in empty fifths, on open strings."

The suite was written last summer and this is its first performance.

The singer was Gertrude Edmands. First she gave Raff's song, The Dream King and his Love, and then Remembrance, by Brahms,—both in German, and both finely; but it was a delightful change when she wound up with English, in another Brahm's number, The Little Dustman, a lovely cradle-song. She never sang anything with better effect, and the words (which differed by a whole stanza from the translation on the program) were as distinct as the tone was expressive.

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The new wine of music can not be put into old bottles. Beethoven was himself an innovator, denounced by musicians of his day; and in our day, who dare assume a knowledge of Beethoven's precise wishes? As well insist that Mansfield is wrong, because his Richard differs from Tom Keene's, or Salvini, because his Othello is unlike Booth's, as to demand that a young leader, of the romantic school, shall take a certain view of a Beethoven symphony, because leaders generally have done so. Macbeth and Lear were acted in current costumes, and boys played women's parts, till the English world came into better light.

Remembering these censures over the Fifth, we waited with some special interest to see what Nikisch would do with the Eighth. Well, the performance was thoroughly enjoyable. After all, is not that the test? Never before did it seem so brief, or its odd transitions more abrupt.

The overture was Schumann's Genoveva.

For the Eighth Concert there are these three numbers: Symphony No. 3, in F, by Brahms,—opening the program, instead of closing it; Liszt's Symphonic Poem, Preludes; the Tannhauser Overture.

Boston Daily Traveller.

MONDAY, DECEMBER 2, 1889.

The Ninth Symphony Concert.

A Romantic Programme.

The programme of the ninth symphony concert was:

Weber. Overture, "Der Freischütz."
Brahms. Symphony in F, No. 3.
Liszt. Symphonic poem, "Les Preludes."
Wagner. Overture, "Tannhäuser."

Brahms, although born into the romantic period of music, can hardly be called a romancer, but the other composers represented by this programme are the high priests of the epoch. Weber and Wagner are also reformers, while Liszt, whose final place in the Walhalla of composers is as yet undetermined, is at least an innovator, who converses brilliantly, though his vocabulary is meagre. No other quartet of musicians of the present decade can be named who have exerted equal influence with these. The germ of dramatic unity which "Der Freischütz" contains, developed through the genius of Wagner, a new and wonderful art; Brahms links us to the classic names of the great past, and in a manner decorous and noble, while Liszt, as pianist, composer and litterateur, exercises a distinct individuality which, through his disciples, is felt in two hemispheres.

In the interpretation of this programme, Mr. Nikisch's emotional qualities stood out conspicuously. The lovely coloring of the "Freischütz" overture, the brilliant vehemence of the "Preludes" and the poetic contrasts of the glowing "Tannhäuser" music were all expressed most beautifully. The playing of the symphony was somewhat unequal. In the "working out" portions of the first movement one was called upon to admire Brahms's impressive treatment, his absolutely sure touch, but the symphony as a whole, notwithstanding moments of beauty in the middle movements, does not gain in warmth or inspiration. The playing of the orchestra was more robust and brilliant than ever; the spirit of dramatic expression which now possesses it is of infinitely more value than the ability to run parallel to a mettonome for hours on a stretch. As to precision and finish of detail, the performance of the "Tannhäuser" overture was superb in these respects.

At the next concert an unfamiliar symphony by Hayden, entitled "The Bear," will be heard; also, Schubert's unfinished symphony, and Beethoven's "Dedication of the House" overture. The soloist will be Mr. Franz Kneisel, who will play, for the first time in Boston, Brahms's violin concerto.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, DEC. 3, 1889.

The Kneisel Quartet Concert.

The enthusiastic and sympathetic audience which greeted the Kneisel Quartet on their second appearance of this season evinced the enviable position which this organization holds in the hearts of the music-loving people of this city. The programme opened with a sonata for violin and piano by our own American composer and pianist, Mr. Arthur Foote, who himself rendered the piano part in a manner equal to Mr. Kneisel's artistic work upon the violin. The composition itself shows that Mr. Foote knows how to handle themes in a refined and delicate way without becoming weak and effeminate, as a man of lesser talent might do.

It opens with an allegro in G minor, in which the sonata form is elaborately worked out. The second movement, a dreamy, poetic little piece in the form of a Siciliano, is interrupted strikingly by a most quaint and original intermezzo as brisk, breezy and bright as an October day. The following movement, the adagio, gives each instrument an opportunity of doing bits of interesting solo work, on the whole, quiet and serious in character. In the allegro assai, in G minor, Mr. Foote, instead of following the usual rondo form, has returned to something on the plan of the ordinary first movement — the opening theme full of animation and the second broad and melodious, in fine contrast to the first. The working out gave the audience a fine opportunity to realize the technical ability of the two artists, and the coda returning to the theme of the adagio brings the whole to an end quietly. The unaffected simplicity of Miss Rose Stewart in singing her three beautiful German songs was the more refreshing because of its departure from the stereotyped concert airs of most concert singers. The three selections were "Andie Tauben" by Brahms, in which Miss Stewart sung an English translation, a sweet little lullaby by Moszkowski, "Schlag Bubchen Schlag," and "Die Loreley" by Liszt, and gave evidence of the versatility of the young artist in the thrilling tenderness of the second, and pathos and dramatic power of the third.

The final number on the programme was the Schubert Quartette in D minor, played by the strings without assistance. This and its companion piece in G major are among the greatest of Schubert's works and pre-eminent among his 20 quartettes, romantic and full of the most charming melodies. They are too well known to need full description beyond calling attention to the air with variations in the andante, which is the same as that given to "Death" in Schubert's song, "Der Tod und das Madlun," and also to the fine treatment of the theme in the Pusto for the four instruments in unison and the abandonment of the unison alternately for full chords in F and B flat major at the end of each section of the theme.

Boston Post.

TUESDAY MORNING, DEC. 3, 1889

THE SECOND KNEISEL QUARTET CONCERT.

The second concert of this series in Chickering Hall last evening was very well attended, the programme being as follows:

Sonata for violin and piano. G minor, op. 20.....Arthur Foote
Allegro appassionato, G minor.--Alla siciliano, D major; Intermezzo, F major.—Adagio molto, E flat major.—Allegro assai, G minor. (First time, MS.)
Mr. Kneisel and Mr. Foote.

Songs with piano—
a. "An die Tauben".....Brahms
b. "Schlaf Bübchen Schlaf"...Moszkowski
c. "Die Loreley".....Liszt
Miss Stewart.

Quartet in D minor.....Schubert

Mr. Foote's violin sonata is beyond question his best work as yet. It is a thoroughly admirable composition. The first movement especially is finely conceived and carried out; the themes are striking and melodious, and the essentially modern contrapuntal treatment is of the most finished nature. In fact the movement is so thoughtful and of so high a conception that the audience failed to thoroughly grasp and understand its beauty at a first hearing. The alla siciliano is very lovely in its melody and arrangement, but it is unfortunately too strongly reminiscent of Bach. The little intermezzo, which acts a species of trio to the siciliano, is delightful. The slow movement is based on a noble melodious phrase, and its quiet dignity is admirably sustained throughout, while the last movement is stirring and brilliant. In short the whole work is of the highest character and reflects the greatest credit on its composer. Its chief fault, perhaps, is that there is rather too much of it.

Miss Stewart accompanied herself—this is, perhaps, a mistake for a lady; and certainly she gave way to the great temptation of a singer who accompanies herself, that is, she drowned her own voice; she also had the piano half open for some unknown reason. Her voice is pleasant and sympathetic in the lower and middle register, but her high notes are metallic and uncertain in intonation. Her method and general style of singing are also admirable, but she does not seem at home in the school of the "Deutsche Lied," and above all things, she would do wisely to give up playing her own accompaniments.

The beautiful Schubert quartet was most exquisitely played by the Kneisel Quartet. This organization is one of the most admirable of its kind in this country or any other. Its four members are, individually, artists of unusually high attainments, and their ensemble is almost perfect. Their object is to give the work in question a completely artistic interpretation, and no one of them ever asserts himself in the least. In short, it is a true quartet ensemble, and not a group of four virtuosi, each of whom is trying to be heard alone. Mr. Kneisel is immensely patient and painstaking in his rehearsals, and he deserves the greatest credit for the perfection which he and his colleagues have attained.

ARTHUR WELD.

Boston Daily Globe.

TUESDAY, DEC. 3.

KNEISEL QUARTET.

A New Sonata by Arthur Foote Performed at Chickering Hall.

The opening number of the Kneisel quartet concert last evening was especially interesting from the fact that it had never before been performed in public, and that the composer played the piano part. It was a sonata for violin and piano in G minor (op. 20), by Arthur Foote, and was written by that gentleman last summer. The movements are: Allegro appassionato, G minor; alla siciliano, D major; intermezzo, F major; adagio molto, E flat major; allegro assai, G minor. The second movement is particularl taking, and was finely played. It is a fortunate thing for a composer to have a new piece so finely rendered and make such a favorable impression as did the sonata. Mr. Kneisel's playing in this number proves that he maintains his rank as the first violinist of Boston. Mr. Foote's playing was very satisfactory and added to his fame as a pianist. The selection played by the quartet was the string quartet in D minor by Schubert. This artist composed many string quartets, but the one in D minor and its companion in G major, op. 161, are undoubtedly the greatest of them all. This was the second performance of this composition at the Kneisel concerts, and it is unnecessary to state that the artists gave a splendid interpretation of the music. The andante con moto movement, an air with variations, the theme being the same as the part of Death in Schubert's song, "Der Tod and das Madchen," is specially interesting. The scherzo is very melodious, as is also the trio. The audience was very enthusiastic at the finish of the second movement, and the artists bowed their acknowledgments of the compliment of recall. The quartet had the assistance of Miss Rose Stewart, who sang "An Die Tauben" by Brahms, "Schlaf Buebchen Schlaf" by Mos kowski and "Die Loreley" by Liszt. Miss Stewart was very pleasing in the second song, which is sympathetic and beautiful, and as she played her own accompaniments her voice made an excellent impression.

Boston Evening Transcript.

TUESDAY, DECEMBER 3, 1889.

KNEISEL QUARTET.

For the second concert of the series by the Kneisel Quartet, in Chickering Hall, Monday night, the following was the programme:

Sonata for violin and pianoforte, in G minor, op. 20.....Arthur Foote
Songs with pianoforte—
"Au die Tauben".....Brahms
"Schlaf Bübchen Schlaf".....Moszowski
"Die Loreley".....Liszt
Quartet in D minor.....Schubert

Miss Rose Stewart was the singer, Mr. Arthur Foote the pianist, and Mr. Franz Kneisel the violinist.

Mr. Foote's new sonata, performed for the first time, proved interesting and pleasing, worthy of his reputation as a serious and ambitious musician, and indicative of progress. With the exception of the last movement, which sounded patchy, it is spontaneous and flowing, reminding one of Schumann in the breadth of phrase and general melodic treatment of the Adagio, and of older masters elsewhere. For the rest, its workmanship is good, its themes agreeable and bright, and it is of a discreet and reasonable length. It was extremely well received, and all its good points immediately felt and rppreciated, the charming Sciciliano being applauded with special heartiness.

Miss Stewart's clear, fresh voice was a pleasure to hear; but it must be said that she made a serious error in undertaking to play her own accompaniments. Brilliant as was this display of musical accomplishments, the effect was anything but satisfactory to the audience, many of whom could see nothing of the singer behind the instrument save the ornament in her hair above and her dress skirt below. Furthermore, by this divided attention she was unable to do herself full justice as a singer, as was particularly apparent in the last song of the group. The Schubert Quartet was superbly played.

The third concert will be given on Monday night, Dec. 30.

Boston Daily Traveller.

TUESDAY, DECEMBER 3, 1889.

Kneisel Quartet Concert.

At this concert, given in Chickering Hall last night, the following programme was performed: Arthur Foote—Sonata for violin and piano, G minor, op. 20; allegro appassionato, G minor; Alla Siciliano, D major; intermezzo, F major; Adagio molto, E flat major—Allegro assai, G minor (first time, MS.), Mr. Kneisel and Mr. Foote. Songs with piano—Brahms, *a*, "An die Tauben"; Moszkowski, *b*, "Schlaf Bübchen Schlaf"; Liszt, *c*, "Die Loreley," Miss Stewart. Schubert — Quartet in D minor.

A first hearing of the Sonata creates a variety of impressions. The opening movement is disappointing. The themes and their development appear labored, and the appassionato element does not possess that warmth, fire and sustained energy which should characterize a movement so named. Its ending also strikes one as being unreasonable in its abruptness.

The "Siciliano," on the contrary, is charming, and is the most taking portion, at least, of the entire work. There is a half-melancholy melody for the violin combined with an elaborate, obligato sort of accompaniment, the effect of which is both musical and fascinating. The intermezzo offers a striking contrast, with its crisp, staccato chords, and quickened tempo; and the return to the melody brings to an end probably as graceful a bit of writing as Mr. Foote has yet given to the public. The adagio, too, has moments of attractiveness; but its seeming lack of spontaneity stands in the way of its creating a really serious impression. The same may also be said of the last movement. Its quiet ending with the theme of the adagio has an interesting, Brahms-like effect, although a brilliant close would possibly be more in harmony with the general tenor of the work. As a whole, the sonata appears to embody a series of disconnected ideas, rather than the expression of one distinct and dominating thought. Nevertheless, it is more than likely that it would improve decidedly on further acquaintance, especially as Mr. Foote was not at his best as pianist, and as Mr. Kneisel failed to display in his part of the performance his usual strong sense of artistic proportion.

Miss Stewart, who, we believe, has not been heard in public for some time, undertook the difficult task of singing in public while playing her own accompaniment. This is a feat that a singer is seldom able to accomplish successfully, and, after her attempt last evening, Miss Stewart can hardly be ranked among the chosen few. In juxtaposition with her beautiful, sympathetic voice and her highly artistic method, she brought a clear and accurate, but unsympathetic, touch, which grew harder during her singing, besides being too heavy. This was more noticeable in the first two songs than in the "Loreloy," which was played with considerable taste, and displayed no mean technical proficiency. Her singing gave much pleasure, and left us with a strong desire to hear again the same beautiful songs.

Of the performance of the Schubert Quartet little is to be said except in praise. What a comfort it would be if all grateful listeners to such music could be sure that Schubert had always been able to listen to similar performances of his works!

If there were moments last evening when greater warmth of expression could have been wished for, they were not frequent; and the enthusiasm with which this work, as well as the other numbers, was received was most gratifying.

The next concert is announced for Dec. 30.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DEC. 7, 1889.

Arthur Foote's Suite for Strings.

If Nikisch continues to broaden his programs as he is now doing there will be little room left for complaint by the end of the season. Already we have listened to Grieg, Svendsen, Goetz, Glinka, Bruch, Eckert, and two native composers have been honored with places. Last of these was Arthur Foote's Suite for Strings, in D major, No. 3, op. 21. The Minuet is as beautiful as if it had been voyaged across the ocean fifty years ago. At the close the composer was compelled to bow his modest acknowledgments from his seat in the stage corner of the right balcony. As the program sketch of his new work is highly interesting, it is here inserted.

As is usually the case with modern suites, the old custom of adhering to one key for all the movements has not been followed, so that they stand in these contrasted keys: prelude (allegro comodo), in D-major, 4-4 time; minuetto, in B-flat major, 3-4 time; air (adagio), in G-major, 3-4 time; and gavotte, in D-major again, 2-2 time. A certain unity is, however, gained by transforming the theme of the prelude into a new theme for the gavotte. The prelude is naturally of simple structure, without even a second theme; but, so far as development and change of keys go, it follows strictly the usual sonata form—that is, beginning in D-major, the first section ends in the dominant (A-major), and is then repeated. After this, the usual working-out section follows, and fragments of the theme are employed in various keys and with different instruments, bringing us back, after a pedal on the dominant (A), to the theme again in B-major fortissimo, the first violins taking it in octaves, and finally working upward with a stringendo and crescendo to the very top of their range (high D) as the climax. They then quite suddenly go down hill again with a diminuendo, and rise again pianissimo to the high D.

The minuet calls for no special description, except that the trio is made up of, first, a solo for 'cello (with accompaniment of muted strings), and, after a short violin solo, of a little duet between the two, after which the main part is naturally repeated.

The third movement is practically an air for first violins solo, with accompaniment, although in the middle of it the voices move in freer and more interesting part-writing.

The gavotte, as said above, is based on the theme of the prelude, slightly changed. In the trio (musette) the old bagpipe effect, which is really an essential part of the dance, is obtained by accented fifths in the lower instruments; while the second violins keep up an animated accompaniment in eighth notes, also largely in empty fifths, on open strings."

The suite was written last summer and this is its first performance

The singer was Gertrude Edmands. First she gave Raff's song, The Dream King and his Love, and then Remembrance, by Brahms,—both in German, and both finely; but it was a delightful change when she wound up with English, in another Brahm's number, The Little Dustman, a lovely cradle-song. She never sang anything with better effect, and the words (which differed by a whole stanza from the translation on the program) were as distinct as the tone was expressive.

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SEASON 1889-90

PROGRAMME

Thursday Evening, December 5th,

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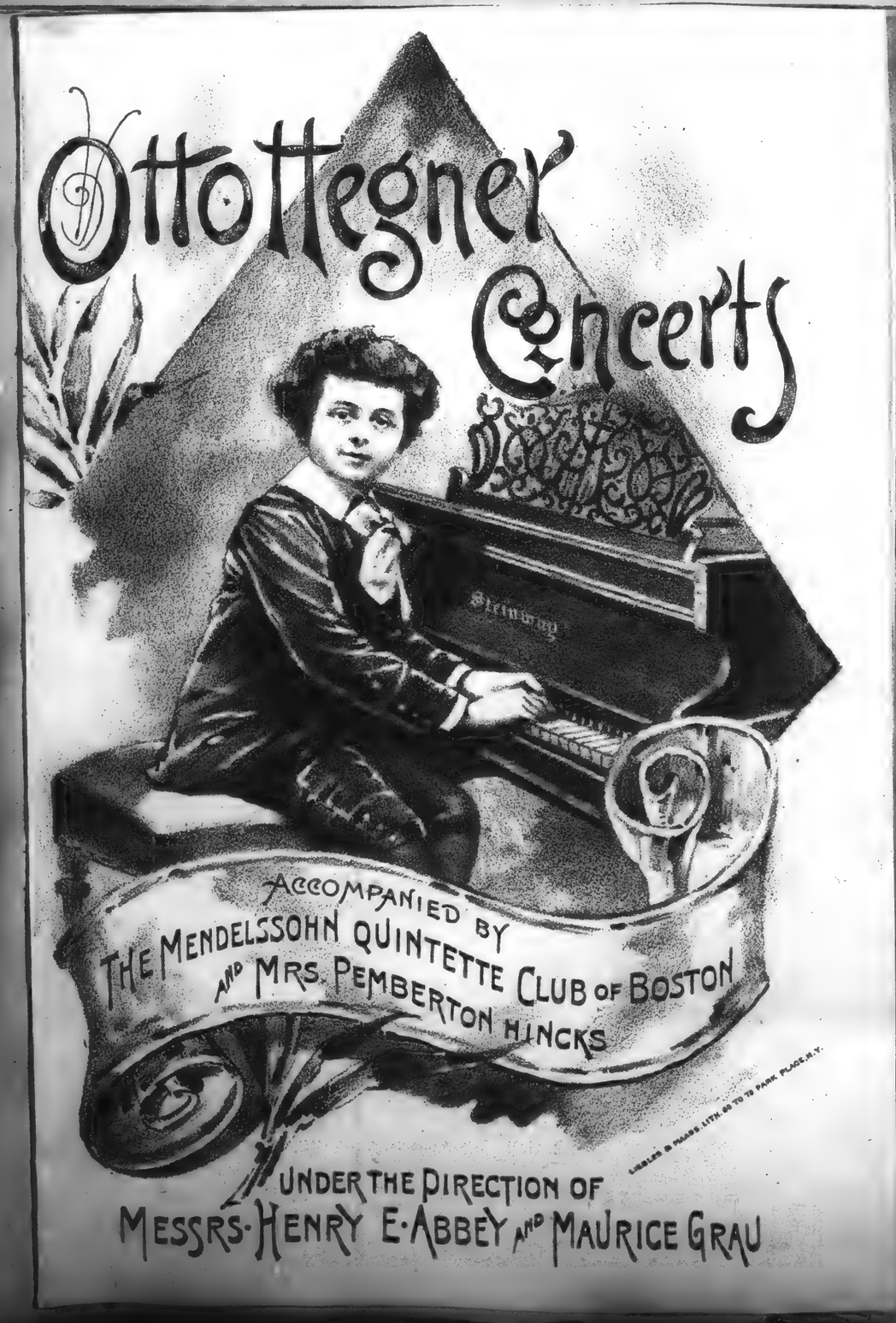

DAILY—SUNDAY—WEEKLY.

WORCESTER, DEC. 6, 1889.

NIKISCH IN WORCESTER.

A BRILLIANT CONCERT BY THE BOSTON ORCHESTRA.

PROMISING OPENING OF THE CRITERION COURSE—CHARACTERISTICS OF THE NEW CONDUCTOR.

No orchestral conductor and hardly a musician of any sort has ever been so loudly heralded and so extensively discussed as was Mr. Arthur Nikisch, after leaving his celebrated Leipsic orchestra and coming to Boston. His name has been no stranger to the columns of the Spy, since his coming was first announced, and from time to time his characteristics have been described and his successes duly chronicled. To those who may have heard him last night for the first time, there was, of course, a striking novelty, first of all, in his habit of conducting entirely from memory and without score of any kind, save when there is a soloist in the case. His peculiar way of using his hands—right or left, or both together—sometimes holding both in suspension and absolutely motionless, in the air, gives a sort of ocular demonstration of his method of playing on the orchestra as a soloist plays on his single instrument. The auricular demonstration of this fact is perfect, for every section of the great band obeys the slightest quiver of his fingers as conscientiously as it follows the vigorous sweep of his arms that marks a fortissimo climax.

The first concert in the Criterion Course drew out a fair audience, but by no means of the size that should fill Mechanics Hall considering the musical reputation and pretensions of the city. Again and again Boston critics have been compelled to confess themselves mistaken in their apprehensions as to Mr. Nikisch's programs, and to confess that he knew better than they what the effect of his novel arrangements would be. The program of last evening was an example calculated to produce similar results. If anybody had fears that Mendelssohn's "Fingal's Cave" or "Hebrides" overture and Beethoven's 8th symphony might be burdensome to the audience he must now confess that the result proved his fears to be utterly unfounded. The

MYSTICISM, ROMANCE AND POETRY

of the overture were brought out with supreme effect, and it hardly seems possible that a single bar of this work, perhaps the least promising of all on the program to the average audience, could have been uninteresting to any one.

It was in the symphony, however, that Mr. Nikisch gave most conclusive evidence of his greatness. Theodore Thomas is admired for the splendid dash and verve that he puts into his orchestra. In accomplishing his main effect, however, Mr. Thomas is prone to ignore details. Wilhelm Gericke was distinguished not only for his efficiency as a drill master, but also for his scrupulous attention to details. The listener might be sure that minor figures and secondary accents would never be obscured. Arthur Nikisch combines in an extraordinary degree the excellencies of both the other great conductors, and to this is owing his rank as one of the four or five greatest conductors in the world. Anton Seidl, of the Metropolitan Opera House, New York, as a concert conductor, is hardly to be mentioned in the same category with the others. His supremacy is confined to the opera. An eminent musician and critic once said: "So long as Seidl remains with us, Theodore Thomas is absolutely necessary for the preservation of Beethoven." Thomas and Gericke are pre-eminently concert conductors. Nikisch excels not only in concert but in opera, if his European reputation counts for what it should.

Mr. Nikisch's methods, in the hands of a less skilled conductor, would naturally tend to a corruption of the marvelous purity and unity of tone developed in the orchestra by Mr. Gericke, and to the demoralization of its surpassing discipline. Boston critics have sometimes professed to discover hints of these very misfortunes in the orchestra's performances in that city. The greater freedom allowed the brass and wind divisions, especially, is a radical subversion of the well-bred self-repression and

ARISTOCRATIC MODERATION

imposed by Mr. Gericke. Nevertheless, there was no trace or suggestion of coarseness of tone or uncertainty or looseness of action last night. The performance of the symphony, though varying somewhat in the matter of tempos from "traditional" or, rather, conventional notions, was an admirable exposition. The almost eccentrically varied rhythms of the first allegro were no hindrance to the strength and impetuosity of the movement, and the delicious daintiness of the allegretto was so exquisitely given as to be one of the most effective performances of the evening. The third movement, tempo di minuetio, played somewhat more rapidly than usual, made, nevertheless, an excellent foil for the masterly combination of delicacy, brilliance, power and nobility that make up the inspiring final allegro of Beethoven's eighth symphony. Mr. Nikisch did full justice to them all.

Miss Marie Geselschap is a good pianist, but hardly of the symphony concert calibre. She is not distinguished for musicianly sympathy, her tone lacks breadth and power, and sometimes she is a trifle uncertain. However, she never gives offense and often shows enthusiasm and spirit. Doubtless if she had not been placed against the brilliant background of the Boston Symphony Orchestra, her good qualities (and there are such in her playing) would have shown more resplendantly. The New York papers characterize her as a "new Hollander" pianist.

[3?]

and has had the advantage of [illegible] European instruction. She played with Seidl's orchestra in New York last week for the first time, and then performed the same "concerto" arrangement of Chopin's allegro de concert (op. 46), by Nicode, that she played with the Boston orchestra last night. The new arrangement is more Nicode than Chopin, but, despite the protests that such "arrangements" always evoke, it might be made a very enjoyable composition. Miss Geselschap was inadequate to the task. For her group of solos, Miss Geselschap played Paderewski's simple "Menuet Celebre," imitative of the antique, and Liszt's fantasie on the famous quartet from Verdi's "Rigoletto." She was, on the whole, more satisfactory in the Liszt music, which is, of course, intended solely as a test of technique, and her's is facile and sometimes brilliant. The minuet was rather overdone. Miss Geselschap's chief failing is apparently due to immaturity.

The concert closed with a magnificent performance of Wagner's "Tannhauser" overture. According to Mr. Nikisch's habit in such passages, and according also to the characteristic Wagner idea, the slow first theme was played more slowly than it is wont to be played, and the effect is thereby enhanced. The long sweeps of the accompanying strings were kept more subordinate than usual, and the climax was held in abeyance till its time came, and then it was reached with tremendous power. The brass was strong and well sustained, but not harsh, and the wooden wind was firm and pure. The beauty of the overture was brought out as never before in this city. The applause, which had never been reluctant during the evening, was then very enthusiastic.

THE BOSTON TIMES

BOSTON, SUNDAY, DECEMBER 8, 1889.

KNEISEL QUARTETTE CONCERT.

The second concert of the series by the Kneisel quartette was given in Chickering hall Monday evening, when an audience of the best quality, and a large audience as well, listened to the performance of the following programme:

Sonata for violin and pianoforte, in G minor, op. 20.....Arthur Foote
Songs with pianoforte—
"Au die Tauben".....Brahms
"Schlaf Bübchen Schlaf".....Moszkowksi
"Die Loreley".....Liszt
Quartette in D minor.....Schubert

Miss Rose Stewart rendered the vocal selections; Mr. Arthur Foote and Mr. Franz Kneisel interpreted the sonata.

Mr. Foote's sonata is a well-written and able production, nearly all the themes of which are rhythmically clear and melodious. The originality of the composer is at its best in the opening and final allegros of the work, and here too he is most scholarly in his treatment of themes. In other respects there is not so much to be said in favor of the new sonata, as its chief shortcoming is with its lack of spontaneity.

Miss Rose Stewart's singing and her pianoforte accompaniments combined were conspicuously indicative of her ability as a musician. Her voice is admirable as regards compass, is more voluminous than when she was last heard, and is notably clear. She has not the technical control of her tones that would endow her vocal delivery with the very desirable evenness that it does not possess, but in all other respects she is a thorough artist.

The Schubert quartette, which is well known here and has once before been heard at the Kneisel concerts, was charmingly played

Gazette

SUNDAY MORNING EDITION.

DECEMBER 7, 188

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ELSEWHERE IN ARCHIVES

CRITERION COURSE,

Mechanics Hall, Worcester.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

Thursday Evening, December 5th,

EIGHT O'CLOCK.

The Worcester Spy.
DAILY—SUNDAY—WEEKLY.
WORCESTER, DEC. 6, 1889.

NIKISCH IN WORCESTER.

A BRILLIANT CONCERT BY THE BOSTON ORCHESTRA.

PROMISING OPENING OF THE CRITERION COURSE—CHARACTERISTICS OF THE NEW CONDUCTOR.

No orchestral conductor and hardly a musician of any sort has ever been so loudly heralded and so extensively discussed as was Mr. Arthur Nikisch, after leaving his celebrated Leipsic orchestra and coming to Boston. His name has been no stranger to the columns of the Spy, since his coming was first announced, and from time to time his characteristics have been described and his successes duly chronicled. To those who may have heard him last night for the first time, there was, of course, a striking novelty, first of all, in his habit of conducting entirely from memory and without score of any kind, save when there is a soloist in the case. His peculiar way of using his hands—right or left, or both together—sometimes holding both in suspension and absolutely motionless, in the air, gives a sort of ocular demonstration of his method of playing on the orchestra as a soloist plays on his single instrument. The auricular demonstration of this fact is perfect, for every section of the great band obeys the slightest quiver of his fingers as conscientiously as it follows the vigorous sweep of his arms that marks a fortissimo climax.

The first concert in the Criterion Course drew out a fair audience, but by no means of the size that should fill Mechanics Hall considering the musical reputation and pretensions of the city. Again and again Boston critics have been compelled to confess themselves mistaken in their apprehensions as to Mr. Nikisch's programs, and to confess that he knew better than they what the effect of his novel arrangements would be. The program of last evening was an example calculated to produce similar results. If anybody had fears that Mendelssohn's "Fingal's Cave" or "Hebrides" overture and Beethoven's 8th symphony might be burdensome to the audience he must now confess that the result proved his fears to be utterly unfounded. The

MYSTICISM, ROMANCE AND POETRY

of the overture were brought out with supreme effect, and it hardly seems possible that a single bar of this work, perhaps the least promising of all on the program to the average audience, could have been uninteresting to any one.

It was in the symphony, however, that Mr. Nikisch gave most conclusive evidence of his greatness. Theodore Thomas is admired for the splendid dash and verve that he puts into his orchestra. In accomplishing his main effect, however, Mr. Thomas is prone to ignore details. Wilhelm Gericke was distinguished not only for his efficiency as a drill master, but also for his scrupulous attention to details. The listener might be sure that minor figures and secondary accents would never be obscured. Arthur Nikisch combines in an extraordinary degree the excellencies of both the other great conductors, and to this is owing his rank as one of the four or five greatest conductors in the world. Anton Seidl, of the Metropolitan Opera House, New York, as a concert conductor, is hardly to be mentioned in the same category with the others. His supremacy is confined to the opera. An eminent musician and critic once said: "So long as Seidl remains with us, Theodore Thomas is absolutely necessary for the preservation of Beethoven." Thomas and Gericke are pre-eminently concert conductors. Nikisch excels not only in concert but in opera, if his European reputation counts for what it should.

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ARISTOCRATIC MODERATION

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Miss Marie Geselschap is a good pianist, but hardly of the symphony concert calibre. She is not distinguished for musicianly sympathy, her tone lacks breadth and power, and sometimes she is a trifle uncertain. However, she never gives offense and often shows enthusiasm and spirit. Doubtless if she had not been placed against the brilliant background of the Boston Symphony Orchestra, her good qualities (and there are such in her playing) would have shown more resplendantly. The New York papers characterize her as a "new Hollander" pianist.

SHE IS YOUNG AND ATTRACTIVE,

and has had the advantage of eminent European instruction. She played with Seidl's orchestra in New York last week for the first time, and then performed the same "concerto" arrangement of Chopin's allegro de concert (op. 46), by Nicode, that she played with the Boston orchestra last night. The new arrangement is more Nicode than Chopin, but, despite the protests that such "arrangements" always evoke, it might be made a very enjoyable composition. Miss Geselschap was inadequate to the task. For her group of solos, Miss Geselschap played Paderewski's simple "Menuet Celebre," imitative of the antique, and Liszt's fantasie on the famous quartet from Verdi's "Rigoletto." She was, on the whole, more satisfactory in the Liszt music, which is, of course, intended solely as a test of technique, and her's is facile and sometimes brilliant. The minuet was rather overdone. Miss Geselschap's chief failing is apparently due to immaturity.

The concert closed with a magnificent performance of Wagner's "Tannhauser" overture. According to Mr. Nikisch's habit in such passages, and according also to the characteristic Wagner idea, the slow first theme was played more slowly than it is wont to be played, and the effect is thereby enhanced. The long sweeps of the accompanying strings were kept more subordinate than usual, and the climax was held in abeyance till its time came, and then it was reached with tremendous power. The brass was strong and well sustained, but not harsh, and the wooden wind was firm and pure. The beauty of the overture was brought out as never before in this city. The applause, which had never been reluctant during the evening, was then very enthusiastic.

[34]

THE BOSTON TIMES
BOSTON, SUNDAY, DECEMBER 8, 1889.

KNEISEL QUARTETTE CONCERT.

The second concert of the series by the Kneisel quartette was given in Chickering hall Monday evening, when an audience of the best quality, and a large audience as well, listened to the performance of the following programme:

Sonata for violin and pianoforte, in G minor, op. 20.....Arthur Foote
Songs with pianoforte—
"Au die Tauben".....Brahms
"Schlaf Bübchen Schlaf".....Moszkowksi
"Die Loreley".....Liszt
Quartette in D minor.....Schubert

Miss Rose Stewart rendered the vocal selections; Mr. Arthur Foote and Mr. Franz Kneisel interpreted the sonata.

Mr. Foote's sonata is a well-written and able production, nearly all the themes of which are rhythmically clear and melodious. The originality of the composer is at its best in the opening and final allegros of the work, and here too he is most scholarly in his treatment of themes. In other respects there is not so much to be said in favor of the new sonata, as its chief shortcoming is with its lack of spontaneity.

Miss Rose Stewart's singing and her pianoforte accompaniments combined were conspicuously indicative of her ability as a musician. Her voice is admirable as regards compass, is more voluminous than when she was last heard, and is notably clear. She has not the technical control of her tones that would endow her vocal delivery with the very desirable evenness that it does not possess, but in all other respects she is a thorough artist.

The Schubert quartette, which is well known here and has once before been heard at the Kneisel concerts, was charmingly played.

Gazette
SUNDAY MORNING EDITION.

DECEMBER 7, 188

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CRITERION COURSE,

Mechanics Hall, Worcester.

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EIGHT O'CLOCK.

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MECHANICS' HALL, Worcester.

CRITERION COURSE

C. A. ELLIS, C. A. BURDITT and F. O. NORTH, - - - PROPRIETORS

SECOND CONCERT,

TUESDAY EVENING, DECEMBER 10, at 8.

OTTO HEGNER

Under the direction of HENRY E. ABBEY & MAURICE GRAU.

PROGRAMME.

Part First.

1. SEXTETTE (E flat), - - - - - - MAYSEDER
   MENDELSSOHN QUINTETTE CLUB.

MR. WILHELM OHLIGER, Solo Violin. MR. MANASSA ADLER, Violin.
MR. THOMAS RYAN, Solo Clarinette and Viola. MR. PAUL HENNEBERG, Solo Flute and Viola
MR. MAX DROGE, Solo Violincellist. The Club assisted by Herr NEUDAHM, Contrabassist.

2. "MUSICA PROHIBITA," - - - - - - - GASTELDON
   Mrs. PEMBERTON HINCKS.
3. SONATA, E minor (opus 90), - - - - - BEETHOVEN
   OTTO HEGNER.

Part Second.

4. "ADAGIO CON EXPRESSIONE," from Quintette (op. 29.) BEETHOVEN
   MENDELSSOHN QUINTETTE CLUB.
5. "CHANSON VENITIENNE," - - - - - - . SALVAYRE
   Mrs. PEMBERTON HINCKS.
6. FANTAISIESTÜCK, - - - - - - - VOLLBACH
   Sextette with Violin Obligato by Mr. Wilhelm Ohliger.
7. a RONDO CAPRICCIOSO, op. 14 .... MENDELSSOHN
   b SPINNERLIED from the "Fliegende Holländer," WAGNER-LISZT
   c VALSE CAPRICE .... RUBINSTEIN
   OTTO HEGNER.
8. FINALE FROM QUINTETTE in E flat, - - MAYSEDER
   MENDELSSOHN QUINTETTE CLUB.

EXECUTIVE STAFF:

ACTING MANAGER .... Mr. MARCUS R. MAYER
BUSINESS MANAGER .... Mr. C. N. SCHROEDER
REPRESENTATIVE .... Mr. JEFF S. LEERBURGER

CRITERION COURSE

Friday, December 27.

FIRST STODDARD LECTURE,

"THE CASTLE-BORDERED RHINE."

Thursday, January 2,

Mlle. CLEMENTINE DE VERE,

Accompanied by Mlle. MARIE GROEBL, Mr. W. H. RIEGER, Sig. C. BOLOGNA and others, in a

GRAND OPERATIC CONCERT.

Thursdays, Jan. 9, 16, 21 and 30.

THE STODDARD LECTURES,

"NAPOLEON (from Corsica to the Throne.)"
"NAPOLEON (from the Throne to St. Helena.)"
"BERLIN IN 1889."
"THE SPLENDORS OF SWITZERLAND."

Thursday, February 6,

GRAND CONCERT

(Artists to be announced.)

Thursday, February 20,

CLOSING CONCERT by the

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH, CONDUCTOR.

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ACTING M
BUSINESS
REPRESEN

CRITERION COURSE,

Mechanics Hall, Worcester.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

Thursday Evening, December 5th,

EIGHT O'CLOCK.

Steinway & Sons Pianos

WAREROOMS
STEINWAY HALL Nos. 107, 109 & 111 EAST 14th ST.
Bet. Fourth Ave. and Irving Place,
NEW YORK.

DAILY—SUNDAY—WEEKLY.

WORCESTER, DEC. 6, 1889.

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ARISTOCRATIC MODERATION

imposed by Mr. Gericke. Nevertheless, there was no trace or suggestion of coarseness of tone or uncertainty or looseness of action last night. The performance of the symphony, though varying somewhat in the matter of tempos from "traditional" or, rather, conventional notions, was an admirable exposition. The almost eccentrically varied rhythms of the first allegro were no hindrance to the strength and impetuosity of the movement, and the delicious daintiness of the allegretto was so exquisitely given as to be one of the most effective performances of the evening. The third movement, tempo di minuetto, played somewhat more rapidly than usual, made, nevertheless, an excellent foil for the masterly combination of delicacy, brilliance, power and nobility that make up the inspiring final allegro of Beethoven's eighth symphony. Mr. Nikisch did full justice to them all.

Miss Marie Geselschap is a good pianist, but hardly of the symphony concert calibre. She is not distinguished for musicianly sympathy, her tone lacks breadth and power, and sometimes she is a trifle uncertain. However, she never gives offense and often shows enthusiasm and spirit. Doubtless if she had not been placed against the brilliant background of the Boston Symphony Orchestra, her good qualities (and there are such in her playing) would have shown more resplendantly. The New York papers characterize her as a "new Hollander" pianist.

and ... but ... Seidl's orch... New Y... for the first time, and then perf... same "concertos" arrangement o... allegro de concert (op. 46), b... that she played with the Bosto... tra last night. The new arran... more Nicode than Chopin, bu... the protests that such "arrangem... ways evoke, it might be made a... joyable composition. Miss G... was inadequate to the task. ... group of solos, Miss Geselschap... Paderewski's simple "Menuet ... imitative of the antique, an... fantasie on the famous quar... Verdi's "Rigoletto." She was... whole, more satisfactory in t... music, which is, of course, ... solely as a test of technique, a... is facile and sometimes brillia... minuet was rather overdone. Mi... schap's chief failing is apparentl... immaturity.

The concert closed with a ma... performance of Wagner's "Tann... overture. According to Mr. N...

habit in such passages, and ac... also to the characteristic Wagn... the slow first theme was play... slowly than it is wont to be pla... the effect is thereby enhanced. ... sweeps of the accompanying ... were kept more subordinate tha... and the climax was held in abey... its time came, and then it was ... with tremendous power. The br... strong and well sustained, b... harsh, and the wooden wind w... and pure. The beauty of the o... was brought out as never before ... city. The applause, which had... been reluctant during the eveni... then very enthusiastic.

THE BOSTON TI...

BOSTON, SUNDAY, DECEMBE...

KNEISEL QUARTETTE CONC...

The second concert of the series by ... sel quartette was given in Chick... Monday evening, when an audience ... quality, and a large audience as well ... to the performance of the follo... gramme:

Sonata for violin and pianoforte, in ... nor, op. 20 ....Ar...
Songs with pianoforte—
"Au die Tauben" ....
"Schlaf Bübchen Schlaf" ....M...
"Die Loreley" ....
Quartette in D minor ....

Miss Rose Stewart rendered the vo... ions; Mr. Arthur Foote and Mr. Fran... interpreted the sonata.

Mr. Foote's sonata is a well-written ... production, nearly all the themes of ... rhythmically clear and melodious. ... uality of the composer is at its best in ... ng and final allegros of the work, and ... he is most scholarly in his treatment ... In other respects there is not so mu... said in favor of the new sonata, as ... shortcoming is with its lack of sponta...

Miss Rose Stewart's singing and h... forte accompaniments combined were ... uously indicative of her ability as a ... Her voice is admirable as regards co... more voluminous than when she ... heard, and is notably clear. She has ... technical control of her tones that w... dow her vocal delivery with the very ... evenness that it does not possess, bu... other respects she is a thorough artist.

The Schubert quartette, which is wel... here and has once before been hear... Kneisel concerts, was charmingly play...

Gazett...

SUNDAY MORNING ED...

DECEMBER 7...

The second concert of the Kneisel Quar... in Chickering Hall, on Monday night, ... audience. The novelty of the programme ... for piano and violin, by Mr. Arthur Foot... its first public hearing on this occasion. I... ful and able work, perfect in form and ... treatment. It does not say anything new, ... are well chosen, and are carefully and effec... out. The opening allegro is perhaps the ... ing of the four movements for the ceas... animates it and the skill with which its m... istic figure is reiterated. A very pretty ... follows, but it is too reminiscent of Handel ... for its originality, and the intermezzo th... its trio is in such violent contrast with wha... as to seem more like an intrusion than a ... growing logically out of the first part, or ... any connection with it. The return to ... emphasizes this incongruity with especia... adagio is broad and pleasing in theme, a... by fine dignity and by an easy freedom a... spontaniety that are not as strongly sugg... of the other movements. The finale is ... an inspiriting fire and brilliancy, and th... out" is remarkably ingenious, the contrapu... the composer showing to admirable adva... work is one of the most important and in... Mr. Foote's more recent efforts, and is wholl... to his skill and musicianship. It was pla... composer and Mr. Kneisel, and was received ... mark of approval. The other instrumenta... was Schubert's beautiful quartet in D-minor, ... most masterly and most fascinating of a... poser's quartets. It was played in a style ... the highest finish and the most devoted fid... sentiment of the music. In fact, no finer int... of Schubert could be desired than was vouc... lovely work. The quartet has reached a hig... perfection this season than it has ever bee... The artists labor together with absolute u... ing, and in their efforts quartet playing ... best may be heard. Mr. Kneisel is to be ... mented and congratulated upon the fine ... have been achieved by him in bringing th... tion that he directs to so satisfying a state o... The soloist was Miss Rose Stewart, who sa... Tauben," by Brahms; "Schlaf Bübchen, ... Moszkowski, and "Die Loreley," by Li... Stewart sang sweetly and sympathetically, ... own accompaniments in a thoroughly music... and fairly earning the warm and appreciativ... that rewarded her. The next concert in the ... take place Monday evening, Dec. 30.

[35]

THE TELEGRAM

FRIDAY, DECEMBER 6, 1889.

MR. NIKISCH IN WORCESTER.

Boston Symphony Orchestra in the Criterion Course.

"Will the Criterion course be a success?" has been a frequent question in local musical circles for the past few days. The question could not apply, of course, to the character of the entertainments to be given, but rather to the financial outlook of the venture. In the face of past failures of similar enterprises, the managers of the Criterion course exhibited a wonderful temerity in giving to the public the series of entertainments which opened last evening at Mechanics hall. A square block of seats, from the front back for 16 or 17 rows, was occupied. Around it was a wide border of empty chairs. At the rear were several rows well filled. The west gallery was fairly well patronized, but many of the best seats in the side galleries were unoccupied.

The Boston Symphony orchestra has played in Worcester before, but never under the baton of Arthur Nikisch. The orchestra's last concert in Worcester, previous to that of last evening, was given April 5, when Wilhelm Gericke made his final appearance here.

The greatest interest, last night, was manifested in Mr. Nikisch, who made his first appearance in Worcester. It was a little past the hour set for the concert, when Mr. Nikisch made his way through the 'cellos and violins and appeared before the audience. He is short, with a rather pale, sensitive face, very dark and loosely arranged hair, and a quiet demeanor. He made a very low bow to the audience and stepped upon the little stand arranged for him. With no preliminary flourishes, he stood waiting for a moment until the musicians were quite ready. Then his baton gave the signal, and the first strains of Mendelssohn's overture, "Fingal's Cave," came from half a hundred strings.

There is nothing of the steam caliope method about Mr. Nikisch. He is not capricious, nor does his baton do any needless work.

He stood very quietly in his place, scarcely moving his body, save to turn, occasionally, from right to left, and into the movements of his eloquent baton threw a tremendous force and strength of soul that hardly seem to lie beneath the man's calm exterior. An occasional nod of the head and sometimes a motion of the left hand, to accompany the baton, were his gestures, aside from those of the baton.

The program last night was one of bright and happy music, with nothing of gloom by way of interlude. The Mendelssohn overture is brilliant in its coloring, and has at times a strain of joyous song.

Chopin's Allegro de Concert, op. 46, with the orchestration of Nicode, was the second number, and brought forward Miss Marie Geselschap as the pianiste.

There was a tedious wait, which must have been highly delightful for Miss Geselschap, before she could begin. The grand piano was there, but the stool had been forgotten. An ordinary chair wouldn't do. Finally, Mr. Nikisch placed and old green-bottomed chair, with a bass viol cover wrapped up for a cushion. The audience smiled audibly, but it had to do, and Miss Geselschap was ready to play. She rendered the allegro appreciatively and with judicious use of the pedal, but she did not do Chopin full justice. The orchestra performed its part admirably. There was a perfunctory encore.

The long number of the program was Beethoven's Symphony No. 8, in F, a work full of spirit and grace. First is an allegro vivace e con brio, which open at once with the full strength of the orchestra, afterwards softening to graceful and even tender little passages, exquisitely rendered. The second movement is an allegretto scherzando, and then comes the third movement in tempo di minuetto, quite unlike the rest of the work and less decisive in its color, but the finale, allegro vivace, brings the whole to a brilliant close. Mr. Nikisch led his orchestra through this beautiful garden of melody with his own poetic appreciation of it visible in every command.

Two soli for the piano, a minuet of Paderewsky and a "Rigoletto" fantasie of Verdi-Liszt, were rendered by Miss Geselschap. The pretty little minuet was done as well as anything she attempted, and in her last number she was not as satisfactory.

But the orchestra outdid itself in the "Tannhauser." Never did it play the glorious Wagner overture, it would seem, as well as it did last night. But it was not Mr. Gericke's "Tannhauser." Mr. Nikisch has a new interpretation for many passages. He does not despise the brass, and the ff passages are brought out with all possible force. The orchestra never played better and the audience realized it, for when the last loud note sounded, there broke forth the only enthusiastic applause of the evening.

The orchestra had a special train of two cars, which took them to Boston immediately after the concert.

As for Mr. Nikisch, whom Worcester has been waiting so anxiously to see, he will please consider that the freedom of the city is presented to him.

EVENING GAZETTE

WORCESTER, MASS.

FRIDAY EVENING, DEC. 6, 1889.

CRITERION COURSE.

Concert of the Boston Symphony Orchestra.

There was a good audience at Mechanics Hall, last night, on the occasion of the opening entertainment of the Criterion Course, a concert by the Boston Symphony Orchestra, though not so large as the music deserved. The weather outside was bad, but within there was steady enjoyment, and at the very end, the audience paid the Orchestra the unusual compliment of breaking out into hearty applause before they took their departure. This was at the admirable performance of the Tannhaeuser Overture. The general verdict was at the moment that it had never been played so perfectly before in Worcester, and writing a little later, we are not disposed to dispute the fact.

Herr Nikisch, the new Conductor, who took up in Boston this season the *baton* laid down by Herr Gericke, is tall and dark, as quiet and free from mannerisms as his predecessor; he guides his musicians with equal precision and a little more vigor. If Herr Gericke had a fault,—and one was not to be found without some searching,—it was a shade of over-refinement. Nothing could be more delightful than the finished grace and beauty of the lighter passages and airs under his interpretation, nor was he lacking in force when the fortisimo passages were reached, yet as according to report there was a little of the martinet in his despotic control of his players, so there was a faint shade of the same quality, when he took in hand the works of the great masters. Nikisch is freer and a little broader. He may not quite reach the delicate refinements of which Gericke was a master, but his music is a little fresher and there are deeper and more meaning contrasts between the varying passages. This is a popular quality and held in check by thorough intelligence and musical taste, it is an artistic gain. The comparison may seem a trifle finical, but allowing that Wagner was better interpreted at this concert than ever before in this city by the same orchestra, we do not know how else to account for it. Gericke was so excellent that it is not easy to imagine anything more to be desired, and both men must be placed in the first rank of their profession.

It is to be noticed that the fashion of playing without notes has reached conductors. Nikisch uses no score, no matter how long the symphony. The exception is when he has to follow the whims of a solo performer.

Other numbers of the Orchestra were the Mendelssohn Overture called "The Hebrides," or "Fingal's Cave;" and the Eighth Symphony of Beethoven. The very learned and elaborate discussion of these works on the programme makes comment here unnecessary, after what we have said of the Conductor. Miss Marie Geselschap, a talented and promising young pianist, played the Allegro de Concert of Chopin, (Op. 46) arranged for the piano-forte and the Orchestra, by Nicode, one of the most successful German musicians of the day. She played alone two other selections, a minuet by Paderewsky and the Rigoletto Fantasie, arranged from Verdi by Liszt.

The Worcester public are indebted to the managers of the Criterion Course, Messrs. Burdett & North, for an unusually valuable series of entertainments. There will follow on Tuesday of next week a concert introducing the famous young Otto Hegner. Later will come Stoddard lectures, and three more concerts, including one by Mlle. Clementine de Vere, and one by the Boston Symphony Orchestra. The sale of tickets will continue at the music warehouse of C. L. Gorham & Co.

Boston Journal.

MONDAY MORNING, DEC. 9, 1889.

The Symphony Concert.

Mr. Kneisel was the soloist Saturday night, giving a concerto by Brahms which is new to Boston. It was first played by Joachim in Leipsic, for whom it was specially written, and although a work in which the violin is not as prominent as in many works of this kind, it abounds in technical difficulties, requiring a master hand to perform it as it should be. Mr. Kneisel was at his best, and had composed a cadenza, which was not the least interesting part of the performance. It is a satisfaction to listen to the musicianly playing of Mr. Kneisel, apart from the very pleasing and interesting nature of the work itself. He covered himself with glory; was recalled a number of times, and there was no more enthusiastic applause than from the members of the band, in which Mr. Nikisch heartily joined.

The orchestral numbers were Haydn's "Bear" Symphony. Schubert's Unfinished Symphony and Beethoven's "Dedication of the House" overture. This latter was magnificently done; and there was nothing to which exception could be taken in the symphonies. The programme was rather longer than Mr. Nikisch has been accustomed to give us, and many did not remain to hear the closing selection. The disadvantage of beginning with a symphony was shown in the tardy entrance of the audience—there being constant interruptions until after the opening of the third movement. Mrs. Fanny Bloomfield Teisler is to be the piano soloist at the next concert, and the programme is from the works of Goldmark, Wagner and Schumann.

The Beacon.

BOSTON, SATURDAY, DEC. 7, 1889

THE SYMPHONY CONCERTS.

Liszt's "Preludes" and the "Tannhäuser" overture are as hackneyed and overworn as "Trovatore," "The Bohemian Girl" or the "Wedding March," and it is quite time that they should be dropped from the Symphony programmes until a new generation has grown up in ignorance of them. It required all Mr. Nikisch's energy and enthusiasm to make them acceptable on Saturday evening, and that the audience enjoyed them well enough to applaud them heartily was a proof of his magnetic influence more than of anything else, and criticism may admit that he has given no better proof of his spirit, his control and his ardor. But the same time might have been better occupied by something new or at least less anciently familiar, and Mr. Nikisch would have won more favor from the after-thoughts of cool reflection by giving some evidence of the catholicity which he professed three months ago on taking his place here.

The concert of tonight, which will be a pretty long one, is to begin with that symphony of Haydn (heretofore unplayed in Boston) known as "The Bear," although it would not be easy to guess wherein that animal is signified or suggested, unless it be in the last movement, where there are a good many sharp out-crying chords and some mysterious rumbles and grumbles and growls in the bass. Written for the critical Paris public of 1786, it shows everywhere its author's best care and cleverest handiwork, and while at times more robust than was his wont, it has many characteristically delicious bits of pastoral tone in the phrases for flute or oboe and in the smoothly flowing string harmonies, together with some vivid and sudden contracts. It was well but not enthusiastically received yesterday afternoon, and would doubtless have been more enjoyed if Mr. Nikisch had held a tighter hand over its forte passages and had educed more graciousness and gentle ease from the strings in the second movement. The finale, with its odd humorous passages for the double-basses and bassoons, has a touch of hurly burly in its working out and comes to a vigorous ending. The score is a pretty full one in effect, although there are no trombones and the trumpets seldom speak except for emphasis. The second number is also a new one here—Brahms's violin concerto in D, written about ten years ago for Joachim. It is in strict form throughout, and although in the long introductory exposition of the first themes the soloist has no part, the work is one evidently intended for an artist of high attainment, because it requires a mastery of all technical difficulties, in scales, skips, trills, double-stops and all the rest of them, and also needs sentiment, a long, smooth, *sostenuto* as well as spirit, vigor and *slancio* too. After it once passes the introduction the soloist must be busy, and he is generally accorded all the prominence he could desire, although occasionally—but this mainly in the first movement—Brahms's love for polyphony leads him to fill his score with so much accessory matter that a first hearing will not give nearly all the points to any but the best trained ear. There are exquisite melodies, quiet, idyllic and plaintive in the concerto, and the second movement is especially lovely. Mr. Kneisel played the work with the hand and the sentiment of a master; his tone has gained in fulness, dignity, and warmth and his execution now has not only grace and clearness but dash and sparkle. His own cadenza had appropriateness and virtuosity, and fitted perfectly into its place. The rest of the concert will be Schubert's "Unfinished" symphony and Beethoven's "Dedication of the House" symphony, which is after all rather better as a prologue than an epilogue.

The concert of next Saturday will follow this programme: Goldmark, overture, "Sakuntala; Litolff, concerto for pianoforte and orchestra, No. 3, *op.* 45, (first time in Boston); Wagner, prelude, "Tristan and Isolde," soli for pianoforte; Schumann, overture, Scherzo and finale, *op.* 52. Soloist, Mrs. Fanny Bloomfield-Zeisler.

At the second Kneisel Quartette concert, on Monday evening at Chickering's, the first place was given to a new piano and violin sonata by Mr. Arthur Foote, which he and Mr. Kneisel played. It is probably his best work thus far, and though it sometimes shows too plainly his study of Bach, it does not smell of the lamp; its themes are melodious and decided and the treatment has learning and care. Schubert's D-minor quartette was at the foot of the programme, and between them was a group of German songs which Miss Rose Stewart would undoubtedly have sung with better balance of tone and more effect if she had not handicapped herself by her own accompaniments, beautifully played though they were. Her style is trained and tasteful, but the upper notes of her compass, although she reaches them easily, give less pleasure than the rest of her voice, except in the *fioritura* wherein she is skilful.

NEW YORK HERALD

SUNDAY, DECEMBER 8,

The first concert of the four which the Boston orchestra will give this winter in Steinway Hall, under the direction of Herr Arthur Nikisch, will take place on the 17th of this month.

BOSTON HOME JOURNAL.

SATURDAY, DECEMBER 7,

SECOND KNEISEL QUARTET CONCERT.

PROGRAM.

Arthur Foote.	Sonata for Violin and Piano. G minor, op. 20. Allegro appassionato, G minor. Alla Siciliano, D major; Intermezzo, F major. Adagio molto, E flat major.—Allegro assai, G minor, (First time. MS.) Mr. Kneisel and Mr. Foote.
	Songs with Piano.
Brahms.	a "An die Tauben."
Moszkowski.	b "Schlaf Bubchen schlaf."
Liszt.	c "Die Loreley." Miss Stewart.
Schubert.	Quartet in D minor.

Mr. Foote's sonata for piano and violin is more interesting than the orchestral suite which was lately played at a symphony concert. The different movements are not so long drawn out; he has more to say and yet he says it in fewer measures. The second movement *alla siciliano* is the most melodious and perhaps the most pleasing, though surely not so original as the first and last. The sonata was well played by the composer and Mr. Kneisel.

The singer of the evening was Miss Rose Stewart. She has a light and very agreeable voice of pure quality. She has been exceedingly well taught. She sings intelligently, sympathetically and modestly. She made the mistake of playing her own accompaniments upon a grand piano, the cover of which was raised a little. The results of the double performance were these: many in the audience could not see her; no one could hear the song of Brahms as the voice was drowned in the accompaniment; and she could not do herself justice in any of her selections. Now when people go to hear a woman sing, they wish to see and hear her; they do not care whether she play the piano well or badly; in any song which is really a song, the accompaniment is secondary to the song itself, though however simple it apparently be, it must be played with great care and discretion. Not even the great and only Mr. George Henschel can sing at his best when he plays his own accompaniments. Miss Stewart made another mistake in the selection of Liszt's "Loreley," which is a species of declamation and not a song. And it was as though Miss Stewart played a fantastic piece upon the piano and now and then explained with her voice what she was doing. Too many of our singers have bent the knee to Baal; and they vainly try to sing unsingable songs. The voice and the art of Miss Stewart should not so be desecrated. And the persistent practice of such compositions as "The Loreley" will destroy a keen sense of intonation and will induce forcing of the voice and unpleasant mannerisms.

Schubert's quartet in D minor closed the concert. The "Tod und das Mädchen" variations will no doubt make this quartet a favorite for years to come. The pruning knife could be used freely and with advantage upon the first and last movements. The famous theme and variations were played with genuine, artistic sentiment, which never sank to sentimentality. The other movements were played with the care and finish which characterize the performances of this quartet.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, DEC. 8, 1889.

NINTH SYMPHONY CONCERT.

An Interesting Programme and a Favorite Soloist.

The programme of last evening's symphony concert was of more than average interest, presenting two novelties and having for soloist Franz Kniesel. Director Nikisch is certainly deserving of gratitude for his efforts to acquaint Bostonians with unfamiliar works of the masters, and if he is not always happy in his selections, an occasional short-coming can readily be forgiven when surrounded by so much that is enjoyable. The symphony was placed first on the programme, and no doubt gave much satisfaction to those who advocate such an arrangement. A very large number of people came in after the symphony had been played. It would not be complimentary to say that the late arrival of so many was from lack of interest in the presentation of a work with which they were unfamiliar, yet such was, in a measure undoubtedly true.

It was Haydn's symphony in C major which Mr. Nikisch selected to begin his concert. There is little in this composition suggestive of its title, "The Bear." In its gentle and merry spirit it is suggestive of the lamb. It is written in Haydn's characteristic style, and while far from being his best work is a composition to demand admiration, and the artistic, spirited and generally expressive interpretation given by Mr. Nikisch met with hearty favor.

It is rather remarkable that Brahm's concerto for violin and orchestra in D, op. 77, should not have been heard here before. Though strictly a classic and somewhat heavy at times, it is such a delightful composition, with so many exquisite passages, that an average audience could not find it but entertaining. There are three movements allegro non troppo, adagio and allegro giocoso in rondo form.

The first is the most interesting and introduces delicious themes which are again heard in the other movements. Near the close of the first movement is left a space to be filled in with a cadenza of the performer's own writing. The composition introduced by Mr. Kneisel was the first work of his own that has been heard at these concerts. Because of Mr. Kneisel's exceeding popularity it was natural that much interest should be created, and it can be said with confidence that the expectations of his warmest admirers were realized. The cadenza is an exquisite bit of writing, and is in artistic accord with the composition in which it is introduced. Mr. Kneisel played with rare brilliancy captivating delicacy and admirable expression. The solo violin is not of usual prominence in this concerto, and the demands upon the orchestra were met with excellent effect.

A welcome addition to the programme was that familiar and masterly production—Schubert's unfinished symphony in B minor. A brilliant and satisfactory rendering was given by Mr. Nikisch's band, and the enthusiastic applause won from those who had heard the symphony so many times before was a gratifying compliment to the director's ability. The concluding number was the familiar Beethoven overture, "Dedication of the House." The beautiful march was grandly given, but Mr. Nikisch's interpretation of the impressive hymn, which forms the principal feature of the overture, was not quite so satisfactory.

The offerings for this will be as follows:

Overture—
Concerto for
Op.
Prelude—
Overture,

THE TELEGRAM

FRIDAY, DECEMBER 6, 1889.

MR. NIKISCH IN WORCESTER.

Boston Symphony Orchestra in the Criterion Course.

"Will the Criterion course be a success?" has been a frequent question in local musical circles for the past few days. The question could not apply, of course, to the character of the entertainments to be given, but rather to the financial outlook of the venture. In the face of past failures of similar enterprises, the managers of the Criterion course exhibited a wonderful temerity in giving to the public the series of entertainments which opened last evening at Mechanics hall. A square block of seats, from the front back for 16 or 17 rows, was occupied. Around it was a wide border of empty chairs. At the rear were several rows well filled. The west gallery was fairly well patronized, but many of the best seats in the side galleries were unoccupied.

The Boston Symphony orchestra has played in Worcester before, but never under the baton of Arthur Nikisch. The orchestra's last concert in Worcester, previous to that at last evening, was given April 5, when Wilhelm Gericke made his final appearance here.

The greatest interest, last night, was manifested in Mr. Nikisch, who made his first appearance in Worcester. It was a little past the hour set for the concert, when Mr. Nikisch made his way through the 'cellos and violins and appeared before the audience. He is short, with a rather pale, sensitive face, very dark and loosely arranged hair, and a quiet demeanor. He made a very low bow to the audience and stepped upon the little stand arranged for him. With no preliminary flourishes, he stood waiting for a moment until the musicians were quite ready. Then his baton gave the signal, and the first strains of Mendelssohn's overture, "Fingal's Cave," came from half a hundred strings,

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The program last night was one of bright and happy music, with nothing of gloom by way of interlude. The Mendelssohn overture is brilliant in its coloring, and has at times a strain of joyous song.

Chopin's Allegro de Concert, op. 46, with the orchestration of Nicode, was the second number, and brought forward Miss Marie Geselschap as the pianiste.

There was a tedious wait, which must have been highly delightful for Miss Geselschap, before she could begin. The grand piano was there, but the stool had been forgotten. An ordinary chair wouldn't do. Finally, Mr. Nikisch placed and old green-bottomed chair, with a bass viol cover wrapped up for a cushion. The audience smiled audibly, but it had to do, and Miss Geselschap was ready to play. She rendered the allegro appreciatively and with judicious use of the pedal, but she did not do Chopin full justice. The orchestra performed its part admirably. There was a perfunctory encore.

The long number of the program was Beethoven's Symphony No. 8, in F, a work full of spirit and grace. First is an allegro vivace e con brio, which open at once with the full strength of the orchestra, afterwards softening to graceful and even tender little passages, exquisitely rendered. The second movement is an allegretto scherzando, and then comes the third movement in tempo di minuetto, quite unlike the rest of the work and less decisive in its color, but the finale, allegro vivace, brings the whole to a brilliant close. Mr. Nikisch led his orchestra through this beautiful garden of melody with his own poetic appreciation of it visible in every command.

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As for Mr. Nikisch, whom Worcester has been waiting so anxiously to see, he will please consider that the freedom of the city is presented to him.

EVENING GAZETTE

WORCESTER, MASS.

FRIDAY EVENING, DEC. 6, 1889.

CRITERION COURSE.

Concert of the Boston Symphony Orchestra.

There was a good audience at Mechanics Hall, last night, on the occasion of the opening entertainment of the Criterion Course, a concert by the Boston Symphony Orchestra, though not so large as the music deserved. The weather outside was bad, but within there was steady enjoyment, and at the very end, the audience paid the Orchestra the unusual compliment of breaking out into hearty applause before they took their departure. This was at the admirable performance of the Tannhaeuser Overture. The general verdict was at the moment that it had never been played so perfectly before in Worcester, and writing a little later, we are not disposed to dispute the fact.

Herr Nikisch, the new Conductor, who took up in Boston this season the *baton* laid down by Herr Gericke, is tall and dark, as quiet and free from mannerisms as his predecessor; he guides his musicians with equal precision and a little more vigor. If Herr Gericke had a fault,—and one was not to be found without some searching,—it was a shade of over-refinement. Nothing could be more delightful than the finished grace and beauty of the lighter passages and airs under his interpretation, nor was he lacking in force when the fortisimo passages were reached, yet as according to report there was a little of the martinet in his despotic control of his players, so there was a faint shade of the same quality, when he took in hand the works of the great masters. Nikisch is freer and a little broader. He may not quite reach the delicate refinements of which Gericke was a master, but his music is a little fresher and there are deeper and more meaning contrasts between the varying passages. This is a popular quality and held in check by thorough intelligence and musical taste, it is an artistic gain. The comparison may seem a trifle finical, but allowing that Wagner was better interpreted at this concert than ever before in this city by the same orchestra, we do not know how else to account for it. Gericke was so excellent that it is not easy to imagine anything more to be desired, and both men must be placed in the first rank of their profession.

It is to be noticed that the fashion of playing without notes has reached conductors. Nikisch uses no score, no matter how long the symphony. The exception is when he has to follow the whims of a solo performer.

Other numbers of the Orchestra were the Mendelssohn Overture called "The Hebrides," or "Fingal's Cave;" and the Eighth Symphony of Beethoven. The very learned and elaborate discussion of these works on the programme makes comment here unnecessary, after what we have said of the Conductor. Miss Marie Geselschap, a talented and promising young pianist, played the Allegro de Concert of Chopin, (Op. 46) arranged for the piano-forte and the Orchestra, by Nicode, one of the most successful German musicians of the day. She played alone two other selections, a minuet by Paderewsky and the Rigoletto Fantasie, arranged from Verdi by Liszt.

The Worcester public are indebted to the managers of the Criterion Course, Messrs. Burdett & North, for an unusually valuable series of entertainments. There will follow on Tuesday of next week a concert introducing the famous young Otto Hegner. Later will come Stoddard lectures, and three more concerts, including one by Mlle. Clementine de Vere, and one by the Boston Symphony Orchestra. The sale of tickets will continue at the music warehouse of C. L. Gorham & Co.

Boston Journal.

MONDAY MORNING, DEC. 9, 1889.

The Symphony Concert.

Mr. Kneisel was the soloist Saturday night, giving a concerto by Brahms which is new to Boston. It was first played by Joachim in Leipsic, for whom it was specially written, and although a work in which the violin is not as prominent as in many works of this kind, it abounds in technical difficulties, requiring a master hand to perform it as it should be. Mr. Kneisel was at his best, and had composed a cadenza, which was not the least interesting part of the performance. It is a satisfaction to listen to the musicianly playing of Mr. Kneisel, apart from the very pleasing and interesting nature of the work itself. He covered himself with glory; was recalled a number of times, and there was no more enthusiastic applause than from the members of the band, in which Mr. Nikisch heartily joined.

The orchestral numbers were Haydn's "Bear" Symphony. Schubert's Unfinished Symphony and Beethoven's "Dedication of the House" overture. This latter was magnificently done; and there was nothing to which exception could be taken in the symphonies. The programme was rather longer than Mr. Nikisch has been accustomed to give us, and many did not remain to hear the closing selection. The disadvantage of beginning with a symphony was shown in the tardy entrance of the audience—there being constant interruptions until after the opening of the third movement. Mrs. Fanny Bloomfield Teisler is to be the piano soloist at the next concert, and the programme is from the works of Goldmark, Wagner and Schumann.

The Beacon.

BOSTON, SATURDAY, DEC. 7, 1889.

THE SYMPHONY CONCERTS.

Liszt's "Preludes" and the "Tannhäuser" overture are as hackneyed and overworn as "Trovatore," "The Bohemian Girl" or the "Wedding March," and it is quite time that they should be dropped from the Symphony programmes until a new generation has grown up in ignorance of them. It required all Mr. Nikisch's energy and enthusiasm to make them acceptable on Saturday evening, and that the audience enjoyed them well enough to applaud them heartily was a proof of his magnetic influence more than of anything else, and criticism may admit that he has given no better proof of his spirit, his control and his ardor. But the same time might have been better occupied by something new or at least less anciently familiar, and Mr. Nikisch would have won more favor from the after-thoughts of cool reflection by giving some evidence of the catholicity which he professed three months ago on taking his place here.

The concert of tonight, which will be a pretty long one, is to begin with that symphony of Haydn (heretofore unplayed in Boston) known as "The Bear," although it would not be easy to guess wherein that animal is signified or suggested, unless it be in the last movement, where there are a good many sharp out-crying chords and some mysterious rumbles and grumbles and growls in the bass. Written for the critical Paris public of 1786, it shows everywhere its author's best care and cleverest handiwork, and while at times more robust than was his wont, it has many characteristically delicious bits of pastoral tone in the phrases for flute or oboe and in the smoothly flowing string harmonies, together with some vivid and sudden contracts. It was well but not enthusiastically received yesterday afternoon, and would doubtless have been more enjoyed if Mr. Nikisch had held a tighter hand over its forte passages and had educed more graciousness and gentle ease from the strings in the second movement. The finale, with its odd humorous passages for the double-basses and bassoons, has a touch of hurly burly in its working out and comes to a vigorous ending. The score is a pretty full one in effect, although there are no trombones and the trumpets seldom speak except for emphasis. The second number is also a new one here—Brahms's violin concerto in D, written about ten years ago for Joachim. It is in strict form throughout, and although in the long introductory exposition of the first themes the soloist has no part, the work is one evidently intended for an artist of high attainment, because it requires a mastery of all technical difficulties, in scales, skips, trills, double-stops and all the rest of them, and also needs sentiment, a long, smooth, *sostenuto* as well as spirit, vigor and *slancio* too. After it once passes the introduction the soloist must be busy, and he is generally accorded all the prominence he could desire, although occasionally—but this mainly in the first movement—Brahms's love for polyphony leads him to fill his score with so much accessory matter that a first hearing will not give nearly all the points to any but the best trained ear. There are exquisite melodies, quiet, idyllic and plaintive in the concerto, and the second movement is especially lovely. Mr. Kneisel played the work with the hand and the sentiment of a master; his tone has gained in fulness, dignity, and warmth and his execution now has not only grace and clearness but dash and sparkle. His own cadenza had appropriateness and virtuosity, and fitted perfectly into its place. The rest of the concert will be Schubert's "Unfinished" symphony and Beethoven's "Dedication of the House" symphony, which is after all rather better as a prologue than an epilogue.

The concert of next Saturday will follow this programme: Goldmark, overture, "Sakuntala; Litolff, concerto for pianoforte and orchestra, No. 3, *op.* 45, (first time in Boston); Wagner, prelude, "Tristan and Isolde," soli for pianoforte; Schumann, overture, Scherzo and finale, *op.* 52. Soloist, Mrs. Fanny Bloomfield-Zeisler.

At the second Kneisel Quartette concert, on Monday evening at Chickering's, the first place was given to a new piano and violin sonata by Mr. Arthur Foote, which he and Mr. Kneisel played. It is probably his best work thus far, and though it sometimes shows too plainly his study of Bach, it does not smell of the lamp; its themes are melodious and decided and the treatment has learning and care. Schubert's D-minor quartette was at the foot of the programme, and between them was a group of German songs which Miss Rose Stewart would undoubtedly have sung with better balance of tone and more effect if she had not handicapped herself by her own accompaniments, beautifully played though they were. Her style is trained and tasteful, but the upper notes of her compass, although she reaches them easily, give less pleasure than the rest of her voice, except in the *fioritura* wherein she is skilful.

NEW YORK HERALD

SUNDAY, DECEMBER 8,

The first concert of the four which the Boston orchestra will give this winter in Steinway Hall, under the direction of Herr Arthur Nikirch, will take place on the 17th of this month.

BOSTON HOME JOURNAL.

SATURDAY, DECEMBER 7,

Second Kneisel Quartet Concert.

PROGRAM.

Arthur Foote. Sonata for Violin and Piano. G minor, op. 20.
Allegro appassionato, G minor.
Alla Siciliano, D major; Intermezzo, F major.
Adagio molto, E flat major.—Allegro assai, G minor,
(First time. MS.)
Mr. Kneisel and Mr. Foote.

Songs with Piano.

Brahms. a "An die Tauben."
Moszkowski. b "Schlaf Bubchen schlaf."
Liszt. c "Die Loreley."
Miss Stewart.

Schubert. Quartet in D minor.

Mr. Foote's sonata for piano and violin is more interesting than the orchestral suite which was lately played at a symphony concert. The different movements are not so long drawn out; he has more to say and yet he says it in fewer measures. The second movement *alla siciliano* is the most melodious and perhaps the most pleasing, though surely not so original as the first and last. The sonata was well played by the composer and Mr. Kneisel.

The singer of the evening was Miss Rose Stewart. She has a light and very agreeable voice of pure quality. She has been exceedingly well taught. She sings intelligently, sympathetically and modestly. She made the mistake of playing her own accompaniments upon a grand piano, the cover of which was raised a little. The results of the double performance were these: many in the audience could not see her; no one could hear the song of Brahms as the voice was drowned in the accompaniment; and she could not do herself justice in any of her selections. Now when people go to hear a woman sing, they wish to see and hear her; they do not care whether she play the piano well or badly; in any song which is really a song, the accompaniment is secondary to the song itself, though however simple it apparently be, it must be played with great care and discretion. Not even the great and only Mr. George Henschel can sing at his best when he plays his own accompaniments. Miss Stewart made another mistake in the selection of Liszt's "Loreley," which is a species of declamation and not a song. And it was as though Miss Stewart played a fantastic piece upon the piano and now and then explained with her voice what she was doing. Too many of our singers have bent the knee to Baal; and they vainly try to sing unsingable songs. The voice and the art of Miss Stewart should not so be desecrated. And the persistent practice of such compositions as "The Loreley" will destroy a keen sense of intonation and will induce forcing of the voice and unpleasant mannerisms.

Schubert's quartet in D minor closed the concert. The "Tod und das Mädchen" variations will no doubt make this quartet a favorite for years to come. The pruning knife could be used freely and with advantage upon the first and last movements. The famous theme and variations were played with genuine, artistic sentiment, which never sank to sentimentality. The other movements were played with the care and finish which characterize the performances of this quartet.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, DEC. 8, 1889.

NINTH SYMPHONY CONCERT.

An Interesting Programme and a Favorite Soloist.

The programme of last evening's symphony concert was of more than average interest, presenting two novelties and having for soloist Franz Kniesel. Director Nikisch is certainly deserving of gratitude for his efforts to acquaint Bostonians with unfamiliar works of the masters, and if he is not always happy in his selections, an occasional short-coming can readily be forgiven when surrounded by so much that is enjoyable. The symphony was placed first on the programme, and no doubt gave much satisfaction to those who advocate such an arrangement. A very large number of people came in after the symphony had been played. It would not be complimentary to say that the late arrival of so many was from lack of interest in the presentation of a work with which they were unfamiliar, yet such was, in a measure undoubtedly true.

It was Haydn's symphony in C major which Mr. Nikisch selected to begin his concert. There is little in this composition suggestive of its title, "The Bear." In its gentle and merry spirit it is suggestive of the lamb. It is written in Haydn's characteristic style, and while far from being his best work is a composition to demand admiration, and the artistic, spirited and generally expressive interpretation given by Mr. Nikisch met with hearty favor.

It is rather remarkable that Brahm's concerto for violin and orchestra in D, op. 77, should not have been heard here before. Though strictly a classic and somewhat heavy at times, it is such a delightful composition, with so many exquisite passages, that an average audience could not find it but entertaining. There are three movements allegro non troppo, adagio and allegro giocoso in rondo form.

The first is the most interesting and introduces delicious themes which are again heard in the other movements. Near the close of the first movement is left a space to be filled in with a cadenza of the performer's own writing. The composition introduced by Mr. Kneisel was the first work of his own that has been heard at these concerts. Because of Mr. Kneisel's exceeding popularity it was natural that much interest should be created, and it can be said with confidence that the expectations of his warmest admirers were realized. The cadenza is an exquisite bit of writing, and is in artistic accord with the composition in which it is introduced. Mr. Kneisel played with rare brilliancy captivating delicacy and admirable expression. The solo violin is not of usual prominence in this concerto, and the demands upon the orchestra were met with excellent effect.

A welcome addition to the programme was that familiar and masterly production—Schubert's unfinished symphony in B minor. A brilliant and satisfactory rendering was given by Mr. Nikisch's band, and the enthusiastic applause won from those who had heard the symphony so many times before was a gratifying compliment to the director's ability. The concluding number was the familiar Beethoven overture, "Dedication of the House." The beautiful march was grandly given, but Mr. Nikisch's interpretation of the impressive hymn, which forms the principal feature of the overture, was not quite so satisfactory.

The offerings for this will be as follows:

Overture—Sakuntala.....Goldmark
Concerto for pianoforte and orchestra, No. 3, Op. 45 (first time in Boston).....Litolff
Prelude—Tristan and Isolde.....Wagner
Solo for pianoforte.
Overture, scherzo and finale, op. 52.....Schumann
Soloist, Mrs. Fanny Bloomfield-Zeisler.

THE TELEGRAM

FRIDAY, DECEMBER 6, 1889.

MR. NIKISCH IN WORCESTER.

Boston Symphony Orchestra in the Criterion Course.

"Will the Criterion course be a success?" has been a frequent question in local musical circles for the past few days. The question could not apply, of course, to the character of the entertainments to be given, but rather to the financial outlook of the venture. In the face of past failures of similar enterprises, the managers of the Criterion course exhibited a wonderful temerity in giving to the public the series of entertainments which opened last evening at Mechanics hall. A square block of seats, from the front back for 16 or 17 rows, was occupied. Around it was a wide border of empty chairs. At the rear were several rows well filled. The west gallery was fairly well patronized, but many of the best seats in the side galleries were unoccupied.

The Boston Symphony orchestra has played in Worcester before, but never under the baton of Arthur Nikisch. The orchestra's last concert in Worcester, previous to that of last evening, was given April 5, when Wilhelm Gericke made his final appearance here.

The greatest interest, last night, was manifested in Mr. Nikisch, who made his first appearance in Worcester. It was a little past the hour set for the concert, when Mr. Nikisch made his way through the 'cellos and violins and appeared before the audience. He is short, with a rather pale, sensitive face, very dark and loosely arranged hair, and a quiet demeanor. He made a very low bow to the audience and stepped upon the little stand arranged for him. With no preliminary flourishes, he stood waiting for a moment until the musicians were ready. Then his baton gave the signal, and the first strains of Mendelssohn's overture, "Fingal's Cave," came from half a hundred strings.

There is nothing of the steam caliope method about Mr. Nikisch. He is not capricious, nor does his baton do any needless work.

He stood very quietly in his place, scarcely moving his body, save to turn, occasionally, from right to left, and into the movements of his eloquent baton threw a tremendous force and strength of soul that hardly seem to lie beneath the man's calm exterior. An occasional nod of the head and sometimes a motion of the left hand, to accompany the baton, were his gestures, aside from those of the baton.

The program last night was one of bright and happy music, with nothing of gloom by way of interlude. The Mendelssohn overture is brilliant in its coloring, and has at times a strain of joyous song.

Chopin's Allegro de Concert, op. 46, with the orchestration of Nicode, was the second number, and brought forward Miss Marie Geselschap as the pianiste.

There was a tedious wait, which must have been highly delightful for Miss Geselschap, before she could begin. The grand piano was there, but the stool had been forgotten. An ordinary chair wouldn't do. Finally, Mr. Nikisch placed and old green-bottomed chair, with a bass viol cover wrapped up for a cushion. The audience smiled audibly, but it had to do, and Miss Geselschap was ready to play. She rendered the allegro appreciatively and with judicious use of the pedal, but she did not do Chopin full justice. The orchestra performed its part admirably. There was a perfuonctory encore.

The long number of the program was Bethoven's Symphony No. 8, in F, a work full of spirit and grace. First is an allegro vivace e con brio, which open at once with the full strength of the orchestra, afterwards softening to graceful and even tender little passages, exquisitely rendered. The second movement is an allegretto scherzando, and then comes the third movement in tempo di minuetto, quite unlike the rest of the work and less decisive in its color, but the finale, allegro vivace, brings the whole to a brilliant close. Mr. Nikisch led his orchestra through this beautiful garden of melody with his own poetic appreciation of it visible in every command.

Two soli for the piano, a minuet of Paderewsky and a "Rigoletto" fantasie of Verdi-Liszt, were rendered by Miss Geselschap. The pretty little minuet was done as well as anything she attempted, and in her last number she was not as satisfactory.

But the orchestra outdid itself in the "Tannhauser." Never did it play the glorious Wagner overture, it would seem, as well as it did last night. But it was not Mr. Gericke's "Tannhauser." Mr. Nikisch has a new interpretation for many passages. He does not despise brass, and the ff passages are brought out with all possible force. The orchestra never played better and the audience realized it, for when the last loud note sounded, there broke forth the only enthusiastic applause of the evening.

The orchestra had a special train of two cars, which took them to Boston immediately after the concert.

As for Mr. Nikisch, whom Worcester has been waiting so anxiously to see, he will please consider that the freedom of the city is presented to him.

EVENING GAZETTE

WORCESTER, MASS.

FRIDAY EVENING, DEC. 6, 1889.

CRITERION COURSE.

Concert of the Boston Symphony Orchestra.

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The Beacon.

BOSTON, SATURDAY, DEC. 7, 1889

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Liszt's "Preludes" and the "Tannhäuser" overture are as hackneyed and overworn as "Trovatore," "The Bohemian Girl" or the "Wedding March," and it is quite time that they should be dropped from the Symphony programmes until a new generation has grown up in ignorance of them. It required all Mr. Nikisch's energy and enthusiasm to make them acceptable on Saturday evening, and that the audience enjoyed them well enough to applaud them heartily was a proof of his magnetic influence more than of anything else, and criticism may admit that he has given no better proof of his spirit, his control and his ardor. But the same time might have been better occupied by something new or at least less anciently familiar, and Mr. Nikisch would have won more favor from the after-thoughts of cool reflection by giving some evidence of the catholicity which he professed three months ago on taking his place here.

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Second Kneisel Quartet Concert.

PROGRAM.

Arthur Foote. Sonata for Violin and Piano. G minor, op. 20.
Allegro appassionato, G minor.
Alla Siciliano, D major; Intermezzo, F major.
Adagio molto, E flat major.—Allegro assai, G minor,
(First time. MS.)
Mr. Kneisel and Mr. Foote.

Songs with Piano.

Brahms. a "An die Tauben."
Moszkowski. b "Schlaf Bubchen schlaf."
Liszt. c "Die Loreley."
Miss Stewart.
Schubert. Quartet in D minor.

Mr. Foote's sonata for piano and violin is more interesting than the orchestral suite which was lately played at a symphony concert. The different movements are not so long drawn out; he has more to say and yet he says it in fewer measures. The second movement *alla siciliano* is the most melodious and perhaps the most pleasing, though surely not so original as the first and last. The sonata was well played by the composer and Mr. Kneisel.

The singer of the evening was Miss Rose Stewart. She has a light and very agreeable voice of pure quality. She has been exceedingly well taught. She sings intelligently, sympathetically and modestly. She made the mistake of playing her own accompaniments upon a grand piano, the cover of which was raised a little. The results of the double performance were these: many in the audience could not see her; no one could hear the song of Brahms as the voice was drowned in the accompaniment; and she could not do herself justice in any of her selections. Now when people go to hear a woman sing, they wish to see and hear her; they do not care whether she play the piano well or badly; in any song which is really a song, the accompaniment is secondary to the song itself, though however simple it apparently be, it must be played with great care and discretion. Not even the great and only Mr. George Henschel can sing at his best when he plays his own accompaniments. Miss Stewart made another mistake in the selection of Liszt's "Loreley," which is a species of declamation and not a song. And it was as though Miss Stewart played a fantastic piece upon the piano and now and then explained with her voice what she was doing. Too many of our singers have bent the knee to Baal; and they vainly try to sing unsingable songs. The voice and the art of Miss Stewart should not so be desecrated. And the persistent practice of such compositions as "The Loreley" will destroy a keen sense of intonation and will induce forcing of the voice and unpleasant mannerisms.

Schubert's quartet in D minor closed the concert. The "Tod und das Mädchen" variations will no doubt make this quartet a favorite for years to come. The pruning knife could be used freely and with advantage upon the first and last movements. The famous theme and variations were played with genuine, artistic sentiment, which never sank to sentimentality. The other movements were played with the care and finish which characterize the performances of this quartet.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, DEC. 8, 1889.

NINTH SYMPHONY CONCERT.

An Interesting Programme and a Favorite Soloist.

The programme of last evening's symphony concert was of more than average interest, presenting two novelties and having for soloist Franz Kniesel. Director Nikisch is certainly deserving of gratitude for his efforts to acquaint Bostonians with unfamiliar works of the masters, and if he is not always happy in his selections, an occasional short-coming can readily be forgiven when surrounded by so much that is enjoyable. The symphony was placed first on the programme, and no doubt gave much satisfaction to those who advocate such an arrangement. A very large number of people came in after the symphony had been played. It would not be complimentary to say that the late arrival of so many was from lack of interest in the presentation of a work with which they were unfamiliar, yet such was, in a measure undoubtedly true.

It was Haydn's symphony in C major which Mr. Nikisch selected to begin his concert. There is little in this composition suggestive of its title, "The Bear." In its gentle and merry spirit it is suggestive of the lamb. It is written in Haydn's characteristic style, and while far from being his best work is a composition to demand admiration, and the artistic, spirited and generally expressive interpretation given by Mr. Nikisch met with hearty favor.

It is rather remarkable that Brahm's concerto for violin and orchestra in D, op. 77, should not have been heard here before. Though strictly a classic and somewhat heavy at times, it is such a delightful composition, with so many exquisite passages, that an average audience could not find it but entertaining. There are three movements allegro non troppo, adagio and allegro giocoso in rondo form.

The first is the most interesting and introduces delicious themes which are again heard in the other movements. Near the close of the first movement is left a space to be filled in with a cadenza of the performer's own writing. The composition introduced by Mr. Kneisel was the first work of his own that has been heard at these concerts. Because of Mr. Kneisel's exceeding popularity it was natural that much interest should be created, and it can be said with confidence that the expectations of his warmest admirers were realized. The cadenza is an exquisite bit of writing, and is in artistic accord with the composition in which it is introduced. Mr. Kneisel played with rare brilliancy, captivating delicacy and admirable expression. The solo violin is not of usual prominence in this concerto, and the demands upon the orchestra were met with excellent effect.

A welcome addition to the programme was that familiar and masterly production—Schubert's unfinished symphony in B minor. A brilliant and satisfactory rendering was given by Mr. Nikisch's band, and the enthusiastic applause won from those who had heard the symphony so many times before was a gratifying compliment to the director's ability. The concluding number was the familiar Beethoven overture, "Dedication of the House." The beautiful march was grandly given, but Mr. Nikisch's interpretation of the impressive hymn, which forms the principal feature of the overture, was not quite so satisfactory.

The offerings for this will be as follows:

Overture—Sakuntala.....Goldmark
Concerto for pianoforte and orchestra, No. 3, Op. 45 (first time in Boston).....Litolff
Prelude—Tristan and Isolde.....Wagner
Solo for pianoforte.
Overture, scherzo and finale, Op. 52.....Schumann
Soloist, Mrs. Fanny Bloomfield-Zeisler.

BOSTON HOME JOURNAL.
SATURDAY, DECEMBER 7.

THE EIGHTH SYMPHONY CONCERT.

Weber.....Overture "Der Freischutz."
Brahms.....Symphony No. 3 in F.
Liszt......"Les Preludes."
Wagner.....Overture "Tannhauser."

Mr. Nikisch has an undeniable genius for conducting overtures. This genius sometimes leads him into extravagances,—as, for instance, the grotesque performance at the Popular Concert of the Overture to the "Barber of Seville"; this genius again has given us the fine "readings" of the Weber, Schumann, and Beethoven overtures. He has been severely censured for certain liberties which he has taken in these same compositions, notably in his treatment of second motives. But let us call upon the witness-stand Heinrich Dorn, the teacher of Schumann, the well-known composer, opera conductor, and critic. Surely no one who has read his attacks upon Wagner and his followers can accuse him of ultra-romanticism. In a review of Wagner's "Ueber das Dirigiren" Dorn speaks as follows: "Musical compositions (marches and dances excepted) should not be played with rigid attention to the metronome, even if the composer has not indicated any changes of tempo; and in one and the same composition, the softer and more song-like of the different motives should, as a rule, be taken at a slower pace; for example, see the airs in the allegros of the "Oberon" and "Dame Blanche" overtures. One would think that this should be taken as a matter of course; but Wagner is right when he complains that this is not universally known, and so he has good occasion to speak at length upon the subject. . . . If this motive is of such a character that it is to be taken slower, the change in tempo must not occur suddenly but almost imperceptibly; and the return to the original tempo must also be imperceptible, in the cases where the composer has not given any indications of change. I have thus treated the second motive in the first allegro of the D major symphony of Beethoven, although, as an exception, the motive is the louder, not the softer one." The opening of the Freischütz overture gained in effect, since Mr. Nikisch regarded it with Weber as an *adagio*; it is too often played as an *andante* and made merely a show piece for the horns. The dramatic *pizzicato* passages for the double basses were given their full meaning, and in the *allegro* the clarinet solo was intelligently played. But where Weber introduces towards the end the "Agatha Air," in C major, Mr. Nikisch followed Wagner in changing the mark which Weber has placed over the preparatory chord from a *sforzando* to a *diminuendo*, and so he attacks the motive itself, *mezzo-forte*, making a *crescendo*, although the wood and brass instruments are busily at work, and the kettle-drums are beating quarter notes. Nor do I think this liberty can be excused on account of any effect gained thereby. Though the attacks after the *fermate* were a little ragged, the overture as a whole was well played.

It was wise to let the Brahms symphony be heard early in the evening. And not because it ends quietly and with dignity, "like a great man dismissing his guests after a feast"; for the desire to have concerts inevitably end with furious blasts of sound is barbarous, not far removed from the unwillingness to applaud a singer unless there be a final screech upon a high note. The work which demands the most attention should be heard among the very first numbers, when the ear is untired and the mind fresh. When after an hour of music, a Brahms symphony is announced, very many would quietly go home were they not afraid of thus publicly showing a lack of "culture"; and so they sit, perhaps thinking over political or social subjects of the day; or stifling their yawns, they remember the words of the poet:

"And the sooner 'tis over, the sooner to sleep."

But this symphony is among the few compositions of Brahms which can be honestly enjoyed by frequenters of concerts; it is clearer, it is full of melody, it appeals more to the senses alone. In the first movement the brass instead of being merely a background to the impetuous strings, here and there was far too prominent; and in the allegretto there was a lack of the delicacy which so characterized a performance of this beautiful movement when Brahms himself directed the symphony (then in manuscript) at Berlin in January '84. As a whole, however, the symphony under Mr. Nikisch's direction was nobly played.

It is an interesting question, whether the symphony of four movements will in the next fifty years give place to what is known as the symphonic poem. There is no doubt but that the oratorio will make way for the cantata, which perhaps will be given with the accessories of scenery and costume. Music is not a fixed art as some would have it; its forms will change; they have in the past, they will in the future. This is an age when some who complain of the length of a Beethoven trio or the great Schubert symphony in C, will cheerfully sit out the four hours of a Wagner opera; and some who cannot endure the wonderful choruses of Haendel will listen without remonstrance to so-called choral works of Liszt. This "Hungarian honorary-monk," as Humboldt called him, was grievously afflicted with the mania of writing orchestral music. He was not content with being the greatest pianist of this century (if we who have never heard him when he was at his zenith, can believe the testimony of countless trustworthy witnesses); he was not content with being known as the composer of many admirable works for the piano; he must needs be a world-famous writer for orchestra and chorus. Now genius, with rare exceptions, is more limited than is talent; many a man who is only talented can do nearly everything in a respectable manner. It is extremely doubtful whether any of the orchestral works of Liszt will live. In the first place he essayed the impossible; in the second place they are not musically beautiful. He endeavored to portray everything in nature and in the human heart by means of music, forgetting that the only ideas which can be treated musically are *musical* ideas. He could have called "The Preludes," "That which one hears on the mountain," or *vice versa*. The title suggests the theme to the hearer; the music remains music pure and simple, intrinsically good or bad, call it what you will. "In hearing a musical work, what matters the reality of the object taken for a theme by the composer? What does concern us, is that we are moved, and that we are moved by the most simple means; because simplicity is the only real beauty. Liszt has made immense endeavors to arrive at impossible results, conditioned as he was. Let us not speak of the lack of melody, or melody only indicated by snatches too short to be seized by the most attentive hearer; but where do we find harmony and tonality, the essential elements of all music of sentiment, respected in some of these symphonic poems?" So says in substance Fétis after carefully examining Liszt's claims to greatness. And yet these same poems have had an undeniable influence upon modern music. Of these compositions "The Preludes" is the most endurable; and Mr. Nikisch made as much out of it as is possible; but his most earnest endeavors could not conceal the triviality of the motives, the dreary middle wastes, the circus-pomp of the close.

The closing number was the "Tannhäuser" overture. Parts of it were extremely well played; and it was a pleasure to notice that Mr. Nikisch did not at the close make unreasonable demands upon the brass. There was too little sensuousness in the treatment of the "Venus music," and the song of Tannhäuser to the goddess was as vulgar, ugly and undramatic as ever. But this lies in the music itself, and it was not the fault of either orchestra or director.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, DEC. 9, 1889.

The Symphony Concert of Saturday Night —Mr. Kneisel as Soloist.

Decidedly Mr. Nikisch is giving us novelties in his concerts, although they are not precisely of the nature which might have been anticipated. Instead of the recent works of St. Saens or Massenet, we are treated to a new symphony by Haydn. One feels a little in sympathy with the actress who, on finding a play posted for rehearsal in the green room, exclaimed "Good gracious! has that Shakespeare written another play?" Even in the same unexpected manner are we surprised from time to time by new symphonies by Haydn—not a marvellous thing when we remember that he composed nearly 150, and could not remember all of them himself. It is, however, rather late in the day to pass judgment upon the father of instrumental form, although one may regard with curiosity the dictum of some of his contemporaries, that he is overladen and complex.

Mr. Nikisch gave to the "Rear" symphony a reading that was altogether commendable. He does not treat Haydn as if he were a prattling child, to be listened to with pleasant condescension, but gives to the Wordsworth of music the proper amount of power and earnestness. Truth to tell, however, the earnestness is reduced to a minimum in this particular work. There is no real adagio, but there is sprightliness and fun almost the whole way through. The first movement is the most sturdy and solid; it gives more development than is usual in the early symphonic school and its themes are powerful and well contrasted. Mr. Nikisch read this not only with proper vigor, but with an evident appreciation of the fact that in Haydn's time the tempi were less exaggerated than with us. He also showed better control of the orchestra than at any previous concert, and there was something of the light and shade, and the precision to which we have been accustomed in former times. This was not only evident in the symphony, but throughout the concert with the exception of a few phrases in the first movement of the Schubert allegro, and in the massive phrases of the "Dedication of the House" overture in which, however, the grandeur of the conductor's interpretation made amends for lack of perfect ensemble. Probably it is in the last movement of the Haydn symphony that the bear is concealed (for the work seems to be a sort of "cherchez la femme" puzzle) since here is an almost continuous drone-bass which is emphatically rustic but may also be taken to simulate the growls of a bear, although the passages have more a musette-like, than an ursine flavor.

The great feature of the concert was the performance of Brahms' violin concerto in D, op. 77, with Mr. Kneisel in the solo part. The work, although in the strict form, has all the most modern complexities, and appeals, especially in its first movement, far more by its skill of development than by any charm of melody. The last two movements make some atonement for this abstruse style, by giving some quite characteristic themes of tuneful vein. In the slow movement the theme is first given on oboe, and the way in which this was performed calls for praise. There is a Hungarian flavor to the chief theme of the final rondo, which is attractive, as are almost all of Brahms' contributions to the Maygar repertoire. Mr. Kneisel has abundant cause to be satisfied with his reception in this work. Already at the beginning the applause of the audience assured him that he was among friends, and he at once justified the welcome by playing in a manner that even he has seldom equalled. His tone was clear and pure, his phrasing convinced one that he understood the work thoroughly and there was a breadth to his work that I have only perceived in recent days. The technicalities of the work, as with Brahms' piano concertos, do not lie on the surface, and there is never a display of virtuosity made merely to captivate the public. In this respect Brahms is quite like Beethoven. The cadenza was in this case the composition of Mr. Kneisel himself. It was appropriately founded on the themes of the movement and can be praised from the standpoint of the musician as well as from that of the virtuoso. It presented every technicality, and every difficulty was easily conquered. Trills, double stopped passages, arpeggios, chromatic runs, all alike call for praise. The only question arising in the mind of the critic was whether the cadenza was not too long and by its melodic phrases did not somewhat interrupt the continuity of the work. The high positions which occurred in the second movement call for especial praise because of the pure intonation with which they were played. At the conclusion of the concerto, the soloist was recalled again and again, as if the audience could not weary of showing their appreciation of his excellent work. What a change it was, though, to go from Brahms to Schubert! How glorious the simple construction and the natural melodies seemed, after the developed style of the modern composer. One lost sight of an occasional indecision of attack (and it must be remembered that there were fewer of these faults than ever before) in the poetic and refined way in which the direct themes and contrasts were presented, and in the andante I must recognize some new and effective points of reading; the light syncopations of the accompaniment, for example, were never b ought out so effectively in Boston before. The obligato work of clarinet, oboe and horn must not be passed over in silence either.

Then came the end of the concert strangely enough with an overture, with this self-same overture, in olden days, we used to begin not only a concert, but a season. Mr. Henschel, when symphonic music, heavenly maid, was young, used Beethoven's "Dedication of the House" as a musical means of saying grace before each year's tonal banquet, but it was never rung out with the majesty which was in it at last Saturday's concert. The trumpet fanfare, especially, was far beyond the cornet phrases of the above performances. In spite of the criticisms that have been passed on some of Mr. Nikisch's readings of Beethoven, it is evident that in some of the works of the great master he attains a height which no other conductor has reached in America. The free tempi chosen were not a defect in this case, but an added beauty, and the martial vein adopted was very effective. Here again, however, there were rough attacks and technical irregularities, which, although condonable in this instance, might, if persisted in, destroy that precision for which our orchestra has become famous, but the fact that these faults were so few at this concert may be taken as an auspicious augury for the future. Certainly, if Mr. Nikisch can combine the persistent labor of the drillmaster with the acknowledged inspiration he already possesses, we shall have the ideal conductor of America and possibly of the world.

LOUIS C. ELSON.

Boston Post.
MONDAY MORNING, DEC. 9, 1889.

NINTH SYMPHONY CONCERT.

Music Hall was very crowded, as usual, Saturday night, and the following programme was played:

Symphony in C major ("L'Ours").....Haydn
First time in Boston.
Concerto for violin and orchestra in D, op. 77.....Brahms
First time in Boston.
Symphony in B minor (unfinished)..Schubert
Overture—"Dedication of the House".....Beethoven
Soloist—Mr. Franz Kneisel.

This programme lasted nearly two hours, which is certainly too long for a symphony concert. At the same time, it was of absorbing interest, and the audience listened with unfailing attention. The chief interest centred, naturally enough, in Mr. Kneisel's interpretation of the Brahms concerto. This composition has provoked considerable difference of opinion wherever it has been played, and it has been the cause of much argument. The first movement has beautiful themes, and its whole working out is of a distinctly symphonic nature, but it does not seem to be very interesting. The other two movements are distinctly dull, and about as bad examples of orchestral scoring as could be imagined from the pen of so great a master. Yet however greatly the musicians may differ as to the worth of the concerto itself, there is no room for argument as to the manner in which it was played by our gifted *concert-meister*. It was a truly splendid exhibition of both triumphant virtuosity and immense artistic intuition and understanding. Mr. Kneisel has certainly never played better in this city; more than that, such exquisitely beautiful violin playing has seldom been heard here from any one. There was no attempt at display, nor seeking for vulgar effect. Mr. Kneisel, as far as possible, tried to sink his own personality into the individuality of the work, so to speak, and he most faithfully interpreted the intentions of the composer. It is indeed very seldom that a soloist gives such complete satisfaction. Tone, technique and conception were all equally good, and it would be purely captious to try and find fault.

The Haydn symphony is not very interesting. It is one of the set of six written for Paris before the celebrated London symphonies, and it certainly does not reach the standard of the latter. It was beautifully played. It has often been said of orchestral works that abounded in contrapuntal devices that it was always more satisfactory for a musician to read them than to hear them played. And it is, indeed, very exceptional to find a conductor who can make such works as clear in performance as they appear on paper, but just this unusual capacity seems to be one of Mr. Nikisch's greatest gifts. He produces these works in such a manner that even the veriest layman must be able to a certain extent to understand their contrapuntal structure, and he never exhibited his capabilities in this line more thoroughly than in this same symphony. The beautiful Schubert symphony—this glorious musical *torso*—was also presented in a most artistic light, although the slow movement was taken perhaps a shade too fast. The sturdy overture was grandly played, and it formed an excellent ending to this interesting concert. It would appear, on looking at the programme for the next concert, that this would be likely also to exceed the one hour and a half limit which seems desirable for such concerts. If so, it would be wise for Mr. Nikisch to shorten it in some way. But heaven forbid that he should sacrifice the prelude to "Tristan and Isolde," which will be intensely interesting as interpreted by his warm and romantic nature. The soloist will be Mrs. Fanny Bloomfield-Zeisler.

ARTHUR WELD.

SUNDAY HERALD.
BOSTON, DECEMBER 8, 1889.

THE SYMPHONY CONCERT.

At the ninth concert of the season by the Boston Symphony orchestra, at Music Hall, last evening, the following programme was played under Mr. Arthur Nikisch's direction:

Symphony in C major, "The Bear".....Haydn
Concerto for violin and orchestra, in D, op. 77, Brahms
Unfinished symphony in B minor.....Schubert
Overture, "Dedication of the House"....Beethoven

Mr. Franz Kneisel, the leading violinist, was the soloist, and he offered the most interesting novelty of the evening in the Brahms concerto. The work is an excellent test for the most accomplished violinist, and Mr. Kneisel's added cadenza still further increased its difficulties. Mr. Kneisel's work in this performance cannot be too highly praised, and his masterly skill was displayed as never before in these concerts. The technical difficulties of the first movement were played with a faultless accuracy that disarmed criticism, and the enthusiasm of the audience was shared by his fellow-players in the orchestra, who also joined most heartily in the ovation awarded him upon his appearance. The adagio was played with fine sentiment, and the brilliant final movement, in which are found the most enjoyable portions of the concerto, was given a delightful interpretation. The concerto, as a whole, does not add to the reputation of its composer, save in the intricacies it affords the solo instrument, but it gained a hearty commendation from the audience, mainly by reason of Mr. Kneisel's performance. The day's programme gave further evidence of the fact that Mr. Nikisch is bound in the belief that nothing classical can be found outside the German school, and his action in thus confining himself to such narrow limits appears to be at variance with his announced intentions when he assumed his present duties. Much as there may be of interest in the Haydn symphony, put forward as a novelty, it must be admitted by any unprejudiced person that the French and English schools would afford many more attractive works, and works that would give the desired contrast with the balance of the programme. The playing of the two symphonic compositions was more in the line of conservatism than many of the readings in this line by Mr. Nikisch, and the unfinished symphony had more of Schubert than was expected from former experiences at these concerts during the present season. Next Saturday Mr. Nikisch offers the following programme: Goldmark, overture, "Sakuntala"; Litolff, concerto for pianoforte and orchestra, No. 3, op. 45; Wagner, prelude, "Tristan and Isolde," solo for pianoforte, and Schumann, overture, scherzo and finale, op. 52. The soloist will be Mrs. Fanny Bloomfield-Zeisler.

SUNDAY, DECEMBER 8, 1889.

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THE COMING OF NIKISCH.

BOSTON'S FAMOUS CONDUCTOR TO BE HEARD AT STEINWAY HALL.

The Leader of the Boston Symphony Orchestra Will Stand the Ordeal of New York Criticism on Thursday Evening—Details of the New Conductor's Career—European Reputation.

On Thursday evening Arthur Nikisch, the new conductor of the Boston Symphony Orchestra, the successor of Herr Gericke, will make his bow to the New York musical public at Steinway Hall. There is great desire in the musical world to hear Mr. Higginson's new conductor, and it is probable that the evening will be a memorable one. So much has been heard from Boston of the improvement of the Symphony Orchestra since Mr. Nikisch took hold of it, and as it was one of the very best trained orchestras in the country when it was commanded by W. Gericke, there is a natural curiosity to know what wonders the new leader has been able to accomplish.

HERR ARTHUR NIKISCH.

Bostonians have been charged by New Yorkers with Nikisch worship, with putting the new conductor on too high a pedestal. He has in fact been placed by the Bostonians in a very high niche in the Walhalla of living musical leaders—with Hans Richter, Ferdinand Levy, Felix Mottl. Comparisons with these men, however, are scarcely to be entertained in judging Mr. Nikisch's work, since they are really operatic, orchestral and Wagner conductors. Here, of course, the comparisons made will have to be with the work done by such acknowledged leaders as Theodore Thomas, Anton Seidl and Walter Damrosch. And the New York standard is a very high one.

A few words about Mr. Nikisch's career will be of interest now that he is coming here. He was born in the principality of Lichtenstein Oct. 12, 1855, his father being the head steward and auditor to the Prince of that little land. He showed musical taste when very young, and as a youthful prodigy had great success as a violinist. After studying harmony and organ-playing under Prochazka he entered the Vienna Conservatory at the unusually early age of eleven. Here he studied so well that after two years he sent a string sextet to an open competition and received for it the first prize.

He remained at the Conservatory for eight years, during which time he won the first prize and silver medal for violin playing, and as a special honor and a tribute to his abilities as a conductor composer, he publicly conducted a symphony. His class, at parting, presented him with a magnificent and costly baton.

He then began practical work, first taking a position among the first violinists at the Imperial Opera, which he held for four years. In 1878 he went with Angelo Neumann to Leipsic, and with him held the post of assistant conductor, Anton Seidl being his chief at the time. At the end of a year he received the appointment of chief conductor at the New Opera at Leipsic, where he remained until cabled to by William Higginson to conduct the Boston Symphony Orchestra.

Under Mr. Nikisch the opera orchestra became famous and was even considered to be superior to that of the Gewandhaus. His programmes are said to be models of good selection. His Beethoven readings have been immensely praised. His conducting of the concerts of the "Tonkünstler Versammlung" in 1883 brought him orders and decorations from all parts of Germany. He has also conducted the Gewandhaus concerts in place of Reinecke. In fact, he came across the Atlantic with the reputation of being one of the most brilliant and talented living conductors. Boston has placed its seal upon his fame, and now comes the turn of New York.

The Boston Symphony Orchestra will give four concerts at Steinway Hall during the season, on the evenings of Tuesday, Dec. 17; Tuesday, Jan. 14; Tuesday, Feb. 11, and Tuesday, March 18. The Symphony Orchestra, it may be remarked, is the only orchestra in the United States organized and maintained all the year round for the daily performance of symphonic and high-class music. Its concerts, furthermore, are, so far as known, the only orchestral concerts that will be given in New York outside of those arranged by the Philharmonic and Symphony societies. They will enlist the efforts of thirty-two performers. The concerts that have been given by the orchestra thus far have been unprecedentedly successful. For the Boston series as much as $96 premium was paid upon a $12 seat for the afternoon performances. The subscription sale for the New York concerts opens on Monday.

BOSTON HOME JOURNAL

SATURDAY, DECEMBER 7.

THE EIGHTH SYMPHONY CONCERT.

Weber.....Overture "Der Freischutz."
Brahms.....Symphony No. 3 in F.
Liest......"Les Preludes."
Wagner.....Overture "Tannhauser."

Mr. Nikisch has an undeniable genius for conducting overtures. This genius sometimes leads him into extravagances,—as, for instance, the grotesque performance at the Popular Concert of the Overture to the "Barber of Seville"; this genius again has given us the fine "readings" of the Weber, Schumann, and Beethoven overtures. He has been severely censured for certain liberties which he has taken in these same compositions, notably in his treatment of second motives. But let us call upon the witness-stand Heinrich Dorn, the teacher of Schumann, the well-known composer, opera conductor, and critic. Surely no one who has read his attacks upon Wagner and his followers can accuse him of ultra-romanticism. In a review of Wagner's "Ueber das Dirigiren" Dorn speaks as follows: "Musical compositions (marches and dances excepted) should not be played with rigid attention to the metronome, even if the composer has not indicated any changes of tempo; and in one and the same composition, the softer and more song-like of the different motives should, as a rule, be taken at a slower pace; for example, see the airs in the allegros of the "Oberon" and "Dame Blanche" overtures. One would think that this should be taken as a matter of course; but Wagner is right when he complains that this is not universally known, and so he has good occasion to speak at length upon the subject. . . . If this motive is of such a character that it is to be taken slower, the change in tempo must not occur suddenly but almost imperceptibly; and the return to the original tempo must also be imperceptible, in the cases where the composer has not given any indications of change. I have thus treated the second motive in the first allegro of the D major symphony of Beethoven, although, as an exception, the motive is the louder, not the softer one." The opening of the Freischütz overture gained in effect, since Mr. Nikisch regarded it with Weber as an *adagio*; it is too often played as an *andante* and made merely a show piece for the horns. The dramatic *pizzicato* passages for the double basses were given their full meaning, and in the *allegro* the clarinet solo was intelligently played. But where Weber introduces towards the end the "Agatha Air," in C major, Mr. Nikisch followed Wagner in changing the mark which Weber has placed over the preparatory chord from a *sforzando* to a *diminuendo*, and so he attacks the motive itself, *mezzo-forte*, making a *crescendo*, although the wood and brass instruments are busily at work, and the kettle-drums are beating quarter notes. Nor do I think this liberty can be excused on account of any effect gained thereby. Though the attacks after the *fermate* were a little ragged, the overture as a whole was well played.

It was wise to let the Brahms symphony be heard early in the evening. And not because it ends quietly and with dignity, "like a great man dismissing his guests after a feast"; for the desire to have concerts inevitably end with furious blasts of sound is barbarous, not far removed from the unwillingness to applaud a singer unless there be a final screech upon a high note. The work which demands the most attention should be heard among the very first numbers, when the ear is untired and the mind fresh. When a... an hour of music, a Brahms symphony is announced, very many would quietly go home were they not afraid of thus publicly showing a lack of "culture"; and so they sit, perhaps thinking over political or social subjects of the day; or stifling their yawns, they remember the words of the poet:

"And the sooner 'tis over, the sooner to sleep."

But this symphony is among the few compositions of Brahms which can be honestly enjoyed by frequenters of concerts; it is clearer, it is full of melody, it appeals more to the senses alone. In the first movement the brass instead of being merely a background to the impetuous strings, here and there was far too prominent; and in the allegretto there was a lack of the delicacy which so characterized a performance of this beautiful movement when Brahms himself directed the symphony (then in manuscript) at Berlin in January '84. As a whole, however, the symphony under Mr. Nikisch's direction was nobly played.

It is an interesting question, whether the symphony of four movements will in the next fifty years give place to what is known as the symphonic poem. There is no doubt but that the oratorio will make way for the cantata, which perhaps will be given with the accessories of scenery and costume. Music is not a fixed art as some would have it; its forms will change; they have in the past, they will in the future. This is an age when some who complain of the length of a Beethoven trio or the great Schubert symphony in C, will cheerfully sit out the four hours of a Wagner opera; and some who cannot endure the wonderful choruses of Haendel will listen without remonstrance to so-called choral works of Liszt. This "Hungarian honorary-monk," as Humboldt called him, was grievously afflicted with the mania of writing orchestral music. He was not content with being the greatest pianist of this century (if we who have never heard him when he was at his zenith, can believe the testimony of countless trustworthy witnesses); he was not content with being known as the composer of many admirable works for the piano; he must needs be a world-famous writer for orchestra and chorus. Now genius, with rare exceptions, is more limited than is talent; many a man who is only talented can do nearly everything in a respectable manner. It is extremely doubtful whether any of the orchestral works of Liszt will live. In the first place he essayed the impossible; in the second place they are not musically beautiful. He endeavored to portray everything in nature and in the human heart by means of music, forgetting that the only ideas which can be treated musically are *musical* ideas. He could have called "The Preludes," "That which one hears on the mountain," or *vice versa*. The title suggests the theme to the hearer; the music remains music pure and simple, intrinsically good or bad, call it what you will. "In hearing a musical work, what matters the reality of the object taken for a theme by the composer? What does concern us, is that we are moved, and that we are moved by the most simple means; because simplicity is the only real beauty. Liszt has made immense endeavors to arrive at impossible results, conditioned as he was. Let us not speak of the lack of melody, or melody only indicated by snatches too short to be seized by the most attentive hearer; but where do we find harmony and tonality, the essential elements of all music of sentiment, respected in some of these symphonic poems?" So says in substance Fétis after carefully examining Liszt's claims to greatness. And yet these same poems have had an undeniable influence upon modern music. Of these compositions "The Preludes" is the most endurable; and Mr. Nikisch made as much out of it as is possible; but his most earnest endeavors could not conceal the triviality of the motives, the dreary middle wastes, the circus-pomp of the close.

The closing number was the "Tannhäuser" overture. Parts of it were extremely well played; and it was a pleasure to notice that Mr. Nikisch did not at the close make unreasonable demands upon the brass. There was too little sensuousness in the treatment of the "Venus music," and the song of Tannhäuser to the goddess was as vulgar, ugly and undramatic as ever. But this lies in the music itself, and it was not the fault of either orchestra or director.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, DEC. 9, 1889.

The Symphony Concert of Saturday Night —Mr. Kneisel as Soloist.

Decidedly Mr. Nikisch is giving us novelties in his concerts, although they are not precisely of the nature which might have been anticipated. Instead of the recent works of St. Saens or Massenet, we are treated to a new symphony by Haydn. One feels a little in sympathy with the actress who, on finding a play posted for rehearsal in the green room, exclaimed "Good gracious! has that Shakespeare written another play?" Even in the same unexpected manner are we surprised from time to time by new symphonies by Haydn—not a marvellous thing when we remember that he composed nearly 150, and could not remember all of them himself. It is, however, rather late in the day to pass judgment upon the father of instrumental form, although one may regard with curiosity the dictum of some of his contemporaries, that he is overladen and complex.

Mr. Nikisch gave to the "Rear" symphony a reading that was altogether commendable. He does not treat Haydn as if he were a prattling child, to be listened to with pleasant condescension, but gives to the Wordsworth of music the proper amount of power and earnestness. Truth to tell, however, the earnestness is reduced to a minimum in this particular work. There is no real adagio, but there is sprightliness and fun almost the whole way through. The first movement is the most sturdy and solid; it gives more development than is usual in the early symphonic school and its themes are powerful and well contrasted. Mr. Nikisch read this not only with proper vigor, but with an evident appreciation of the fact that in Haydn's time the tempi were less exaggerated than with us. He also showed better control of the orchestra than at any previous concert, and there was something of the light and shade, and the precision to which we have been accustomed in former times. This was not only evident in the symphony, but throughout the concert with the exception of a few phrases in the first movement of the Schubert allegro, and in the massive phrases of the "Dedication of the House" overture in which, however, the grandeur of the conductor's interpretation made amends for lack of perfect ensemble. Probably it is in the last movement of the Haydn symphony that the bear is concealed (or the work seems to be a sort of "cherchez la femme" puzzle) since here is an almost continuous drone-bass which is emphatically rustic but may also be taken to simulate the growls of a bear, although the passages have more a musette-like, than an ursine flavor.

The great feature of the concert was the performance of Brahms' violin concerto in D, op. 77, with Mr. Kneisel in the solo part. The work, although in the strict form, has all the most modern complexities, and appeals, especially in its first movement, far more by its skill of development than by any charm of melody. The last two movements make some atonement for this abstruse style, by giving some quite characteristic themes of tuneful vein. In the slow movement the theme is first given on oboe, and the way in which this was performed calls for praise. There is a Hungarian flavor to the chief theme of the final rondo, which is attractive, as are almost all of Brahms' contributions to the Maygar repertoire. Mr. Kneisel has abundant cause to be satisfied with his reception in this work. Already at the beginning the applause of the audience assured him that he was among friends, and he at once justified the welcome by playing in a manner that even he has seldom equalled. His tone was clear and pure, his phrasing convinced one that he understood the work thoroughly and there was a breadth to his work that I have only perceived in recent days. The technicalities of the work, as with Brahms' piano concertos, do not lie on the surface, and there is never a display of virtuosity made merely to captivate the public. In this respect Brahms is quite like Beethoven. The cadenza was in this case the composition of Mr. Kneisel himself. It was appropriately founded on the themes of the movement and can be praised from the standpoint of the musician as well as from that of the virtuoso. It presented every technicality, and every difficulty was easily conquered. Trills, double stopped passages, arpeggios, chromatic runs, all alike call for praise. The only question arising in the mind of the critic was whether the cadenza was not too long and by its melodic phrases did not somewhat interruot the continuity of the work. The high positions which occurred in the second movement call for especial praise because of the pure intonation with which they were played. At the conclusion of the concerto, the soloist was recalled again and again, as if the audience could not weary of showing their appreciation of his excellent work. What a change it was, though, to go from Brahms to Schubert! How glorious the simple construction and the natural melodies seemed, after the developed style of the modern composer. One lost sight of an occasional indecision of attack (and it must be remembered that there were fewer of these faults than ever before) in the poetic and refined way in which the direct themes and contrasts were presented, and in the andante I must recognize some new and effective points of reading; the light syncopations of the accompaniment, for example, were never brought out so effectively in Boston before. The obligato work of clarinet, oboe and horn must not be passed over in silence either.

Then came the end of the concert strangely enough with an overture, with this self-same overture, in olden days, we used to begin not only a concert, but a season. Mr. Henschel, when symphonic music, heavenly maid, was young, used Beethoven's "Dedication of the House" as a musical means of saying grace before each year's tonal banquet, but it was never rung out with the majesty which was in it at last Saturday's concert. The trumpet fanfare, especially, was far beyond the cornet phrases of the above performances. In spite of the criticisms that have been passed on some of Mr. Nikisch's readings of Beethoven, it is evident that in some of the works of the great master he attains a height which no other conductor has reached in America. The free tempi chosen were not a defect in this case, but an added beauty, and the martial vein adopted was very effective. Here again, however, there were rough attacks and technical irregularities, which, although condonable in this instance, might, if persisted in, destroy that precision for which our orchestra has become famous, but the fact that these faults were so few at this concert may be taken as an auspicious augury for the future. Certainly, if Mr. Nikisch can combine the persistent labor of the drillmaster with the acknowledged inspiration he already possesses, we shall have the ideal conductor of America and possibly of the world.

LOUIS C. ELSON.

Boston Post.

MONDAY MORNING, DEC. 9, 1889.

NINTH SYMPHONY CONCERT.

Music Hall was very crowded, as usual, Saturday night, and the following programme was played:

Symphony in C major ("L'Ours").....Haydn
First time in Boston.
Concerto for violin and orchestra in D, op. 77.....Brahms
First time in Boston.
Symphony in B minor (unfinished)..Schubert
Overture—"Dedication of the House"...
.....Beethoven
Soloist—Mr. Franz Kneisel.

This programme lasted nearly two hours, which is certainly too long for a symphony concert. At the same time, it was of absorbing interest, and the audience listened with unfailing attention. The chief interest centred, naturally enough, in Mr. Kneisel's interpretation of the Brahms concerto. This composition has provoked considerable difference of opinion wherever it has been played, and it has been the cause of much argument. The first movement has beautiful themes, and its whole working out is of a distinctly symphonic nature, but it does not seem to be very interesting. The other two movements are distinctly dull, and about as bad examples of orchestral scoring as could be imagined from the pen of so great a master. Yet however greatly the musicians may differ as to the worth of the concerto itself, there is no room for argument as to the manner in which it was played by our gifted *concert-meister*. It was a truly splendid exhibition of both triumphant virtuosity and immense artistic intuition and understanding. Mr. Kneisel has certainly never played better in this city; more than that, such exquisitely beautiful violin playing has seldom been heard here from any one. There was no attempt at display, nor seeking for vulgar effect. Mr. Kneisel, as far as possible, tried to sink his own personality into the individuality of the work, so to speak, and he most faithfully interpreted the intentions of the composer. It is indeed very seldom that a soloist gives such complete satisfaction. Tone, technique and conception were all equally good, and it would be purely captious to try and find fault.

The Haydn symphony is not very interesting. It is one of the set of six written for Paris before the celebrated London symphonies, and it certainly does not reach the standard of the latter. It was beautifully played. It has often been said of orchestral works that abounded in contrapuntal devices that it was always more satisfactory for a musician to read them than to hear them played. And it is, indeed, very exceptional to find a conductor who can make such works as clear in performance as they appear on paper, but just this unusual capacity seems to be one of Mr. Nikisch's greatest gifts. He produces these works in such a manner that even the veriest layman must be able to a certain extent to understand their contrapuntal structure, and he never exhibited his capabilities in this line more thoroughly than in this same symphony. The beautiful Schubert symphony—this glorious musical *torso*—was also presented in a most artistic light, although the slow movement was taken perhaps a shade too fast. The sturdy overture was grandly played, and it formed an excellent ending to this interesting concert. It would appear, on looking at the programme for the next concert, that this would be likely also to exceed the one hour and a half limit which seems desirable for such concerts. If so, it would be wise for Mr. Nikisch to shorten it in some way. But heaven forbid that he should sacrifice the prelude to "Tristan and Isolde," which will be intensely interesting as interpreted by his warm and romantic nature. The soloist will be Mrs. Fanny Bloomfield-Zeisler.

ARTHUR WELD.

SUNDAY HERALD.

BOSTON, DECEMBER 8, 1889.

THE SYMPHONY CONCERT.

At the ninth concert of the season by the Boston Symphony orchestra, at Music Hall, last evening, the following programme was played under Mr. Arthur Nikisch's direction:

Symphony in C major, "The Bear".....Haydn
Concerto for violin and orchestra, in D, op. 77, Brahms
Unfinished symphony in B minor.....Schubert
Overture, "Dedication of the House"....Beethoven

Mr. Franz Kneisel, the leading violinist, was the soloist, and he offered the most interesting novelty of the evening in the Brahms concerto. The work is an excellent test for the most accomplished violinist, and Mr. Kneisel's added cadenza still further increased its difficulties. Mr. Kneisel's work in this performance cannot be too highly praised, and his masterly skill was displayed as never before in these concerts. The technical difficulties of the first movement were played with a faultless accuracy that disarmed criticism, and the enthusiasm of the audience was shared by his fellow-players in the orchestra, who also joined most heartily in the ovation awarded him upon his appearance. The adagio was played with fine sentiment, and the brilliant final movement, in which are found the most enjoyable portions of the concerto, was given a delightful interpretation. The concerto, as a whole, does not add to the reputation of its composer, save in the intricacies it affords the solo instrument, but it gained a hearty commendation from the audience, mainly by reason of Mr. Kneisel's performance. The day's programme gave further evidence of the fact that Mr. Nikisch is bound in the belief that nothing classical can be found outside the German school, and his action in thus confining himself to such narrow limits appears to be at variance with his announced intentions when he assumed his present duties. Much as there may be of interest in the Haydn symphony, put forward as a novelty, it must be admitted by any unprejudiced person that the French and English schools would afford many more attractive works, and works that would give the desired contrast with the balance of the programme. The playing of the two symphonic compositions was more in the line of conservatism than many of the readings in this line by Mr. Nikisch, and the unfinished symphony had more of Schubert than was expected from former experiences at these concerts during the present season. Next Saturday Mr. Nikisch offers the following programme: Goldmark, overture, "Sakuntala"; Litolff, concerto for pianoforte and orchestra, No. 3, op. 45; Wagner, prelude, "Tristan and Isolde," solo for pianoforte, and Schumann, overture, scherzo and finale, op. 52. The soloist will be Mrs. Fanny Bloomfield-Zeisler.

[illegible]

SUNDAY, DECEMBER 8, 1889.

[36]

THE COMING OF NIKISCH.

BOSTON'S FAMOUS CONDUCTOR TO BE HEARD AT STEINWAY HALL.

The Leader of the Boston Symphony Orchestra Will Stand the Ordeal of New York Criticism on Thursday Evening—Details of the New Conductor's Career—European Reputation.

On Thursday evening Arthur Nikisch, the new conductor of the Boston Symphony Orchestra, the successor of Herr Gericke, will make his bow to the New York musical public at Steinway Hall. There is great desire in the musical world to hear Mr. Higginson's new conductor, and it is probable that the evening will be a memorable one. So much has been heard from Boston of the improvement of the Symphony Orchestra since Mr. Nikisch took hold of it, and as it was one of the very best trained orchestras in the country when it was commanded by W. Gericke, there is a natural curiosity to know what wonders the new leader has been able to accomplish.

HERR ARTHUR NIKISCH.

Bostonians have been charged by New Yorkers with Nikisch worship, with putting the new conductor on too high a pedestal. He has in fact been placed by the Bostonians in a very high niche in the Walhalla of living musical leaders—with Hans Richter, Ferdinand Levy, Felix Mottl. Comparisons with these men, however, are scarcely to be entertained in judging Mr. Nikisch's work, since they are really operatic, orchestral and Wagner conductors. Here, of course, the comparisons made will have to be with the work done by such acknowledged leaders as Theodore Thomas, Anton Seidl and Walter Damrosch. And the New York standard is a very high one.

A few words about Mr. Nikisch's career will be of interest now that he is coming here. He was born in the principality of Lichtenstein Oct. 12, 1855, his father being the head steward and auditor to the Prince of that little land. He showed musical taste when very young, and as a youthful prodigy had great success as a violinist. After studying harmony and organ-playing under Prochazka he entered the Vienna Conservatory at the unusually early age of eleven. Here he studied so well that after two years he sent a string sextet to an open competition and received for it the first prize.

He remained at the Conservatory for eight years, during which time he won the first prize and silver medal for violin playing, and as a special honor and a tribute to his abilities as a conductor composer, he publicly conducted a symphony. His class, at parting, presented him with a magnificent and costly baton.

He then began practical work, first taking a position among the first violinists at the Imperial Opera, which he held for four years. In 1878 he went with Angelo Neumann to Leipsic, and with him held the post of assistant conductor, Anton Seidl being his chief at the time. At the end of a year he received the appointment of chief conductor at the New Opera at Leipsic, where he remained until cabled to by William Higginson to conduct the Boston Symphony Orchestra.

Under Mr. Nikisch the opera orchestra became famous and was even considered to be superior to that of the Gewandhaus. His programmes are said to be models of good selection. His Beethoven readings have been immensely praised. His conducting of the concerts of the "Tonkünstler Versammlung" in 1883 brought him orders and decorations from all parts of Germany. He has also conducted the Gewandhaus concerts in place of Reinecke. In fact, he came across the Atlantic with the reputation of being one of the most brilliant and talented living conductors. Boston has placed its seal upon his fame, and now comes the turn of New York.

The Boston Symphony Orchestra will give four concerts at Steinway Hall during the season, on the evenings of Tuesday, Dec. 17; Tuesday, Jan. 14; Tuesday, Feb. 11, and Tuesday, March 18. The Symphony Orchestra, it may be remarked, is the only orchestra in the United States organized and maintained all the year round for the daily performance of symphonic and high-class music. Its concerts, furthermore, are, so far as known, the only orchestral concerts that will be given in New York outside of those arranged by the Philharmonic and Symphony societies. They will enlist the efforts of thirty-two performers. The concerts that have been given by the orchestra thus far have been unprecedentedly successful. For the Boston series as much as $96 premium was paid upon a $12 seat for the afternoon performances. The subscription sale for the New York concerts opens on Monday.

THE ADAMOWSKI QUARTET.

T. ADAMOWSKI, 1st Violin. D. KUNTZ, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

WITH ASSISTANCE OF

MR. CLAYTON JOHNS,

SECOND SUBSCRIPTION CONCERT

IN

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MONDAY EVENING, DECEMBER 9TH, 1889.

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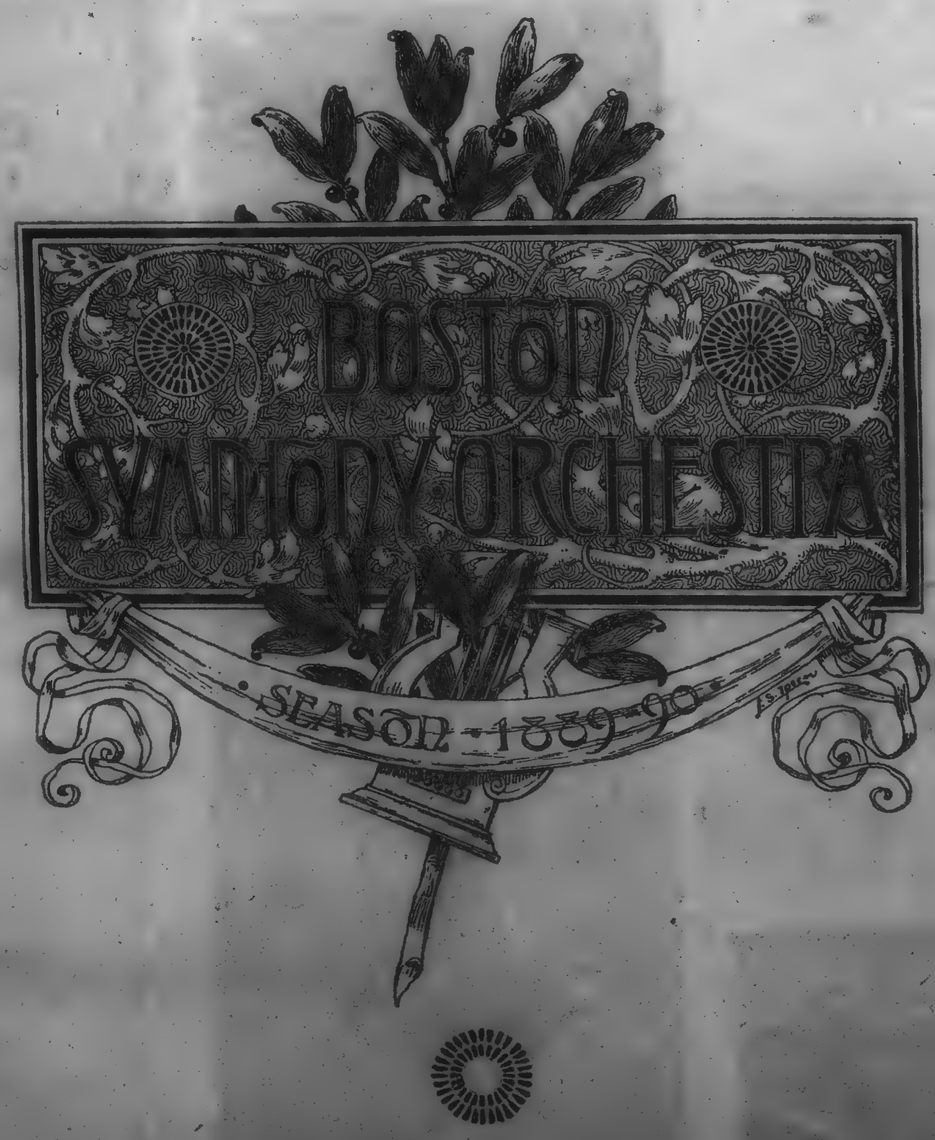

Subscription tickets with reserved seats for the four concerts, $5.00, now on sale at the Box Office, Steinway Hall.

C. A. ELLIS, Manager.

BOSTON SYMPHONY ORCHESTRA.

Its New Conductor, Herr Nikisch, and How He Has Won His Laurels.

The Boston Symphony Orchestra, now in the ninth year of its existence, will give its customary four concerts at Steinway Hall on the evenings of Dec. 17, Jan. 14, Feb. 11, and March 18. This season's performances of the orchestra are awaited with unusual interest by music lovers, as they are to make known to New York audiences Herr Arthur Nikisch, who has succeeded Herr Wilhelm Gericke as conductor.

HERR NIKISCH.

Herr Nikisch enjoys much renown in Germany, and the impression of his work in Boston has been vivid and lasting. He was born in 1855, in a small town called Azent-Miklos, situated in the principality of Lichtenstein, and at an early age disclosed extraordinary musical talent. In his eighth year he played the violin in public, and he was but 11 when he entered the Royal Conservatory of Music in Vienna. Here he worked harder than ever, and devoted himself especially to composition, with so much success that, two years afterward, he sent a string sextet to an open competition, and received the first prize. He remained at the conservatory for eight years, during which time he won other prizes for composition and the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus, and orchestra—was constantly repeated, and, as a tribute to his abilities as a conductor-composer, on the occasion of his graduating from the conservatory, he was permitted to conduct a symphony in public. He was immensely popular with all his fellow students, among whom were Mottl and Faur, and, as a parting gift from his class, he was presented with a costly baton.

Herr Nikisch applied for a desk among the first violinists at the Royal Opera, and, obtaining this honorable position without difficulty, he occupied it four years, thus receiving the best possible practical instruction in conducting. During this time he played through an enormous *répertoire* of operatic and concert music, and had constantly before him the splendid example of such conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipsic and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Neumann's experience convinced him that he had found in Nikisch a real musical wonder, and at the end of the year he transferred him to the New Opera House as chief conductor. Herr Nikisch discharged his important functions for close upon ten years, until enaged to succeed Herr Gericke as conductor of the Boston Symphony Orchestra.

The orchestra over which Herr Nikisch is to wield the baton is made up as follows: Sixteen first violins, fourteen second violins, twelve violas, nine 'cellos, eight basses, two flutes, one piccolo, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, three trombones, one tuba, one tympani, one harp—eighty-two performers in all. Some of the musicians are widely known as orchestral players and soloists. The *concertmeister* is Franz Kneisel. Among the first violins are C. M. Loeffler and T. Adamowski; the first 'cellist is Anton Hekking; the first flutist, Charles Molé of the Paris Opéra Comique, and the first oboeist, A. Sautet, from the same establishment; the first clarinetist is L. Goldschmidt from St. Petersburg; the first horn, Xavier Reiter; the first trumpet, Pierre Müller, from Lamoureux's Paris Orchestra. It is doubtful if a more efficient body of performers has ever been brought together, and when it is borne in mind that most of the musicians have been in practice and have played together for years under the same chief, pleasant anticipation of the excellence of their work—even if this were not founded upon memories of past concerts—would be amply justified.

Boston Daily Globe.

TUESDAY, DECEMBER 10.

ADAMOWSKI CONCERT.

Steinert Hall Crowded with Lovers of Good Music.

The second subscription concert of Adamowski quartet was given to a large audience in Steinert Hall last evening. The quartet had the assistance of Clayton Johns, pianist. The opening number, quartet in D major (K. 575), Mozart, which was composed for Frederick William II. in 1789, received an artistic rendering. The minuet, the gem of the four movements, was given with exquisite grace and delicacy. T. Adamowski fully sustained his reputation as an artist of rare merit. He gave the Benedictus, op. 37, by Mackenzie, with pianoforte accompaniment, in a manner to win the sympathy of his audience. His tone was remarkably pure and his technique and phrasing almost perfect, and he was given hearty recall.

The trio for pianoforte, violin and violoncello in G minor, by Rubinstein, was beautifully rendered by Mr. Clayton Johns, and the Messrs. Adamowski. The moderato and adagio were given with admirable breadth of tone and phrasing. The most interesting movement in this number, the allegro assai, showed Mr. Johns to be a pianist of high rank. His execution is brilliant and style is refreshing.

[37]

Ninth Symphony Concert, Mr. Franz Kneisel.

The programme of the ninth symphony concert was:

Haydn.....Symphony in C major, "L'Ours" (The Bear)
(First time in Boston.)
Brahms....Concerto for violin and orchestra in D, op. 77
Allegro non troppo.
Adagio.
Rondo—Allegro giocoso, ma non troppo vivace.
(First time in Boston.)
Schubert.....Symphony in B minor (unfinished)
Beethoven.....Overture, "Dedication of the House"

Mr. Franz Kneisel was the soloist. The programme was so long that the overture served as postlude for many. If Mr. Nikisch continues to explore in the field of Haydn literature, he will doubtless come upon other symphonies of his which have not been played here, but we cannot think the search would be the best thing for us all; Haydn is in no danger of being forgotten, while there are many composers we ought to hear of whom Mr. Nikisch has not vouchsafed us a glance. Haydn's "Bear" walks rhymically, and evidently enjoys life. He is fond of counterpoint (allegretto) and is not too circumspect to share a brusque country dance in bucolic company (rondo); perhaps the "Bear" himself held down the "pedal." The symphony was written for Paris in 1786, and in point of value is surpassed by those composed a few years later for London. It was played admirably. The *rondo* especially being spirited. Schubert's beautiful unfinished symphony has had smoother performances here, but none where the music meant more. Mr. Nikisch made clear the composer's meaning of that passage in the development of the second movement where the strings march in unison while the "wind" play the melody of the first subject, and elsewhere, by a subtle gesture did the color so appear upon the surface of the orchestra as to reveal the lovely sentiment of what was underneath. The contrasts of spirit which mark the *allegro* were decided, but not exaggerated. In the performance of the symphony there were one or two little slips on the part of individual players which were due to nervousness. The exquisite quality of the wood-wind of the orchestra was a marked characteristic of the performance of the "Unfinished," the first clarionet and first oboe players earning warm praise for finished phrasing. Beethoven's "Dedication" overture was played impressively. The *maestoso* introduction had great dignity.

Mr. Kneisel has shown us another and a beautiful work of Brahms. The violin concerto is a noble composition, we are almost tempted to say the noblest for that instrument. Apart from the wonderful constructive skill shown at every bar it is throughout a work of great musical beauty. Thematically it is rich, and the subjects are enlarged, not with the hand of dry science but with the sympathetic touch of the artist caressing his love. The melodial charm of the slow movement, which begins with a long oboe solo, exquisitely played by Mr. Sautet, is something one cannot soon forget, nor the sensuous beauty of the accompaniment. The finale is exhilarating in spirit and brilliantly instrumentated. The solo part of the work traverses the whole field of violin technique and asks of the player those gifts of feeling and expression which come not with books. Mr. Kneisel played as he never has played here before, with a more mature and finished style, fuller tone, sure command of all difficulties, and with artistic feeling. Brahms wrote no cadenza for the first movement, but asks the performer to step in and fill the gap. Mr. Kneisel wrote and played a very difficult cadenza, which evinced the complete mastery of his instrument. At the close of the concerto Mr. Kneisel was several times recalled. He received an ovation which he fairly earned. The next programme is: Goldmark — Overture, "Sakuntala"; Litolff—Concerto for pianoforte and orchestra, No. 3, in E flat, op. 45; Wagner—Prelude, "Tristan and Isolde"—soli for pianoforte; Schumann — Overture, Scherzo and Finale, op. 52. Soloist, Mrs. Fanny Bloomfield-Zeisler.

BOSTON HERALD.

TUESDAY, DECEMBER 10, 1889.

The Adamowski string quartet, assisted by Mr. Clayton Johns, pianist, entertained a fine audience at Steinert Hall last evening with a chamber concert programme, including quartet in D, No. 21, Mozart; solo for violin, "Benedictus," Mackenzie, and the trio in G minor, Rubinstein. Mr. Adamowski's playing of the very enjoyable Mackenzie "Benedictus" was one of his happiest efforts and the assistance given by Mr. Johns was admirable in every way.

SUN, SUNDAY,

DECEMBER 8, 1889.—

BOSTON SYMPHONY ORCHESTRA.

Its New Conductor, Herr Nikisch, and How He Has Won His Laurels.

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HERR NIKISCH.

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WITH ASSISTANCE OF

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Schubert.....Symphony in B minor (unfinished)
Beethoven.....Overture, "Dedication of the House"

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THE SUN, SUNDAY, DECEMBER 8, 1889.—

BOSTON SYMPHONY ORCHESTRA.

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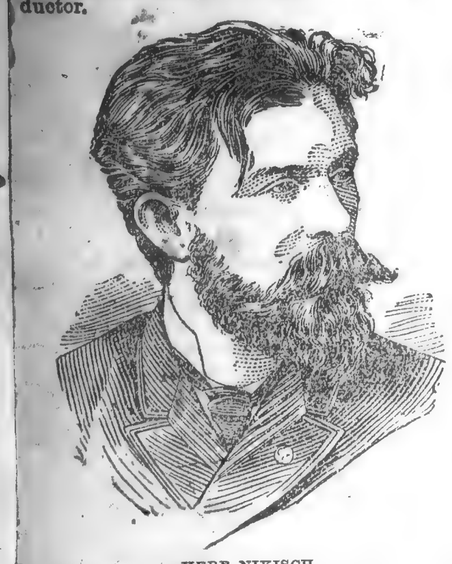

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[37

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STEINERT HALL.

SECOND CONCERT.

MONDAY EVENING, DECEMBER 9, AT 8.

PROGRAMME.

QUARTET IN D MAJOR. (K 575) — MOZART

ALLEGRO.—ANDANTE.—MINUETTO.—ALLEGRETTO.

SOLO FOR VIOLIN. "BENEDICTUS." OP. 37. — MACKENZIE

WITH PIANOFORTE ACCOMPANIMENT.

(FIRST TIME IN BOSTON.)

MR. T. ADAMOWSKI.

TRIO FOR PIANOFORTE, VIOLIN AND VIOLONCELLO, IN G MINOR. OP. 15. — RUBINSTEIN

MODERATO.—ADAGIO.—ALLEGRO ASSAI —MODERATO.

MR. CLAYTON JOHNS AND MESSRS. ADAMOWSKI.

Mozart wrote many compositions for pupils, friends and others, and not a few to order. Among the latter class are three quartets written for Frederick William II in 1789, for which he was doubtless well paid. It was said that he received for one of them a gold snuff-box and a sum of money. It is not probable, however, that for the most part this class of compositions yielded him much return. A characteristic anecdote is related by his widow, which bears out this opinion: "At one of Mozart's Sunday Matinées there was present a Polish Count, who was very much delighted with the new (composed March 30, 1784) pianoforte quintet with wind instruments. He commissioned Mozart to write a trio with obligato flute which the latter promised to do. As soon as he arrived at home the Count sent Mozart a hundred half-louis with a very polite note repeating his thanks for the pleasure the music had given him. The terms of the note left Mozart no doubt that the money was a generous gift, and he returned the politest acknowledgement, at the same time sending the Count, contrary to his custom, the original score of the quintet he had so much admired. A year after the Count came again to Mozart and inquired after the trio. Mozart excused himself by saying he had not yet found himself in the humor to write any thing worthy, the Count's acceptance. "Then no doubt," answered the Count, "you will find yourself still less in the humor to return me the hundred half-louis which I paid you for it." Mozart returned the money, but the Count kept the score of the quintet, which was soon after printed at Vienna without Mozart's permission. Against such persons and such behavior Mozart had no weapons but a shrug of the shoulders and—"the rascal!"

The quartet played to-day is one of the three written for Frederick William, and as his majesty himself was a violoncellist the violoncello is brought to the front and made into a solo instrument giving out the melodies in its highest notes. "This," as Otto Jahn remarks, "obliges the viola frequently to take the bass part, altering the whole tone-coloring of the piece, and the instruments are altogether set higher than usual, the more so as the first violin constantly alternates with the violoncello. By this means the tone becomes brighter, but atones for this by an occasional loss of vigor and force. In other respects also, out of deference, no doubt, to the King's taste, there is more stress laid upon elegance and clearness than upon depth or warmth of tone. Mozart was too much of an artist to allow any solo part in a quartet to predominate unduly over the others. The first violin and violoncello leave the other two instruments their independent power of expression, but the motifs and working-out portions are less important, and here and there they run into a fanciful play of passages. It is singular that in the quartets in D and F (K. 590) the last movements are the most important. When once the composer has thrown himself into the elaboration of his trifling motifs he grows warm, and setting to work in good earnest, the solo instrument is made to fall into rank and file; the artist appears and has no more thought of his presentation at court." (*First performance by Adamowski Quartet.*)

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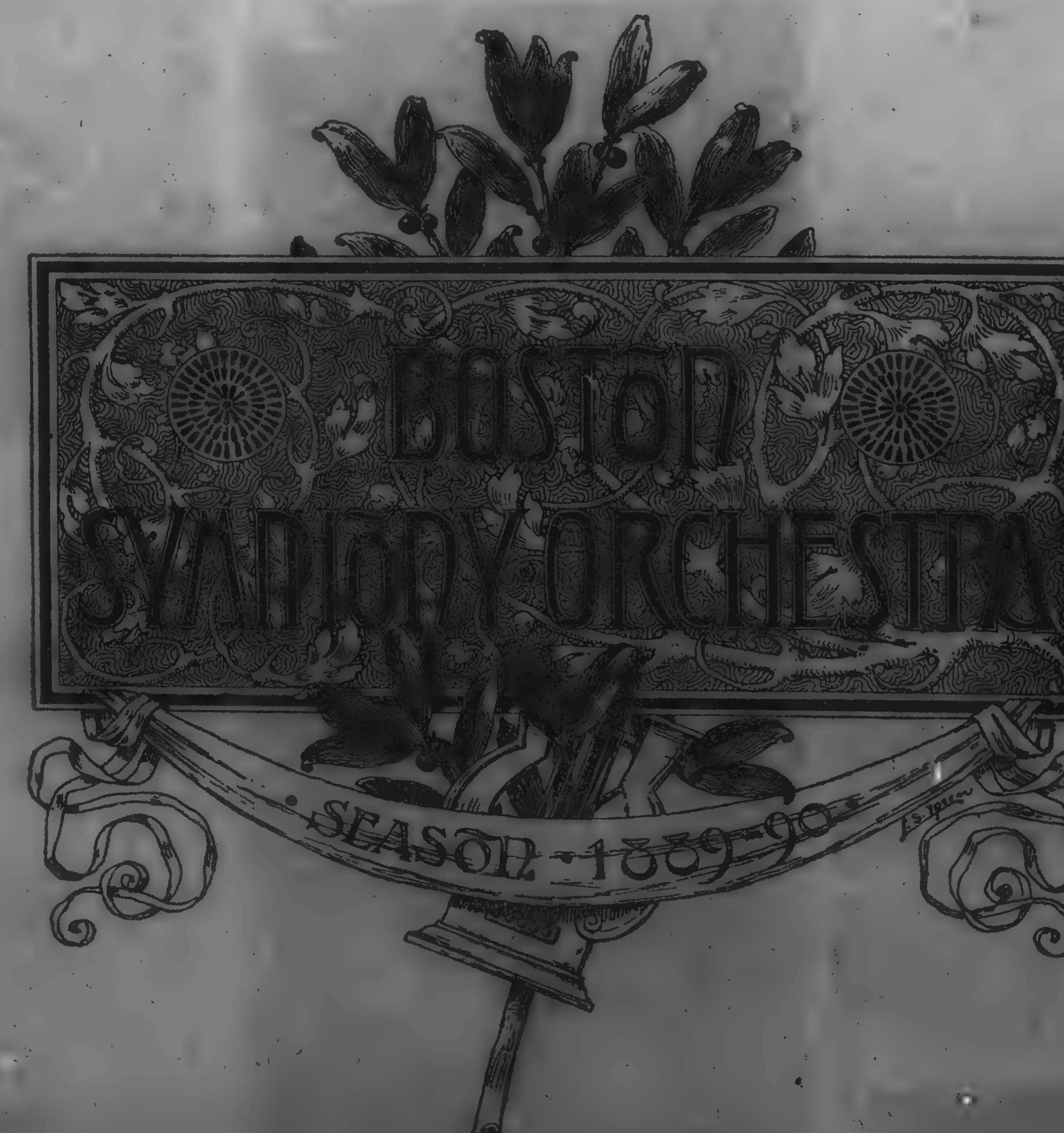

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Mr. Kneisel has shown us another and a beautiful work of Brahms. The violin concerto is a noble composition, we are almost tempted to say the noblest for that instrument. Apart from the wonderful constructive skill shown at every bar it is throughout a work of great musical beauty. Thematically it is rich, and the subjects are enlarged, not with the hand of dry science but with the sympathetic touch of the artist caressing his love. The melodial charm of the slow movement, which begins with a long oboe solo, exquisitely played by Mr. Sautet, is something one cannot soon forget, nor the sensuous beauty of the accompaniment. The finale is exhilarating in spirit and brilliantly instrumentated. The solo part of the work traverses the whole field of violin technique and asks of the player those gifts of feeling and expression which come not with books. Mr. Kneisel played as he never has played here before, with a more mature and finished style, fuller tone, sure command of all difficulties, and with artistic feeling. Brahms wrote no cadenza for the first movement, but asks the performer to step in and fill the gap. Mr. Kneisel wrote and played a very difficult cadenza, which evinced the complete mastery of his instrument. At the close of the concerto Mr. Kneisel was several times recalled. He received an ovation which he fairly earned. The next programme is: Goldmark — Overture, "Sakuntala"; Litolff—Concerto for pianoforte and orchestra, No. 3, in E flat, op. 45; Wagner—Prelude, "Tristan and Isolde"—soli for pianoforte; Schumann — Overture, Scherzo and Finale, op. 52. Soloist, Mrs. Fanny Bloomfield-Zeisler.

BOSTON HERALD.

TUESDAY, DECEMBER 10, 1889.

The Adamowski string quartet, assisted by Mr. Clayton Johns, pianist, entertained a fine audience at Steinert Hall last evening with a chamber concert programme, including quartet in D, No. 21, Mozart; solo for violin, "Benedictus," Mackenzie, and the trio in G minor, Rubinstein. Mr. Adamowski's playing of the very enjoyable Mackenzie "Benedictus" was one of his happiest efforts, and the assistance given by Mr. Johns was admirable in every way.

Dr. A. C. Mackenzie, Principal of the Royal Academy of Music, London, is foremost of the younger school of English composers, his contemporaries being Stanford, Cowen and Parry. Dr. Mackenzie (the degree is from the University of St. Andrews) is known chiefly through his choral works in the larger forms; namely, oratorio, "The Rose of Sharon;" cantata, "The Story of Sayid," and two operas, "Colomba" and "The Troubadour." He has written no symphonies, but numerous pieces for orchestra—overtures, rhapsodies, etc. Dr. Mackenzie has composed considerable violin music, and when a youth was a capital violin player. His violin concerto, written for the Birmingham Festival of 1885, and the suite "Pibroch," are dedicated to Mr. Sarasate.

The Benedictus, *largo maestoso*. is one of six pieces for violin with accompaniment of pianoforte, composed two winters ago in Florence, and published as op. 37. The pieces are not related to each other save through a sequence of keys. "The term "Benedictus" is, no doubt, here employed in order to define the spirit and character of the movement as one animated by feeling appropriate to the most impressive part of the Catholic ritual. After two introductory bars for the pianoforte, the piece begins in a quiet and solemn way; the violinist using the fourth string only. The first section, in this manner, and with only a slight access of stronger feeling, continues to a full close in the original key. Then occurs an episode quite different as to structure and character, leading to a second subject, in the dominant key. The feeling of the music at this point begins to grow more intense, and its expression more animated. Compared with the leading theme, it is as though rapture succeeded to awe. In this more impassioned style the movement proceeds to another full close, in the dominant key. Preparation is now made for the usual return of the leading subject which the pianoforte suggests several bars before the violin consents to abandon its subordinate. The theme is here played an octave higher than before, and the accompaniment made more mobile by means of a counterpoint of quavers. A reference to the second subject serves as a *coda*," Dr. Mackenzie has prepared an orchestral arrangement of the Benedictus.

QUAR

SOLO

The fiftieth anniversary of Rubinstein's appearance in public was commemorated last week in St. Petersburg by a festival of music. The intended programme included a new opera, "Goriouska," and a new *concertstück* for pianoforte and orchestra, in A flat. The G minor trio played to-day is the second of the Russian composer's trios, and like most of his early works, is more comprehensible than some of his later ones. There is little continuity, however, between the movements. The first and fourth are thematically vigorous, the slow movement melodially interesting, while the the third has been aptly styled the "gem" of the work.

TRIO

House. He remained in this position for a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Neumann's experience convinced him that he had found in Nikisch a real musical wonder, and at the end of the year he transferred him to the New Opera House as chief conductor. Herr Nikisch discharged his important functions for close upon ten years, until enaged to succeed Herr Gericke as conductor of the Boston Symphony Orchestra.

The orchestra over which Herr Nikisch is to wield the baton is made up as follows: Sixteen first violins, fourteen second violins, twelve violos, nine 'cellos, eight basses, two flutes, one piccolo, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, three trombones, one tuba, one tympani, one harp—eighty-two performers in all. Some of the musicians are widely known as orchestral players and soloists. The *concertmeister* is Franz Kneisel. Among the first violins are C. M. Loeffler and T. Adamowski; the first 'cellist is Anton Hekking; the first flutist, Charles Molé of the Paris Opéra Comique, and the first oboeist, A. Sautet, from the same establishment; the first clarinetist is L. Goldschmidt from St. Petersburg; the first horn, Xavier Reiter; the first trumpet, Pierre Muller, from Lamoureux's Paris Orchestra. It is doubtful if a more efficient body of performers has ever been brought together, and when it is borne in mind that most of the musicians have been in practice and have played together for years under the same chief, pleasant anticipation of the excellence of their work—even if this were not founded upon memories of past concerts—would be amply justified.

...ston Daily Globe.

...DAY, DECEMBER 10.

ADAMOWSKI CONCERT.

...ert Hall Crowded with Lovers of Good Music.

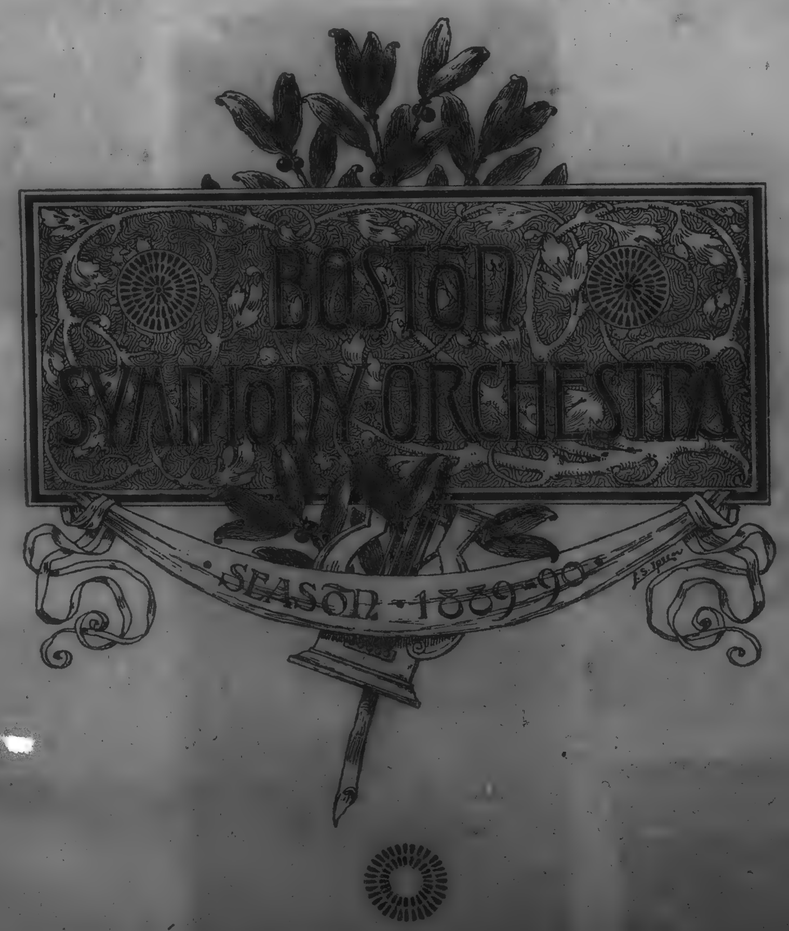
The second subscription concert of ...mowski quartet was given to a large ...dience in Steinert Hall last evening. The ...tet had the assistance of Clayton Johns, ...ist. The opening number, quartet in ...r (K. 575), Mozart, which was com... for Frederick William II. in 1789, re... an artistic rendering. The minuet, ... gem of the four movements, was given ... exquisite grace and delicacy. T. ...mowski fully sustained his reputation ... artist of rare merit. He gave the ...ctus, op. 37, by Mackenzie, with ... accompaniment, in a manner to ... the sympathies of his audience. His ... was remarkably pure and his technique ... almost perfect, and he was ... recall.

... pianoforte, violin and violon... in G minor, by Rubinstein, was beau... rendered by Mr. Clayton Johns and ... Adamowski. The moderato ... adagio were given with admirable ... of tone and phrasing. The most ... movement in this number, the ... passages showed Mr. Johns to be a ... of high rank. His execution is bril... and style is refreshing.

STEINWAY HALL, NEW YORK,

TUESDAY EVENINGS, AT EIGHT.

December 17th, January 14th, February 11th, March 18th.



Subscription tickets with reserved seats for the four concerts, $5.00, now on sale at the Box Office, Steinway Hall.

C. A. ELLIS, MANAGER.

The programme of the ninth symphony concert was:

Haydn.....Symphony in C major, "L'Ours" (The Bear)
(First time in Boston.)
Brahms....Concerto for violin and orchestra in D, op. 77
Allegro non troppo.
Adagio.
Rondo—Allegro giocoso, ma non troppo vivace.
(First time in Boston.)
Schubert.....Symphony in B minor (unfinished)
Beethoven.....Overture, "Dedication of the House"

Mr. Franz Kneisel was the soloist. The programme was so long that the overture served as postlude for many. If Mr. Nikisch continues to explore in the field of Haydn literature, he will doubtless come upon other symphonies of his which have not been played here, but we cannot think the search would be the best thing for us all; Haydn is in no danger of being forgotten, while there are many composers we ought to hear of whom Mr. Nikisch has not vouchsafed us a glance. Haydn's "Bear" walks rhymically, and evidently enjoys life. He is fond of counterpoint (allegretto) and is not too circumspect to share a brusque country dance in bucolic company (rondo); perhaps the "Bear" himself held down the "pedal." The symphony was written for Paris in 1786, and in point of value is surpassed by those composed a few years later for London. It was played admirably. The *rondo* especially being spirited. Schubert's beautiful unfinished symphony has had smoother performances here, but none where the music meant more. Mr. Nikisch made clear the composer's meaning of that passage in the development of the second movement where the strings march in unison while the "wind" play the melody of the first subject, and elsewhere, by a subtle gesture did the color so appear upon the surface of the orchestra as to reveal the lovely sentiment of what was underneath. The contrasts of spirit which mark the *allegro* were decided, but not exaggerated. In the performance of the symphony there were one or two little slips on the part of individual players which were due to nervousness. The exquisite quality of the wood-wind of the orchestra was a marked characteristic of the performance of the "Unfinished," the first clarionet and first oboe players earning warm praise for finished phrasing. Beethoven's "Dedication" overture was played impressively. The *maestoso* introduction had great dignity.

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BOSTON HERALD.

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BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, DEC. 10, 1889.

The Adamowski Concert.

The time is not so far back when chamber music languished so sadly in Boston that a society needed to be formed for its protection and cultivation; now we are so *embarras de richesses* in this direction that scarcely a week passes but there are two or three chamber concerts of high rank given in the city. Within a very few days we have heard the Kneisel Quartette, the Listemann Quartette and the Baermann chamber concert, all of which were of the first rank, and the concert of last night was not on a lower level.

Mr. Timothée Adamowski has been a favorite with Boston concert goers ever since he settled in the city, and his style of work scarcely needs description. He is a refined, rather than a massive or broad performer, and his expressive tone and delicacy of shading have always a peculiar charm. While he fills the leading part in the quartette, his brother, who has but this season arrived from Poland, is the bass of the organization, and the interior parts are also well filled. Competition is said to be the life of trade; it may also be said to be a potent factor in the advancement of art, for since the various concerts spoken of above began their succession, the rehearsing of the clubs and organizations has been more incessant than ever before, and the result is evident in better performances than last season. This fact was distinctly noticeable in the ensemble of the quartette last night. There is a marked improvement in the ensemble and in the elasticity of playing. The Mozart quartette in D major, which began the programme, was excellently played, as a whole, spite of a few faults in the trio of the minuet. The tone was never overforced, yet never thin; and the balance was commendable.

In the andante the first violin has most prominent work to do, in a sort of dialogue with cello, and subsequently with viola, and here Mr. Adamowski played with a daintiness and grace that left nothing to be desired, and Mr. Kuntz and Mr. J. Adamowski must also be commended for the manner in which the responsive phrases were given. But in the trio of the next movement, the two last named made many slips of intonation. The finale was given with much spirit, the cello doing some good work, especially in the rising sequences. Mackenzies "Benedictus" is an emotional, semi-sacred violin solo, and has so much of direct and beautiful melody that it is as sure to win the suffrages of an audience as Raffs' "Cavatina" itself, although it has not quite so well worked up a climax as the latter. Mr. Adamowski played it with heart and soul, and aroused the audience gathered in Steinert Hall to real enthusiasm. I have never heard him do anything so lofty and solid before, and although perhaps the vibrato was too constantly employed, the excellent tone he evoked from the G string was something that Sarasate himself might copy.

It is a delight to watch, from concert to concert, the development of some conscientious, resident player, and the advance which I have noticed in Mr. Adamowski's work was yet more perceptible in the piano playing of Mr. Clayton Johns. Never before has he played with as much *abandon*, yet with such surety, as he did in the trio (Rubinstein's G minor) last night; the third movement of this gave much prominence to the piano from beginning to end, and he caught up the dashing passages in wrist action with masterly effect. This same third movement is the most original of the work, of which the first movement seemed artificial, and the last rather bombastic. In the last movement the pianist made a few unimportant slips and blurs, possibly from fatigue, but his work on the whole was most praiseworthy. The adagio suited Mr. Adamowski's mood best, and the first violin part here was entirely admirable. The codas of the movements all have a family resemblance to each other in their *fortissimo* effects, and the composition, as almost all of Rubinstein's, is unequal. The great advance made by the Adamowski quartette over their work of last season is again to be complimented, and there is no fear of chamber music ever giving out in Boston with such excellent organizations to sustain it.

LOUIS C. ELSON.

Boston Post.
FRIDAY MORNING, DEC. 13, 1889

THE BOSTON SYMPHONY ORCHESTRA IN CAMBRIDGE.

The second concert of the series was given in Sanders Theatre last night to as large an audience as at the first, with perhaps more of a contingent from Boston than before. The programme was:

Overture, "Genoveva".....Schumann
Symphonie Espagnole, for violin and orchestra.....Lalo
Prelude, "Tristan and Isolde".....Wagner
Symphony in A major, No. 7.....Beethoven

Mr. C. M. Loeffler was the soloist, and he played the Lalo symphony better than two years ago; the charming last movement was even more fascinating, and the artist was properly rewarded with four recalls. The prelude to "Tristan and Isolde" was the chief novelty under Mr. Nikisch, although it is in the programme this week, also, in Boston. It was done in a way that proved a performance and not a rehearsal. The Beethoven symphony is still in the minds of the Boston auditors, and the doing was fully as admirable as before. The advantage of the smaller hall is marked in a degree, and it will be a surprise if Mr. Nikisch does not make use of the pianoforte for the solo work in one of this series of concerts, as it is much surer of fine effect than in the larger Boston Music Hall, where the best instrument, aside from the performers, even, loses much that is desirable. To the true lover of music, the very short pilgrimage to Sanders Theatre will always be more than amply repaid, and unless the house is far more crowded than last night he will find it well worth his while.

Boston Post.
TUESDAY MORNING, DEC. 10, 1889

MR. ADAMOWSKI'S SECOND CONCERT.

In spite of the many opposing attractions of a Monday night, there was a very representative audience in Steinert Hall for the second concert of the Adamowski Quartet series, and the following interesting programme was performed:

Quartet in D major. (K 575).....Mozart
Solo for violin, "Benedictus," op. 37. with pianoforte accompaniment. Mackenzie (First time in Boston.) Mr. T. Adamowski.
Trio for pianoforte, violin and violoncello, in G minor, op. 15.....Rubinstein
Mr. Clayton Johns and Messrs. Adamowski.

The quartet have made a very marked improvement since their first concert, and their work last night bears the mark of careful rehearsal. They have gained in delicacy of tone, and the phrasing was exceedingly artistic. The plan of placing the 'cello in front, opposite the first violin, is not entirely successful, as it gives too much prominence to the bass part. This might be easily remedied. The quartet was indeed beautifully played, and Mr. Adamowski deserves the highest praise for the admirable work of his quartet. The "Benedictus" by Mackenzie is a very eclectic work, as so many of the modern English compositions are apt to be. It recalls a dozen different composers, but it is effective and melodious, if not original. It was most beautifully played by Mr. Adamowski, and most artistically accompanied by Mr. Johns. The whole of the first part is on the G string, and Mr. Adamowski played this with a splendidly rich and warm tone. The whole rendering was admirable. The trio is one of the most genial of all Rubinstein's compositions; there is no sense of labored thought in its flowing phrases, and it is singularly sympathetic. Its performance by Mr. Johns and the Messrs. Adamowski was more than satisfactory; and all three artists richly deserved the warm applause which marked the end of the concert. It is very gratifying to have so much admirable chamber music—and, more than that, to have it so thoroughly appreciated.

THE CHRONICLE.

BROOKLINE, MASS., DEC. 7, 1889.

The programme of the last symphony concert was exceedingly interesting in many ways. In the first place, it was the modern counterpart of the recent programme which consisted of three classical symphonies. The composers represented on the present occasion were Weber, the pioneer of the romantic school, Brahms, the greatest of living musicians, Liszt and Wagner, the chief exponents of the "music of the future." And the works chosen were thoroughly representative of their respective authors, the overture to "Der Freischütz," the symphony in F, No. 3, the symphonic poem, "Les Preludes," and the overture to "Tannhäuser." Brahms' symphony in F is particularly interesting from the fact that it brings out in an unusually strong light qualities which many critics are accustomed to deny to this composer, geniality, grace and tenderness. The change from the usual order of the programme, the symphony being the second number instead of the last, was very gratifying. The symphony, being the most important work, should be given early in the evening, before the listener's power of attention has been seriously taxed, and should be followed by numbers which are not so severe in their demands upon the auditor. The playing of the orchestra was very spirited throughout, the first movement of the Brahms symphony being given with especially fine effect.

B. C. H.

THE LOUISVILLE TIMES

Monday Evening, Dec. 9, 1889.

Boston Symphony Orchestra.

Another superb attraction has been secured to appear at the Auditorium. Managers Quilp and Camp have made arrangements with the celebrated Boston Symphony Orchestra of eighty eminent artists, Mr. Nikisch, who is at the head, as conductor. He was, until secured by Mr. Henry Higginson, a millionaire of Boston, Mass., one of Europe's greatest leaders. He has created much enthusiasm among the Eastern cities. His ideas are all new to the American people. When this same organization appeared here some time ago under the direction of Wilhelm Gericke, everyone who heard it went into raptures over it. Even Damrosch and Thomas suffered to no little degree. One principal feature of the organization is that the same artists have been retained together for nine years. It is, without doubt, the most expensive orchestra in this country. The daily expense when traveling amounts to over one thousand dollars. Mr. Higginson, who is the founder, has placed $100,000 to their credit, so as to meet any loss that may occur. Being worth nearly $15,000,000, it is his hobby that Boston should have the greatest permanent orchestra in this country.

The Louisville Post.

MONDAY, - - - DEC. 9, 1889

The papers yesterday had a good deal to say about the Boston Symphony Orchestra in a way that showed that they had that organization mixed up with the Boston Symphony Orchestral Club. The latter consists of a half dozen admirable artists, who appear at Masonic Temple in a few weeks. The Symphony Orchestra is the large organization which is well-known here. It does not come till spring, and then will appear at the Norton Auditorium, under the direction of Herr Nikisch.

Boston Evening Transcript.
TUESDAY, DECEMBER 10, 1889.

STEINERT HALL: ADAMOWSKI QUARTET.

The Adamowski Quartet gave the second in a series of three subscription concerts of chamber music in Steinert Hall, Monday night, following this programme:

Quartet in D major. (K 575).....Mozart
Solo for Violin. "Benedictus." Op. 37. (Pianoforte accompaniment.) Mr. T. Adamowski.....Mackenzie
Trio for Pianoforte, Violin and Violoncello, in G Minor. Op. 15.....Rubinstein
Quartet—T. Adamowski, first violin; A. Moldauer, second violin; D. Kuntz, viola; J. Adamowski, violoncello. Mr. Clayton Johns was the pianist.

What a unique charm there is in a concert of chamber music! It is not too long, nor too profound, not too grave, nor too gay to finish off any day or begin any evening with fine grace, to put one, in short in a capital frame of mind, whether he has come from facing the tiger or is going to face the lady. May it live long in the land and prosper!

Is there a composition of Mozart's that does not bear out Haydn's generalization—"The deep musical intelligence that emotion of the soul with which they affect me, and in which I both comprehend and feel them"? * * * Of the quartet in D major, one of the three written for Emperor Frederick William II., Otto John, who, by the way, was quoted upon the programme, says, "There is more stress laid upon elegance and clearness than upon depth or warmth of tone." The minuet is clear to the point of preciseness, and is wanting in that *grace* of dignity that would prevent many passages from being the pretty uninteresting writing that they are as they stand, but not so the of her movements. What could be more exquisitely beautiful in tone than the andante? The splendid allegretto, too, surely it lacks nothing of force and vigor or warmth of color. Out of compliment to the emperor, who was something of a 'cellist, this and the other quartets written in the same year for Frederick William all make much of the 'cello, but not unduly. Mozart would not have been the artist that the world knows him if he had sacrificed the violins and viola at the shrine of the 'cello. He never forgets that he is writing a quartet, and not a solo instrument tune with an accompaniment.

Dr. Mackenzie's "Benedictus" is devotional in feeling, as its name implies; a melodious composition expressive of the sanctity of the inner peace of a religious soul and the elation of spirit that succeeds it. Mr. Adamowski's playing is so well and favorably known, there is little need be said here about it. Save for a slip in intonation once or twice, something most unusual, he played as he always does, charmingly. The composer has prepared an orchestral arrangement of the "Benedictus" that is announced for performance by the Orchestral Club at its first concert of the season.

The brilliant Rubinstein trio had a most enthusiastic reception at the hands of the audience. It was splendidly played throughout. Mr. J. Adamowski's 'cello work was especially fine. His tone is rich and pure, of the quality that inspires belief in the reserve power that lies behind it. He never once gives one the impression of playing all that is in him to say or in his instrument to translate. In the trio as well as in his solo, Mr. Adamowski's violin appeared a shade less tractable than ordinarily, but only less so. Mr. Johns's playing was full of fire and spirit, strong and sensitive withal He was a bit nervous at the end; but never mind—it was an altogether artistic conception, and extremely well executed.

Clipping from Times
Worcester Mass
Date 12/

CRITERION COURSE.

First Appearance of Mr. Nikisch in Worcester.

The Boston symphony orchestra opened the Criterion course last night. Although every seat in the hall was not filled, the attendance was large. The last time this famous orchestra appeared in Worcester it was under the direction of Welhelm Gericke, and the concert was given April 5, when Mr. Gericke made his last appearance here.

Mr. Nikisch was the centre of attraction last evening as it was his first appearance the opening piece was Mendelssohn's overture, "Fingal's Cave." Mr. Nikisch assumed his place quietly, and without any preliminary gestures gave the signal for the grand overture. The music of last evening was all of a happy joyous strain.

The second number on the program was Chopin's Allegro de Concert, op. 46, with the orchestration of Nicode. Miss Marie Gesselchap was the pianist. When she appeared, it was found that the piano stool had been forgotten, and the delay that followed was tedious. Finally a chair was substituted with a bass viol cover for a cushion. Her rendering of the difficult number was good but she did not do full justice to Chopin by any means. The orchestra gave admirable support.

Beekhoven's symphony, No, 8, in F. followed, being the largest number in the program. The opening was grand, the orchestra showing its full strength. Gradually they softened down to the most tender and beautiful tones, showing what a powerful test the conductor put them to. The first movement was an allegio vivace e con bird, the second an allegretto scherjando, and the third movement in tempodi minuetto, but the finale allegro vivace made a grand close The number was well received by the audience, and shows the grand poetic thoughts that diffuse the whole of Mr. Nikisch's work.

Miss Gesselchap followed with two solos for the piano, which were favourably received, a minuet of Padererosky and a "Rigoletto" fantasie of Liszt.

The last number on the program was "Taunhause." The orchestra played the best it ever did in the rendering of this number, and showed the work of Mr. Nikisch. It was given a hearty encore by the audience.

Clipping from Star
Washington D.C.
Date 12/5

[38]

THE LINCOLN MUSIC HALL.

The Opening of the New Resort to be Signalized by a Great Musical Event.

MRS. THURBER TAKES A HAND IN IT—THE PROCEEDS TO GO TO THE CHILDREN'S HOSPITAL—SOME FAMOUS ARTISTS WHO WILL APPEAR—MRS. THURBER'S VIEWS OF MISS DECCA.

The new Lincoln music hall will be opened on December 20 with a concert, which is designed to be a great musical and social event. Mrs. Jeannette M. Thurber, whose connection with musical interests during the last eighteen years has made her name familiar everywhere, will have charge of the concert. She was the founder of the National conservatory of music, which has done such splendid work in New York, and also organized the American opera company, which was run under her direction for several years. Her time is devoted almost entirely to music, and the amount of work she accomplishes to this end is really astonishing. Her secretary comes over from New York every morning to receive her instructions about the conservatory and her other New York interests, and she is in constant telegraphic communication with her agents and managers in different parts of the country. Mrs. Thurbur is a charming woman personally, and seems very young to have occupied the position she has for so long. Her hair, which she wears brushed back from her forehead, is but slightly tinged with gray.

MRS. THURBER'S ACCEPTANCE.

When the directors of the new music hall learned that Mrs. Thurber was here for a short visit they wisely decided that if they could interest her in the proposed opening it would surely be a great musical success. Accordingly they wrote to her and asked her if she would take charge of the matter and aid them in choosing the best talent obtainable. In answer to this Mrs. Thurber wrote: "I accept your request and ask in return that you will co-operate with me in making the financial result of the inaugural entertainment a substantial Christmas gift to the children's hospital."

At the last meeting of the board of managers of the children's hospital the offer was made that the performance should be given for the benefit of the hospital. This was immediately accepted and a resolution of thanks to Mrs. Thurber for her kindness in the matter was passed. Accordingly the entertainment will be given under the auspices of the board of lady visitors of the hospital and of a list of patrons and patronesses made up of prominent society people of the city.

PLANS FOR THE CONCERT.

This morning a STAR reporter called on Mrs. Thurber at the Shoreham to ascertain what furthur plans had been made for the concert. In answer to his questions Mrs. Thurber said: "A number of leading artists have promised to lend their assistance for the 20th of this month. As they are all busy people the concert will have to take place on that date, and so I hope the directors of the hall will hasten the completion of the building as rapidly as possible. The list of artists for the concert is, I think, a really remarkable one. First there is the Boston symphony orchestra, whose famous leader, Herr Nikisch, will make his Washington debut; M. Theophile Manoury, who will make his first American appearance; Rafael Joseffy, Mlle. Margulies, Mr. Leopold Lichtenberg, the great violinist, and Mr. Victor Herbert, the leading 'cello virtuoso in this country." Mrs. Thurber said that Joseffy was the only one on the list who had not been heard from accepting the invitation to take part in the performance, but that she felt sure his answer would be favorable. Miss Marie Decca has also been asked to take part and will in all probability do so. Mrs. Thurber said: "I have met Miss Decca and suggested to her that she should sing the duet from "Hamlet" with M. Manoury. She seemed very much pleased and accepted at once. M. Manoury is the most famous *Hamlet* in the world and the Washington *Ophelia* will be well supported. She will also sing a solo. I am sure that with a favorable opportunity Miss Decca will make a great success in the musical profession. Mlle. Alice Margulies, who is a professor in the national conservatory and a distinguished pianist, will make her Washington debut, probably in a duo with Joseffy. I have suggested to Herr Nikisch that the symphony orchestra should open the program with the overture of 'Egmont' from Bethoven, and this they will probably do."

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, DEC. 10, 1889.

The Adamowski Concert.

The time is not so far back when chamber music languished so sadly in Boston that a society needed to be formed for its protection and cultivation; now we are so *embarras de richesses* in this direction that scarcely a week passes but there are two or three chamber concerts of high rank given in the city. Within a very few days we have heard the Kneisel Quartette, the Listemann Quartette and the Baermann chamber concert, all of which were of the first rank, and the concert of last night was not on a lower level.

Mr. Timothée Adamowski has been a favorite with Boston concert goers ever since he settled in the city, and his style of work scarcely needs description. He is a refined, rather than a massive or broad performer, and his expressive tone and delicacy of shading have always a peculiar charm. While he fills the leading part in the quartette, his brother, who has but this season arrived from Poland, is the bass of the organization, and the interior parts are also well filled. Competition is said to be the life of trade; it may also be said to be a potent factor in the advancement of art, for since the various concerts spoken of above began their succession, the rehearsing of the clubs and organizations has been more incessant than ever before, and the result is evident in better performances than last season. This fact was distinctly noticeable in the ensemble of the quartette last night. There is a marked improvement in the ensemble and in the elasticity of playing. The Mozart quartette in D major, which began the programme, was excellently played, as a whole, spite of a few faults in the trio of the minuet. The tone was never overforced, yet never thin; and the balance was commendable.

In the andante the first violin has most prominent work to do, in a sort of dialogue with cello, and subsequently with viola, and here Mr. Adamowski played with a daintiness and grace that left nothing to be desired, and Mr. Kuntz and Mr. J. Adamowski must also he commended for the manner in which the responsive phrases were given. But in the trio of the next movement, the two last named made many slips of intonation. The finale was given with much spirit, the cello doing some good work, especially in the rising sequences. Mackenzies "Benedictus" is an emotional, semi-sacred violin solo, and has so much of direct and beautiful melody that it is as sure to win the suffrages of an audience as Raffs' "Cavatina" itself, although it has not quite so well worked up a climax as the latter. Mr. Adamowski played it with heart and soul, and aroused the audience gathered in Steinert Hall to real enthusiasm. I have never heard him do anything so lofty and solid before, and although perhaps the vibrato was too constantly employed, the excellent tone he evoked from the G string was something that Sarasate himself might copy.

It is a delight to watch, from concert to concert, the development of some conscientious, resident player, and the advance which I have noticed in Mr. Adamowski's work was yet more perceptible in the piano playing of Mr. Clayton Johns. Never before has he played with as much *abandon*, yet with such surety, as he did in the trio (Rubinstein's G minor) last night; the third movement of this gave much prominence to the piano from beginning to end, and he caught up the dashing passages in wrist action with masterly effect. This same third movement is the most original of the work, of which the first movement seemed artificial, and the last rather bombastic. In the last movement the pianist made a few unimportant slips and blurs, possibly from fatigue, but his work on the whole was most praiseworthy. The adagio suited Mr. Adamowski's mood best, and the first violin part here was entirely admirable. The codas of the movements all have a family resemblance to each other in their *fortissimo* effects, and the composition, as almost all of Rubinstein's, is unequal. The great advance made by the Adamowski quartette over their work of last season is again to be complimented, and there is no fear of chamber music ever giving out in Boston with such excellent organizations to sustain it.

LOUIS C. ELSON.

Boston Post.
FRIDAY MORNING, DEC. 13, 1889

THE BOSTON SYMPHONY ORCHESTRA IN CAMBRIDGE.

The second concert of the series was given in Sanders Theatre last night to as large an audience as at the first, with perhaps more of a contingent from Boston than before. The programme was:

Overture, "Genoveva".....Schumann
Symphonie Espagnole, for violin and orchestra.....Lalo
Prelude, "Tristan and Isolde".....Wagner
Symphony in A major, No. 7.....Beethoven

Mr. C. M. Loeffler was the soloist, and he played the Lalo symphony better than two years ago; the charming last movement was even more fascinating, and the artist was properly rewarded with four recalls. The prelude to "Tristan and Isolde" was the chief novelty under Mr. Nikisch, although it is in the programme this week, also, in Boston. It was done in a way that proved a performance and not a rehearsal. The Beethoven symphony is still in the minds of the Boston auditors, and the doing was fully as admirable as before. The advantage of the smaller hall is marked in a degree, and it will be a surprise if Mr. Nikisch does not make use of the pianoforte for the solo work in one of this series of concerts, as it is much surer of fine effect than in the larger Boston Music Hall, where the best instrument, aside from the performers, even, loses much that is desirable. To the true lover of music, the very short pilgrimage to Sanders Theatre will always be more than amply repaid, and unless the house is far more crowded than last night he will find it well worth his while.

Boston Post.
TUESDAY MORNING, DEC. 10, 1889

MR. ADAMOWSKI'S SECOND CONCERT.

In spite of the many opposing attractions of a Monday night, there was a very representative audience in Steinert Hall for the second concert of the Adamowski Quartet series, and the following interesting programme was performed:

Quartet in D major (K 575).....Mozart
Solo for violin, "Benedictus," op. 37, with pianoforte accompaniment.....Mackenzie
(First time in Boston.) Mr. T. Adamowski.
Trio for pianoforte, violin and violoncello, in G minor, op. 15.....Rubinstein
Mr. Clayton Johns and Messrs. Adamowski.

The quartet have made a very marked improvement since their first concert, and their work last night bears the mark of careful rehearsal. They have gained in delicacy of tone, and the phrasing was exceedingly artistic. The plan of placing the 'cello in front, opposite the first violin, is not entirely successful, as it gives too much prominence to the bass part. This might be easily remedied. The quartet was indeed beautifully played, and Mr. Adamowski deserves the highest praise for the admirable work of his quartet. The "Benedictus" by Mackenzie is a very eclectic work, as so many of the modern English compositions are apt to be. It recalls a dozen different composers, but it is effective and melodious, if not original. It was most beautifully played by Mr. Adamowski, and most artistically accompanied by Mr. Johns. The whole of the first part is on the G string, and Mr. Adamowski played this with a splendidly rich and warm tone. The whole rendering was admirable. The trio is one of the most genial of all Rubinstein's compositions; there is no sense of labored thought in its flowing phrases, and it is singularly sympathetic. Its performance by Mr. Johns and the Messrs. Adamowski was more than satisfactory; and all three artists richly deserved the warm applause which marked the end of the concert. It is very gratifying to have so much admirable chamber music—and, more than that, to have it so thoroughly appreciated.

THE CHRONICLE.

BROOKLINE, MASS., DEC. 7, 1889.

The programme of the last symphony concert was exceedingly interesting in many ways. In the first place, it was the modern counterpart of the recent programme which consisted of three classical symphonies. The composers represented on the present occasion were Weber, the pioneer of the romantic school, Brahms, the greatest of living musicians, Liszt and Wagner, the chief exponents of the "music of the future." And the works chosen were thoroughly representative of their respective authors, the overture to "Der Freischütz," the symphony in F, No. 3, the symphonic poem, "Les Preludes," and the overture to "Tannhaüser." Brahms' symphony in F is particularly interesting from the fact that it brings out in an unusually strong light qualities which many critics are accustomed to deny to this composer, geniality, grace and tenderness. The change from the usual order of the programme, the symphony being the second number instead of the last, was very gratifying. The symphony, being the most important work, should be given early in the evening, before the listener's power of attention has been seriously taxed, and should be followed by numbers which are not so severe in their demands upon the auditor. The playing of the orchestra was very spirited throughout, the first movement of the Brahms symphony being given with especially fine effect.

B. C. H.

THE LOUISVILLE TIMES

Monday Evening, Dec. 9, 1889.

Boston Symphony Orchestra.

Another superb attraction has been secured to appear at the Auditorium. Managers Quilp and Camp have made arrangements with the celebrated Boston Symphony Orchestra of eighty eminent artists, Mr. Nikisch, who is at the head, as conductor. He was, until secured by Mr. Henry Higginson, a millionaire of Boston, Mass., one of Europe's greatest leaders. He has created much enthusiasm among the Eastern cities. His ideas are all new to the American people. When this same organization appeared here some time ago under the direction of Wilhelm Gericke, everyone who heard it went into raptures over it. Even Damrosch and Thomas suffered to no little degree. One principal feature of the organization is that the same artists have been retained together for nine years. It is, without doubt, the most expensive orchestra in this country. The daily expense when traveling amounts to over one thousand dollars. Mr. Higginson, who is the founder, has placed $100,000 to their credit, so as to meet any loss that may occur. Being worth nearly $15,000,000, it is his hobby that Boston should have the greatest permanent orchestra in this country.

The Louisville Post.

MONDAY, - - - DEC. 9, 1889

THE papers yesterday had a good deal to say about the Boston Symphony Orchestra in a way that showed that they had that organization mixed up with the Boston Symphony Orchestral Club. The latter consists of a half dozen admirable artists, who appear at Masonic Temple in a few weeks. The Symphony Orchestra is the large organization which is well-known here. It does not come till spring, and then will appear at the Norton Auditorium, under the direction of Herr Nikisch.

Boston Evening Transcript.
TUESDAY, DECEMBER 10, 1889.

STEINERT HALL: ADAMOWSKI QUARTET.

The Adamowski Quartet gave the second in a series of three subscription concerts of chamber music in Steinert Hall, Monday night, following this programme:

Quartet in D major, (K 575).....Mozart
Solo for Violin, "Benedictus," Op. 37, (Pianoforte accompaniment.) Mr. T. Adamowski.....Mackenzie
Trio for Pianoforte, Violin and Violoncello, in G Minor, Op. 15.....Rubinstein
Quartet—T. Adamowski, first violin; A. Moldauer, second violin; D. Kuntz, viola; J. Adamowski, violoncello. Mr. Clayton Johns was the pianist.

What a unique charm there is in a concert of chamber music! It is not too long, nor too profound, not too grave, nor too gay to finish off any day or begin any evening with fine grace, to put one, in short in a capital frame of mind, whether he has come from facing the tiger or is going to face the lady. May it live long in the land and prosper!

Is there a composition of Mozart's that does not bear out Haydn's generalization—"The deep musical intelligence that emotion of the soul with which they affect me, and in which I both comprehend and feel them"? * * * Of the quartet in D major, one of the three written for Emperor Frederick William II., Otto John, who, by the way, was quoted upon the programme, says, "There is more stress laid upon elegance and clearness than upon depth or warmth of tone." The minuet is clear to the point of preciseness, and is wanting in that *grace* of dignity that would prevent many passages from being the pretty uninteresting writing that they are as they stand, but not so the dancers movements. What could be more exquisitely beautiful in tone than the andante? The splendid allegretto, too, surely it lacks nothing of force and vigor or warmth of color. Out of compliment to the emperor, who was something of a 'cellist, this and the other quartets written in the same year for Frederick William all make much of the 'cello, but not unduly. Mozart would not have been the artist that the world knows him if he had sacrificed the violins and viola at the shrine of the 'cello. He never forgets that he is writing a quartet, and not a solo instrument tune with an accompaniment.

Dr. Mackenzie's "Benedictus" is devotional in feeling, as its name implies; a melodious composition expressive of the sanctity of the inner peace of a religious soul and the elation of spirit that succeeds it. Mr. Adamowski's playing is so well and favorably known, there is little need be said here about it. Save for a slip in intonation once or twice, something most unusual, he played as he always does, charmingly. The composer has prepared an orchestral arrangement of the "Benedictus" that is announced for performance by the Orchestral Club at its first concert of the season.

The brilliant Rubinstein trio had a most enthusiastic reception at the hands of the audience. It was splendidly played throughout. Mr. J. Adamowski's 'cello work was especially fine. His tone is rich and pure, of the quality that inspires belief in the reserve power that lies behind it. He never once gives one the impression of playing all that is in him to say or in his instrument to translate. In the trio as well as in his solo, Mr. Adamowski's violin appeared a shade less tractable than ordinarily, but only less so. Mr. Johns's playing was full of fire and spirit, strong and sensitive withal He was a bit nervous at the end; but never mind—it was an altogether artistic conception, and extremely well executed.

Clipping from Times
Worcester Mass
Date 12/

CRITERION COURSE.

First Appearance of Mr. Nikisch in Worcester.

The Boston symphony orchestra opened the Criterion course last night. Although every seat in the hall was not filled, the attendance was large. The last time this famous orchestra appeared in Worcester it was under the direction of Welhelm Gericke, and the concert was given April 5, when Mr. Gericke made his last appearance here.

Mr. Nikisch was the centre of attraction last evening as it was his first appearance the opening piece was Mendelssohn's overture, "Fingal's Cave." Mr. Nikisch assumed his place quietly, and without any preliminary gestures gave the signal for the grand overture. The music of last evening was all of a happy joyous strain.

The second number on the program was Chopin's Allego de Concert, op. 46, with the orchestration of Nicode. Miss Marie Gesselchap was the pianist. When she appeared, it was found that the piano stool had been forgotten, and the delay that followed was tedious. Finally a chair was substituted with a bass viol cover for a cushion. Her rendering of the difficult number was good but she did not do full justice to Chopin by any means. The orchestra gave admirable support.

Beekhoven's symphony, No, 8, in F. followed, being the largest number in the program. The opening was grand, the orchestra showing its full strength. Gradually they softened down to the most tender and beautiful tones, showing what a powerful test the conductor put them to. The first movement was an allegio vivace e con bird, the second an allegretto scherjando, and the third movement in tempodi minuetto, but the finale allegro vivace made a grand close The number was well received by the audience, and shows the grand poetic thoughts that diffuse the whole of Mr. Nikisch's work.

Miss Gesselchap followed with two solos for the piano, which were favourably received, a minuet of Paderereoky and a "Rigoletto" fantasie of Liszt.

The last number on the program was "Taunhause." The orchestra played the best it ever did in the rendering of this number, and showed the work of Mr. Nikisch. It was given a hearty encore by the audience.

Clipping from Star
Washington D.C.
Date 12/5

[38]

THE LINCOLN MUSIC HALL.

The Opening of the New Resort to be Signalized by a Great Musical Event.

MRS. THURBER TAKES A HAND IN IT—THE PROCEEDS TO GO TO THE CHILDREN'S HOSPITAL—SOME FAMOUS ARTISTS WHO WILL APPEAR—MRS. THURBER'S VIEWS OF MISS DECCA.

The new Lincoln music hall will be opened on December 20 with a concert, which is designed to be a great musical and social event. Mrs. Jeannette M. Thurber, whose connection with musical interests during the last eighteen years has made her name familiar everywhere, will have charge of the concert. She was the founder of the National conservatory of music, which has done such splendid work in New York, and also organized the American opera company, which was run under her direction for several years. Her time is devoted almost entirely to music, and the amount of work she accomplishes to this end is really astonishing. Her secretary comes over from New York every morning to receive her instructions about the conservatory and her other New York interests, and she is in constant telegraphic communication with her agents and managers in different parts of the country. Mrs. Thurbur is a charming woman personally, and seems very young to have occupied the position she has for so long. Her hair, which she wears brushed back from her forehead, is but slightly tinged with gray.

MRS. THURBER'S ACCEPTANCE.

When the directors of the new music hall learned that Mrs. Thurber was here for a short visit they wisely decided that if they could interest her in the proposed opening it would surely be a great musical success. Accordingly they wrote to her and asked her if she would take charge of the matter and aid them in choosing the best talent obtainable. In answer to this Mrs. Thurber wrote: "I accept your request and ask in return that you will co-operate with me in making the financial result of the inaugural entertainment a substantial Christmas gift to the children's hospital."

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Symphony in A major, No. 7.....Beethoven

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The Louisville Post.

MONDAY, - - - DEC. 9, 1889

THE papers yesterday had a good deal to say about the Boston Symphony Orchestra in a way that showed that they had that organization mixed up with the Boston Symphony Orchestral Club. The latter consists of a half dozen admirable artists, who appear at Masonic Temple in a few weeks. The Symphony Orchestra is the large organization which is well-known here. It does not come till spring, and then will appear at the Norton Auditorium, under the direction of Herr Nikisch.

Boston Evening Transcript.

TUESDAY, DECEMBER 10, 1889.

STEINERT HALL: ADAMOWSKI QUARTET

The Adamowski Quartet gave the second in a series of three subscription concerts of chamber music in Steinert Hall, Monday night, following this programme:

Quartet in D major. (K 575).....Mozart
Solo for Violin. "Benedictus." Op. 37. (Pianoforte accompaniment.) Mr. T. Adamowski.....Mackenzie
Trio for Pianoforte, Violin and Violoncello, in G Minor. Op. 15.....Rubinstein

Quartet—T. Adamowski, first violin; A. Moldauer, second violin; D. Kuntz, viola; J. Adamowski, violoncello. Mr. Clayton Johns was the pianist.

What a unique charm there is in a concert of chamber music! It is not too long, nor too profound, not too grave, nor too gay to finish off any day or begin any evening with fine grace, to put one, in short in a capital frame of mind, whether he has come from facing the tiger or is going to face the lady. May it live long in the land and prosper!

Is there a composition of Mozart's that does not bear out Haydn's generalization—"The deep musical intelligence that emotion of the soul with which they affect me, and in which I both comprehend and feel them"? * * * Of the quartet in D major, one of the three written for Emperor Frederick William II., Otto John, who, by the way, was quoted upon the programme, says, "There is more stress laid upon elegance and clearness than upon depth or warmth of tone." The minuet is clear to the point of preciseness, and is wanting in that *grace* of dignity that would prevent many passages from being the pretty uninteresting writing that they are as they stand, but not so the ot her movements. What could be more exquisitely beautiful in tone than the andante? The splendid allegretto, too, surely it lacks nothing of force and vigor or warmth of color. Out of compliment to the emperor, who was something of a 'cellist, this and the other quartets written in the same year for Frederick William all make much of the 'cello, but not unduly. Mozart would not have been the artist that the world knows him if he had sacrificed the violins and viola at the shrine of the 'cello. He never forgets that he is writing a quartet, and not a solo instrument tune with an accompaniment.

Dr. Mackenzie's "Benedictus" is devotional in feeling, as its name implies; a melodious composition expressive of the sanctity of the inner peace of a religious soul and the elation of spirit that succeeds it. Mr. Adamowski's playing is so well and favorably known, there is little need be said here about it. Save for a slip in intonation once or twice, something most unusual, he played as he always does, charmingly. The composer has prepared an orchestral arrangement of the "Benedictus" that is announced for performance by the Orchestral Club at its first concert of the season.

The brilliant Rubinstein trio had a most enthusiastic reception at the hands of the audience. It was splendidly played throughout. Mr. J. Adamowski's 'cello work was especially fine. His tone is rich and pure, of the quality that inspires belief in the reserve power that lies behind it. He never once gives one the impression of playing all that is in him to say or in his instrument to translate. In the trio as well as in his solo, Mr. Adamowski's violin appeared a shade less tractable than ordinarily, but only less so. Mr. Johns's playing was full of fire and spirit, strong and sensitive withal He was a bit nervous at the end; but never mind—it was an altogether artistic conception, and extremely well executed.

Clipping from Times
Worcester Mass
Date 12/1

CRITERION COURSE.

First Appearance of Mr. Nikisch in Worcester.

The Boston symphony orchestra opened the Criterion course last night. Although every seat in the hall was not filled, the attendance was large. The last time this famous orchestra appeared in Worcester it was under the direction of Welhelm Gericke, and the concert was given April 5, when Mr. Gericke made his last appearance here.

Mr. Nikisch was the centre of attraction last evening as it was his first appearance the opening piece was Mendelssohn's overture, "Fingal's Cave." Mr. Nikisch assumed his place quietly, and without any preliminary gestures gave the signal for the grand overture. The music of last evening was all of a happy joyous strain.

The second number on the program was Chopin's Allego de Concert, op. 46, with the orchestration of Nicode. Miss Marie Gesselchap was the pianist. When she appeared, it was found that the piano stool had been forgotten, and the delay that followed was tedious. Finally a chair was substituted with a bass viol cover for a cushion. Her rendering of the difficult number was good but she did not do full justice to Chopin by any means. The orchestra gave admirable support.

Beelthoven's symphony, No, 8, in F. followed, being the largest number in the program. The opening was grand, the orchestra showing its full strength. Gradually they softened down to the most tender and beautiful tones, showing what a powerful test the conductor put them to. The first movement was an allegio vivace e con bird, the second an allegretto scherjando, and the third movement in tempodi minuetto, but the finale allegro vivace made a grand close The number was well received by the audience, and shows the grand poetic thoughts that diffuse the whole of Mr. Nikisch's work.

Miss Gesselchap followed with two solos for the piano, which were favourably received, a minuet of Padererosky and a "Rigoletto" fantasie of Liszt.

The last number on the program was "Taunhause." The orchestra played the best it ever did in the rendering of this number, and showed the work of Mr. Nikisch. It was given a hearty encore by the audience.

Clipping from Star
Washington D.C.
Date 12/5

[38]

THE LINCOLN MUSIC HALL.

The Opening of the New Resort to be Signalized by a Great Musical Event.

MRS. THURBER TAKES A HAND IN IT—THE PROCEEDS TO GO TO THE CHILDREN'S HOSPITAL—SOME FAMOUS ARTISTS WHO WILL APPEAR—MRS. THURBER'S VIEWS OF MISS DECCA.

The new Lincoln music hall will be opened on December 20 with a concert, which is designed to be a great musical and social event. Mrs. Jeannette M. Thurber, whose connection with musical interests during the last eighteen years has made her name familiar everywhere, will have charge of the concert. She was the founder of the National conservatory of music, which has done such splendid work in New York, and also organized the American opera company, which was run under her direction for several years. Her time is devoted almost entirely to music, and the amount of work she accomplishes to this end is really astonishing. Her secretary comes over from New York every morning to receive her instructions about the conservatory and her other New York interests, and she is in constant telegraphic communication with her agents and managers in different parts of the country. Mrs. Thurbur is a charming woman personally, and seems very young to have occupied the position she has for so long. Her hair, which she wears brushed back from her forehead, is but slightly tinged with gray.

MRS. THURBER'S ACCEPTANCE.

When the directors of the new music hall learned that Mrs. Thurber was here for a short visit they wisely decided that if they could interest her in the proposed opening it would surely be a great musical success. Accordingly they wrote to her and asked her if she would take charge of the matter and aid them in choosing the best talent obtainable. In answer to this Mrs. Thurber wrote: "I accept your request and ask in return that you will co-operate with me in making the financial result of the inaugural entertainment a substantial Christmas gift to the children's hospital."

At the last meeting of the board of managers of the children's hospital the offer was made that the performance should be given for the benefit of the hospital. This was immediately accepted and a resolution of thanks to Mrs. Thurber for her kindness in the matter was passed. Accordingly the entertainment will be given under the auspices of the board of lady visitors of the hospital and of a list of patrons and patronesses made up of prominent society people of the city.

PLANS FOR THE CONCERT.

This morning a STAR reporter called on Mrs. Thurber at the Shoreham to ascertain what furthur plans had been made for the concert. In answer to his questions Mrs. Thurber said: "A number of leading artists have promised to lend their assistance for the 20th of this month. As they are all busy people the concert will have to take place on that date, and so I hope the directors of the hall will hasten the completion of the building as rapidly as possible. The list of artists for the concert is, I think, a really remarkable one. First there is the Boston symphony orchestra, whose famous leader, Herr Nikisch, will make his Washington debut; M. Theophile Manoury, who will make his first American appearance; Rafael Joseffy, Mlle. Margulies, Mr. Leopold Lichtenberg, the great violinist, and Mr. Victor Herbert, the leading 'cello virtuoso in this country." Mrs. Thurber said that Joseffy was the only one on the list who had not been heard from accepting the invitation to take part in the performance, but that she felt sure his answer would be favorable. Miss Marie Decca has also been asked to take part and will in all probability do so. Mrs. Thurber said: "I have met Miss Decca and suggested to her that she should sing the duet from "Hamlet" with M. Manoury. She seemed very much pleased and accepted at once. M. Manoury is the most famous *Hamlet* in the world and the Washington *Ophelia* will be well supported. She will also sing a solo. I am sure that with a favorable opportunity Miss Decca will make a great success in the musical profession. Mlle. Alice Margulies, who is a professor in the national conservatory and a distingushed pianist, will make her Washington debut, probably in a duo with Joseffy. I have suggested to Herr Nikisch that the symphony orchestra should open the program with the overture of 'Egmont' from Bethoven, and this they will probably do."

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY, DECEMBER 12TH, AT 7.45, P. M.

PROGRAMME.

SCHUMANN.	OVERTURE. "Genoveva."
LALO.	SYMPHONIE ESPAGNOLE, for VIOLIN and ORCHESTRA.
WAGNER	PRELUDE. "Tristan and Isolde."
BEETHOVEN.	SYMPHONY in A major, No. 7 Poco sostenuto; Vivace.—Allegretto.—Presto; Assai meno presto; Tempo primo.—Allegro con brio.

SOLOIST:

MR. C. M. LOEFFLER.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

STEINWAY HALL, NEW YORK,

Tuesday Evening, Dec. 17th, at 8.

PROGRAMME

C. A. ELLIS, MANAGER.

L[illegible]VILLE,
SUNDAY MORNING, DEC. 8, 1[illegible]

A UNIQUE ORGANIZATION.

The proposed visit of the Boston Symphony Orchestra to this city is a matter of interest to lovers of good music who know what that organization is. A previous visit has paved the way for a warm reception on the part of all who attended that concert, and the orchestra is at present in a better condition than it has ever been before. Hitherto the fame and the work of this body have been confined to Boston and the East, but, while less widely known throughout the South and West than other organizations of the same character, it is generally conceded that in the class of compositions presented, as well as in the musicianly interpretation of the works, it stands at the head of orchestral organizations in this country. The orchestra was formed in 1881, through the personal influence and financial support of Mr. Henry Higginson, of Boston, who from that time has been a liberal patron and a faithful guardian of its interests from a purely artistic point of view. Constructed at first from such available material as could be found in Boston and New York, the orchestra has, in the eight years of its existence, accumulated the best players to be obtained, and these have had the advantage of continuous training by some of the ablest conductors who have ever been in this country. The first conductor was Mr. George Henschel, who was succeeded, in 1884, by Mr. Wilhelm Gericke, of Vienna, an earnest and scholarly musician, who held the position for five years, and who will be pleasantly remembered as the director of the concert given in this city by the Boston Orchestra. When Mr. Gericke retired he left a body of eighty picked and thoroughly trained musicians who, under the leadership of the new director, present a splendid medium for the interpretation of the best music, both of the old and new composers.

The programmes of the concerts given in Boston show that a catholic spirit has been manifested in bringing before the public such works as were of interest, regardless of school or period, and the fact that the orchestra has in eight years become both an institution and a vogue in that city is ample proof of the admirable manner in which the works have been rendered. The new conductor, Mr. Nikisch, brings to his work youth, enthusiasm and originality—with a superb training and thorough knowledge of his art.

The repertoire of the orchestra includes all the best and most characteristic works of the later composers, and the opportunity to hear these compositions will be appreciated in Louisville, where conductors have generally shown a tendency to stick to the established classics that might be considered absolutely safe. We all know that Shakespeare's dramas are incomparable, but we do not care to see Hamlet every night in the week; and when a body of musicians capable of interpreting the best music comes to us, there is a very natural desire on the part of the public to know what the world of music has been doing since Beethoven wrote his Fifth Symphony, and Weber his "Invitation to the Dance."

There ought to be more than one concert. The opportunities to hear good music are not so frequent that the town can be surfeited by a single programme.

Clipping from *Post*
Washington D.C.
Date *12/5*

39

THE NEW MUSIC HALL

Its Opening Will Be a Great Social and Artistic Event.

DECEMBER THE 20TH SELECTED

The Programme Will Be Participated In by the Boston Symphony Orchestra, Theophile Manoury, Rafael Joseffy, Herbert Lichtenberg and Mlle. Margulies.

Mrs. Jeannette M. Thurber, the founder and president of the National Conservatory of Music, and whose name has been identified with other important musical movements, is in Washington, and is stopping at the Shoreham. Although here on a private visit, Mrs. Thurber spends a great deal of time in the management of the conservatory, and it would take several secretaries to answer letters that have already followed her here from persons desiring to enter the institution, and others who want advice on musical matters. Among the communications she has had from the Capital is the following:

WASHINGTON, D. C., Nov. 30, 1889.

MRS. JEANNETTE M. THURBER:

DEAR MADAM: We desire that Washington's new music hall shall be opened under the best auspices, and I therefore respectfully request, in behalf of the directors of the Lincoln Hall Association, that you will kindly take charge of the matter and aid us in choosing the best talent for the opening night.

Very respectfully,
FRED. W. PRATT,
Treas. of the Asso'n.

Mrs. Thurber has decided to undertake the management of the inaugural concert, as will be seen by the following reply which she had just written yesterday afternoon when a POST reporter called upon her:

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Washington's new Music Hall should never lack for an intelligent and appreciative audience.

I accept your request and ask in return that you will co-operate with me in making the financial result of the inaugural entertainment a substantial Christmas gift to the Children's Hospital.

It has been suggested that some of the members of the faculty of the National Conservatory should be the soloists in this progressive musical movement, and I would like to add a prominent local lady singer with the co-operation of the famous Boston Symphony Orchestra, which would be a great feature of the programme.

Again thanking you for your courtesy,

Faithfully yours, JEANNETTE M. THURBER.

Mrs. Thurber said that she would open the hall on December 20, and added wisely that if the directors will push the work, so that it can be opened on that date, it will be a great benefit to them, as some of the best concert dates can then be filled.

"Have you visited the hall, Mrs. Thurber?" asked the reporter.

"No," she replied, "not as yet, but I understand that everything about the building will be in very good taste, and I know something of Mr. Franklin Langstaff, who has charge of the frescoing, and I am glad the directors have chosen him, not only because he is very capable, but also because he is a resident artist."

"What plans have you made for the inaugural programme?"

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Mrs. Thurber's suggestion regarding Miss Decca, whom she has not heard either in opera or concert, and whom, indeed, she has never met, is the result of a desire to have this city represented on the programme. She is aware that Miss Decca was not altogether fortunate in her operatic experience in this country, but believes that if given an opportunity in concert she will be more successful.

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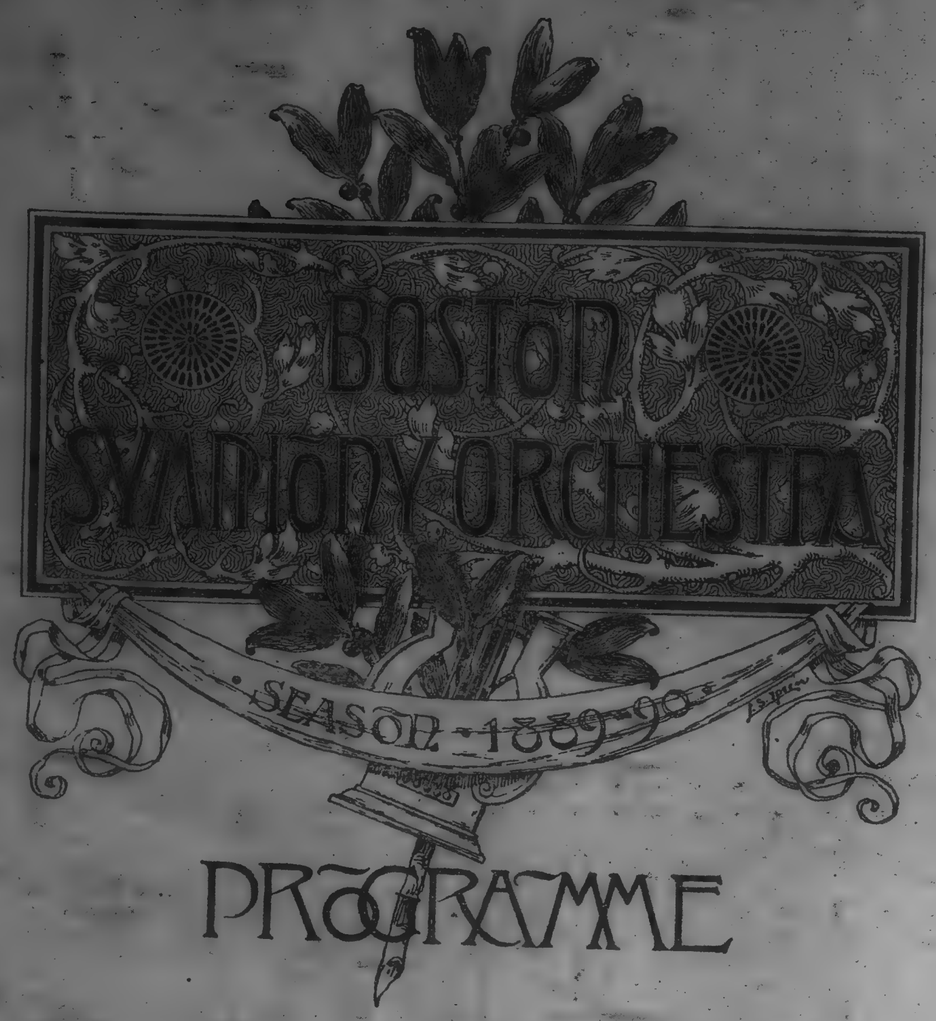
HYPERION THEATRE, NEW HAVEN.

Monday Evening, Dec. 16th, at 8.



PROGRAMME

C. A. ELLIS, MANAGER.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1888-89.

Leave Boston Sunday, March 31, at 7 P.M. Old Colony Depot.
Arrive in Brooklyn, Monday, April 1, at 8 A.M.
HOTELS Mansion, St. George and Pierrepont.
Concert at Academy of Music, 8 P.M.
Leave Brooklyn Tuesday, April 2 at 8.30 A.M., *via* Annex Boat.
Arrive in Philadelphia at 11.40 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P.M.
Leave Philadelphia Wednesday, April 3, at 9.40 A M
Arrive New York at 11.50 A.M.
Leave New York at 3 P.M. Grand Central Depot.
Arrive in Hartford at 6 P.M.
SUPPER, UNITED STATES HOTEL.
Sleeping Cars will be ready directly after Concert.
Arrive in Boston, Thursday, April 4, at 8 A.M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Leave Boston for Fitchburg, Thursday, April 4, at 3 P.M. Fitchburg R. R. Depot.
SUPPER, FITCHBURG HOTEL.
Special Train leaves directly after Concert.

Leave Boston for Worcester, Friday, April 5, at 4.30, P.M. Boston and Albany Depot.
Special Train leaves directly after Concert.

C. A. ELLIS, *Manager.*

[40]

BOSTON SYMPHONY ORCHESTRA.

SPRING TOUR, 1889.

HOTEL LIST.

W. Gericke.	Fiumara.	H. Heindl. / Rietzel.
Mr. & Mrs. Georg Henschel.	Simpson.	
C. A. Ellis. / F. R. Comee.	Sautet. / Lafricain.	E. M. Heindl. / Goldstein.
F. Kneisel.	Fiedler. / Moldauer.	Schormann. / Schumann.
Adamowski. / Loeffler.	Nichols. / Greene.	Bareither. / Jennewein.
Giese.	Goldie. / Schuecker.	Gerhardt. / Hampe.
Mole.	Kneer. / Knecht.	Demuth. / Reibl.
Muller, P.	Kolster. / Kuehn.	Fox. / Dietsch.
Roth. / Behr.	Metzger. / Gunzel.	Nightingale. / Field.
Svecenski. / Zach.	J. E. Eichler. / Tischer-Zeitz.	Sailer. / F. Muller.
Kuntz. / Marquardt.	Mingels. / E. Loeffler.	Post. / Taubert.
Swornsbourne. / Schuchmann.	Kluge. / Michael.	McKenzie. / Johnson.
J. Akeroyd. / E. Akeroyd.		
Stewart. / Marble.		

BOSTON SYMPHONY ORCHESTRA.

SEASON 1888-89.

Leave Boston Monday, March 11, 1 P. M., Providence Depot.
Arrive in New Haven Monday, 6 P. M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8 P. M.
Sleeping cars ready directly after Concert.
Arrive in New York Tuesday, Mar. 12.
PARK AVENUE HOTEL.
Rehearsal at Steinway Hall, 11 A. M.
Concert at Steinway Hall, 8 P. M.
Leave New York Wednesday, March 13, at 9 A. M., *via* Pennsylvania Railroad.
Arrive Philadelphia 11.40 A. M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P. M.
2d Concert at Academy of Music Thursday, March 14, 8 P. M.
Leave Philadelphia Friday, March 15, 8.20 A. M.
Arrive New York 10.20 A. M.
Leave New York 1 P. M. Grand Central Depot.
Arrive New London 4.20 P. M.
Leave New London 5.30 P. M.
Arrive Norwich 6.00 P. M.
SUPPER WAUREGAN HOTEL.
Special Train directly after Concert to New London, where sleeping cars will be ready.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, March 11, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

HYPERION THEATRE, NEW HAVEN.

Monday Evening, Dec. 16th, at 8.

PROGRAMME

C. A. ELLIS, MANAGER.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1888-89.

Leave Boston Sunday, March 31, at 7 P.M. Old Colony Depot.
Arrive in Brooklyn, Monday, April 1, at 8 A.M.
HOTELS Mansion, St. George and Pierrepont.
Concert at Academy of Music, 8 P.M.
Leave Brooklyn Tuesday, April 2 at 8.30 A.M., *via* Annex Boat.
Arrive in Philadelphia at 11.40 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P.M.
Leave Philadelphia Wednesday, April 3, at 9.40 A.M.
Arrive New York at 11.50 A.M.
Leave New York at 3 P.M. Grand Central Depot.
Arrive in Hartford at 6 P.M.
SUPPER, UNITED STATES HOTEL.
Sleeping Cars will be ready directly after Concert.
Arrive in Boston, Thursday, April 4, at 8 A.M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Leave Boston for Fitchburg, Thursday, April 4, at 3 P.M. Fitchburg R. R. Depot.
SUPPER, FITCHBURG HOTEL.
Special Train leaves directly after Concert.

Leave Boston for Worcester, Friday, April 5, at 4.30, P.M. Boston and Albany Depot.
Special Train leaves directly after Concert.

C. A. ELLIS, *Manager.*

BOSTON SYMPHONY ORCHESTRA.

SPRING TOUR, 1889.

HOTEL LIST.

W. Gericke.	Fiumara.	H. Heindl. / Rietzel.
Mr. & Mrs. Georg Henschel.	Simpson.	
C. A. Ellis. / F. R. Comee.	Sautet. / Lafricain.	E. M. Heindl. / Goldstein.
F. Kneisel.	Fiedler. / Moldauer.	Schormann. / Schumann.
Adamowski. / Loeffler.	Nichols. / Greene.	Bareither. / Jennewein.
Giese.	Goldie. / Schuecker.	Gerhardt. / Hampe.
Mole.	Kneer. / Knecht.	Demuth. / Reibl.
Muller, P.	Kolster. / Kuehn.	Fox. / Dietsch.
Roth. / Behr.	Metzger. / Gunzel.	Nightingale. / Field.
Svecenski. / Zach.	J. E. Eichler. / Tischer-Zeitz.	Sailer. / F. Muller.
Kuntz. / Marquardt.	Mingels. / E. Loeffler.	Post. / Taubert.
Swornsbourne. / Schuchmann.	Kluge. / Michael.	McKenzie. / Johnson.
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Stewart. / Marble.		

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C. A. ELLIS, *Manager.*

HOME JOURNAL.

SATURDAY, DECEMBER 14, 1889

THE NINTH SYMPHONY CONCERT.

Haydn..............Symphony in C major, "L'Ours"
(First time in Boston.)
Brahms Concerto for Violin and Orchestra in D, op.77
(First time in Boston.)
Schubert.........Symphony in B minor (Unfinished)
Beethoven......Overture, "Dedication of the House"

It would have been well if the Beethoven overture had been omitted; as it was the concert was too long.

Two of the numbers were heard here for the first time. The "Bear" symphony, so-called according to Pohl on account of the "Bear-bass" with which the final movement opens, was written for a society at Paris; with the exception of the last movement, it was not interesting. It was played with much clearness; it is a question, however, whether the pains taken were worth the trouble, for the themes themselves are commonplace, nor is the contrapuntal treatment unusual. Mr. Kneisel did all that is in the power of man to make the Brahms concerto an attractive number. Never did he play better both as a virtuoso and a musician. Yet the richness of his tone, the ease and sureness of his execution, the musical intelligence and the modest and necessary subordination of self,—all these qualities so marked in his playing could not save the concerto from the verdict, that it is upon the whole a long and dull composition. It is true that, particularly in the first movement, there are beautiful moments, but as Rossini said of the music of Wagner, "What dreadful half-hours!" If this be "subjective" music, let us have something "objective," even though it approach triviality. The oboe solo with which the *adagio* opens has been called "delicious"; it was certainly beautifully played by Mr. Santet, and it would be a delight to hear that gentleman practise the scales; for whatever he does is beautiful both in idea and the carrying of it out; but as for the air itself,—well, there are very worthy people who say they enjoy every line of "Sordello." The hearty and spontaneous applause which was given to Mr. Kneisel was surely more for him as a man and as a musician than for the work itself; though there are possibly among us people who think they show both quality and breeding by loudly praising what they neither enjoy nor understand.

The "Unfinished Symphony" of Schubert, which was put upon a program early in the season and was removed for a singular reason, has at last been played. It would seem as though the postponement and long delay had fretted the nerves of the members of the orchestra; for there were several inexcusable blunders in the performance. Such slips could be excused in an amateur orchestra; they were certainly unworthy of the orchestra which Mr. Nikisch in October pronounced the third best in the world, only surpassed by the orchestras in two towns of Saxony. Yet even these blunders could not destroy the unearthly beauty of the symphony. How wonderful is the coloring of the instrumentation. "With a few "horn-progressions," with here and there a short clarinet or oboe solo supported by the simplest and most natural accompaniment, Schubert produces orchestral effects which no *raffinement* of Wagner-like instrumentation approaches." Perhaps it is well that Schubert never finished it. There is a pleasure in imagining what Schubert might have written. It is a fragment, as Keat's "Hyperion"; as "Dennis Duval"; as the romance of Hawthorne, "the unfinished window in Aladdin's palace."

Times
Phil. Pa.
12/7

Boston Symphony Concerts.

The management of the Boston Symphony Orchestra announce the opening of the series of five concerts at the Academy of Music on Wednesday, December 18. On this occasion Mr. Nikisch, the new conductor, will make his first appearance in Philadelphia.

Clipping from Journal
New York N. Y.
Date 12/11

The Queen of Sheba at the matinee, with the cast as before.

Boston Symphony Concerts.—The next event of musical interest after the Sarasaté-d'Albert concerts will be these four concerts—Tuesday evenings, December 17, January 14, February 11 and March 18—at Steinway Hall. Arthur Nikisch has already been placed by the Bostonians upon the same pedestal with Levy, Mottl and Richter. Whether in the estimation of New Yorkers he will equal Thomas and Seidl remains to be seen. So much has been said of him that little of interest remains to be told. His chief fame as conductor was gained at the New Opera at Leipsic, where his orchestra soon equalled the Gewandhaus orchestra. He has received orders and decorations from all parts of Germany. The very high standard maintained by the Boston orchestra under Gericke, and at present under Nikisch, will doubtless ensure a full attendance at the coming concerts.

The concert in aid of the Beethoven [illegible]

Clipping from Register
Ann Harbor Mich
Date 12/

The Boston Symphony Orchestra is definitely engaged for Friday, May 16, '90. This orchestra is one of the most brilliant concert orchestras in the world, and under the lead of their new conductor, Mr. Arthur Nickesch, the musicians seem to have gained an enthusiam which makes their playing a revelation. The members play *con amore*, and the spectacle of a conductor directing everything from memory is an inspir-tion in itself. The enterprise of the University Musical Society in securing so great an attraction should be recognized and supported by our citizens for several reasons. It is in the first place a distinct advantage to both the city and University, for the class of citizens and students who look at the possibilities of the artistic culture afforded by a city or institution before making a decision regarding residence, contributes an element of strength rather than weakness. Moreover, it is a great privilege to hear such a concert as is possible only in the larger cities. Again if the series is a success it will be perpetuated in coming years and will most assuredly make an impression for good. The society is anxious that the citizens and students should have the best talent that can be secured and consequently we insist that those who have not taken associate membership tickets should do so at once. It will require the sale of 100 tickets to make the society secure financially. Another sale of more than this number will make possible still another concert of the highest grade. Send in your name and membership fee of $2.00 to Prof. Stanley who will see that a ticket is mailed immediately.

Clipping from Advertiser
New York N. Y.
Date 12/9

BOSTON SYMPHONY SOCIETY.

The Boston Symphony orchestra under the conductorship of Mr. Arthur Nikisch has arranged to give four concerts at Steinway hall, on the following Tuesday evenings: December 17, January 14, February 11 and March 18. This orchestra is the only one in the United States organized and maintained all the year round, and has, on the occasions of its former visits to this city under Mr. Gericke, proved itself to be one of the finest bands in the country, exciting widespread and lively interest among all New York music lovers by reason of its finished and meritorious performances. Mr. Nikisch, who will make his first appearance here on these occasions, enjoys not only a great European reputation, but also one already acquired in Boston. Undoubtedly these four concerts will be a feature of our musical season, and if only half of the encomiums that have found their way from Boston to New York be true, much enjoyment may be expected from the series now arranged. The subscription sale opened this morning.

Clipping from Union
New Haven Conn
Date 12/10

memory.

THE SYMPHONY CONCERTS.

The lists for the Boston Symphony concerts at Steinert's are already very large, and the first concert on Monday night, December 16, will undoubtedly be attended by a big audience. The reputation of this company renders praise unnecessary, and the fact that nearly all of the tickets have been subscribed for will not cause surprise. A few subscriptions may be placed at Steinert's, and the sale of the remaining single seats will open on Thursday.

THE NEW HAVEN EVENING REGISTER,

DECEMBER 14, 1889.

The sale of seats for the Boston symphony concert, at the Hyperion, next Monday evening, has been very large, and the orchestra will be greeted by an audience it deserves. This will be the first opportunity granted to New Haven people to see the brilliant young conductor, Mr. Nikisch. The concert will be an event to be enjoyed by all lovers of music who attend.

The engagement of "One of the Finest" closes at the Grand to-night. The

Clipping from Express
New York N. Y.
Date 12/9

Symphony in C minor, No. 5.

The many delighted attendants at the concerts given by the Boston Symphony Orchestra in previous years will welcome with pleasure the announcement of four concerts to be given at Steinway Hall during the present season by the same organization. The Boston Symphony Orchestra, it will be remembered, is the only orchestra in the UnitedStates organized and maintained during the entire year for the daily performance of symphonic and high-class music; and, furthermore, its concerts are the only orchestral concerts that will be given in New York this season outside of those arranged by the Philharmonic and Symphonic societies. They will enlist the services of eighty-two performers under the conductorship of Mr. Arthur Nikisch. The concerts given by the orchestra in Boston have been unprecedentedly successful. The subscription sale for the New York concert begins at Steinway Hall to-day, and the dates fixed are December 17, January 14, February 11 and March 18.

NEW HAVEN EVE[NING]
THE REGISTER.
DECEMBER 12, 1889.

Boston Symphony Orchestra

HYPERION THEATER.

MONDAY EVENING, DEC. 16.

First Appearance of the Celebrated Conductor,

Mr. ARTHUR NIKISCH

SOLOIST:

Mr. ANTON HEKKING.

PROGRAMME—Overture, "Euryanthi," Weber. Fantasie for 'Cello, "O, Cara Memoria," Servais. Symphony No. 8, Beethoven. Soli for 'Cello (a) Traumerei, Schumann (b) Papillon, Popper. Symphonic Poem, Les Preludes, Liszt.

Season Tickets for the series of four Concerts $5. The sale of single tickets opens Thursday, Dec. 12, at Steinerts' Music Store.

d11 5d18u C. A. ELLIS, Manager.

The first of the Boston Symphony concerts will be given at the Hyperion next Monday evening, and will prove a treat to all lovers of music. The concert will be given under the direction of Arthur Nikisch, a instructor of acknowledged ability, and the artists who are to take part have been long known to the musical world as among the best in their line.

THE BOSTON TIMES

BOSTON, SUNDAY, DECEMBER 15, 1889.

THE NINTH SYMPHONY CONCERT.

Last evening's symphony concert, the soloist in which was Mrs. Fanny Bloomfield-Zeisler, was of too important a feature for such brief notice as the pressure of advertising today would render necessary. It will be criticised at length in the next issue of THE TIMES.

THE ADAMOWSKI CONCERT.

Mozart, Mackenzie and Rubinstein were the composers for the second concert of the season by the Adamowski quartette in Steinert hall Monday evening. The Mozart quartette in D major is one of a collection of three written for Frederic William in 1789. It was earnestly played, yet, until the last movement, much of the expression was too impassioned and withal too fiery to be in any way true to the Mozartean simplicity of the music. The performance of the final allegro was just what it should have been, and its thematic details were set forth with admirable clearness and fidelity.

Mr. Adamowski played the "Benedictus" by Mackenzie with a warmth of tone and poetic feeling that were highly effective in their justice to an unpretentiously well-made and artistic composition. With the Rubinstein trio in G minor Mr. Clayton Johns and the Messrs. Adamowski were all praiseworthy, Mr. Johns doing much excellent work and in a very sincere, discriminating and able manner.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DEC. 14, 1889.

Second Kneisel Concert.

NOT so well filled was Chickering Hall as for other concerts of this series, but nevertheless well occupied. From the quartet, Kneisel, Roth, Svecenski and Hehking, we had only one number, Schubert's beautiful D minor Quartet, composed when he was only twenty-nine, and using with such effect his Death-song.

Rose Stewart sang, in a sweet, unconstrained way, three songs: Au die Tauben, by Brahms; Liszt's Loreley; and a charming cradle song by Liszt. It did not enhance the beauty of her singing that she played her own accompaniments, though she did so very cleverly; and it was annoying to have a long wait while one piano was removed, by the sliding door and the elevator, and another brought up.

The larger had been played by Mr. Foote in his new Sonata for Violin and Piano, op. 20, written last summer, and now given for the first time in public. The whole work is interesting, but the second movement is a gem, the *Siciliano*. The programme sketch is as follows:

The first movement, in G minor, 9-8 time, opens immediately with the principal theme, given out by the violin *ff*. After a complete statement of it thus, and a little episodical matter, it comes once again briefly, this time by the pianoforte. A few more bars, and the quieter and more melodic subject in B-flat major is reached. This is at first put quite plainly, in the violin, with simple pianoforte accompaniment; but as it proceeds further, the accompaniment becomes more elaborate, the two instruments working together to a climax *ff*. Then comes the working-out section of the movement, which is entirely contructed out of parts of the first and second themes and of a subsidiary motive, used as a figure in the accompaniment of the second theme. The working-out ends with a pedal on D, of several bars length, and thus leads naturally back to the first theme, which appears in much the same way as at its first entrance. The second theme follows, naturally in G major, and with a more varied accompaniment than before. A short and animated *coda*, in G minor, finishes the movement, the first bars of the first theme being brought in at the end.

The second movement is made up of a short piece in the form of a *Siciliano* (in D major, 6-8 time) and of a brisk *intermezzo* (in A major, 2-4 time), which interrupts it for a minute. After the *intermezzo* the *Siciliano* is repeated in a shortened form, and ends the movement quietly.

The third movement is an *adagio* (E-flat major, 4-4 time) of a serious character. The theme, the first half of it, is given out by the pianoforte, the violin entering with the second half. The first part of the theme is then repeated by the violin, leading to what may be called the second theme, in E-flat minor. Then comes an episode in which the violin also takes the melody, with arpeggios accompanying on the pianoforte. This leads back to the first theme, which is then repeated in a somewhat varied form, so far as the disposition of the instruments is concerned, and which, with a slight repetition of the second theme, and a quiet *coda*, concludes the movement.

The fourth movement, *allegro assai*, G minor, 4-4, is on the whole of an animated character. It is not of the usual *rondo* form, but is more like the ordinary first movement. The second theme, of a more broad and melodic character than the first, is in E flat, although its second appearance is in G major, according to custom. Each time the second theme appears, it is connected with the first by practically the same episode. The working out in which the second theme is used contrapuntally, and the first simply with accompaniment of arpeggios on the pianoforte, is rather long. It is constructed wholly out of fragments of the two themes, with the exception of a slight episode chiefly carried on by the pianoforte. Then comes the regular repetition of the two themes, the second theme having this time a more varied and individual accompaniment; and for a *coda*, the theme of the *adagio* reappears, the movement ending quietly in G major, in much the same way as the *adagio*.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

MONDAY, DECEMBER 16, 1889.

The Boston Symphony Society is one of the finest concert organizations in the world, and New-York can well afford to give it a hearty greeting at the concert to be given in Steinway Hall to-morrow evening. Mr. Nikisch, the conductor, has taken Boston by storm, and as was predicted at the time of his first concert by The Tribune, has been a great stimulus to musical discussion. The programme of Tuesday's concert is as follows:

Overture, "Euryanthe" ....Weber
Concerto for Violin, in D........................Brahms
Mr. Franz Kneisel.
Prelude, "Tristan and Isolde" ....Wagner
Symphony in D minor ....Schumann

HOME JOURNAL.

SATURDAY, DECEMBER 14, 1889.

THE NINTH SYMPHONY CONCERT.

Haydn.....Symphony in C major, "L'Ours"
(First time in Boston.)
Brahms Concerto for Violin and Orchestra in D, op. 77
(First time in Boston.)
Schubert.....Symphony in B minor (Unfinished)
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It would have been well if the Beethoven overture had been omitted; as it was the concert was too long.

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Clipping from Register
New Haven Conn
Date 12/9

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Times
Phila. Pa.
12/7

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Clipping from Tribune
New Haven Conn
Date 12/10

emory.

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Clipping from Journal
New York N. Y.
Date 12/11

The Quaker Belle at the matinee with the cast as before.

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New York N. Y.
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NEW HAVEN EVE
THE REGISTER.
DECEMBER 12, 1889.

Boston Symphony Orchestra

HYPERION THEATER.

MONDAY EVENING, DEC. 16.

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Mr. ARTHUR NIKISCH

SOLOIST:

Mr. ANTON HEKKING.

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THE BOSTON TIMES

BOSTON, SUNDAY, DECEMBER 15, 1889.

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THE NEW HAVEN
EVENING REGISTER.
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AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DEC. 14, 1889.

[41]

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NOT so well filled was Chickering Hall as for other concerts of this series, but nevertheless well occupied. From the quartet, Kneisel, Roth, Svecenski and Hehking, we had only one number, Schubert's beautiful D minor Quartet, composed when he was only twenty-nine, and using with such effect his Death-song.

Rose Stewart sang, in a sweet, unconstrained way, three songs: Au die Tauben, by Brahms; Liszt's Loreley; and a charming cradle song by Liszt. It did not enhance the beauty of her singing that she played her own accompaniments, though she did so very cleverly; and it was annoying to have a long wait while one piano was removed, by the sliding door and the elevator, and another brought up.

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The second movement is made up of a short piece in the form of a *Siciliano* (in D major, 6-8 time) and of a brisk *intermezzo* (in A major, 2-4 time), which interrupts it for a minute. After the *intermezzo* the *Siciliano* is repeated in a shortened form, and ends the movement quietly.

The third movement is an *adagio* (E-flat major, 4-4 time) of a serious character. The theme, the first half of it, is given out by the pianoforte, the violin entering with the second half. The first part of the theme is then repeated by the violin, leading to what may be called the second theme, in E-flat minor. Then comes an episode in which the violin also takes the melody, with arpeggios accompanying on the pianoforte. This leads back to the first theme, which is then repeated in a somewhat varied form, so far as the disposition of the instruments is concerned, and which, with a slight repetition of the second theme, and a quiet *coda*, concludes the movement.

The fourth movement, *allegro assai*, G minor, 4-4, is on the whole of an animated character. It is not of the usual *rondo* form, but is more like the ordinary first movement. The second theme, of a more broad and melodic character than the first, is in E flat, although its second appearance is in G major, according to custom. Each time the second theme appears, it is connected with the first by practically the same episode. The working out in which the second theme is used contrapuntally, and the first simply with accompaniment of arpeggios on the pianoforte, is rather long. It is constructed wholly out of fragments of the two themes, with the exception of a slight episode chiefly carried on by the pianoforte. Tnen comes the regular repetition of the two themes, the second theme having this time a more varied and individual accompaniment; and for a *coda*, the theme of the *adagio* reappears, the movement ending quietly in G major, in much the same way as the *adagio*.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

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Concerto for violin, in D ..... Brahms
Mr. Franz Kneisel.
Prelude, "Tristan und Isolde" ..... Wagner
Symphony in D minor ..... Schumann

HOME JOURNAL.

SATURDAY, DECEMBER 14, 1889.

The Ninth Symphony Concert.

Haydn.....Symphony in C major, "L'Ours"
(First time in Boston.)
Brahms Concerto for Violin and Orchestra in D, op. 77
(First time in Boston.)
Schubert.....Symphony in B minor (Unfinished)
Beethoven.....Overture, "Dedication of the House"

It would have been well if the Beethoven overture had been omitted; as it was the concert was too long.

Two of the numbers were heard here for the first time. The "Bear" symphony, so-called according to Pohl on account of the "Bear-bass" with which the final movement opens, was written for a society at Paris; with the exception of the last movement, it was not interesting. It was played with much clearness; it is a question, however, whether the pains taken were worth the trouble, for the themes themselves are commonplace, nor is the contrapuntal treatment unusual. Mr. Kneisel did all that is in the power of man to make the Brahms concerto an attractive number. Never did he play better both as a virtuoso and a musician. Yet the richness of his tone, the ease and sureness of his execution, the musical intelligence and the modest and necessary subordination of self,—all these qualities so marked in his playing could not save the concerto from the verdict, that it is upon the whole a long and dull composition. It is true that, particularly in the first movement, there are beautiful moments, but as Rossini said of the music of Wagner, "What dreadful half-hours!" If this be "subjective" music, let us have something "objective," even though it approach triviality. The oboe solo with which the *adagio* opens has been called "delicious"; it was certainly beautifully played by Mr. Sautet, and it would be a delight to hear that gentleman practise the scales; for whatever he does is beautiful both in idea and the carrying of it out; but as for the air itself,—well, there are very worthy people who say they enjoy every line of "Sordello." The hearty and spontaneous applause which was given to Mr. Kneisel was surely more for him as a man and as a musician than for the work itself; though there are possibly among us people who think they show both quality and breeding by loudly praising what they neither enjoy nor understand.

The "Unfinished Symphony" of Schubert, which was put upon a program early in the season and was removed for a singular reason, has at last been played. It would seem as though the postponement and long delay had fretted the nerves of the members of the orchestra; for there were several inexcusable blunders in the performance. Such slips could be excused in an amateur orchestra; they were certainly unworthy of the orchestra which Mr. Nikisch in October pronounced the third best in the world, only surpassed by the orchestras in two towns of Saxony. Yet even these blunders could not destroy the unearthly beauty of the symphony. How wonderful is the coloring of the instrumentation. "With a few "horn-progressions," with here and there a short clarinet or oboe solo supported by the simplest and most natural accompaniment, Schubert produces orchestral effects which no *raffinement* of Wagner-like instrumentation approaches." Perhaps it is well that Schubert never finished it. There is a pleasure in imagining what Schubert might have written. It is a fragment, as Keat's "Hyperion"; as the romance of Hawthorne, "the unfinished window in Aladdin's palace."

Clipping from Register
Ann Arbor Mich
Date 12/9

The Boston Symphony Orchestra is definitely engaged for Friday, May 16, '90. This orchestra is one of the most brilliant concert orchestras in the world, and under the lead of their new conductor, Mr. Arthur Nickesch, the musicians seem to have gained an enthusiam which makes their playing a revelation. The members play *con amore*, and the spectacle of a conductor directing everything from memory is an inspiration in itself. The enterprise of the University Musical Society in securing so great an attraction should be recognized and supported by our citizens for several reasons. It is in the first place a distinct advantage to both the city and University, for the class of citizens and students who look at the possibilities of the artistic culture afforded by a city or institution before making a decision regarding residence, contributes an element of strength rather than weakness. Moreover, it is a great privilege to hear such a concert as is possible only in the larger cities. Again if the series is a success it will be perpetuated in coming years and will most assuredly make an impression for good. The society is anxious that the citizens and students should have the best talent that can be secured and consequently we insist that those who have not taken associate membership tickets should do so at once. It will require the sale of 100 tickets to make the society secure financially. Another sale of more than this number will make possible still another concert of the highest grade. Send in your name and membership feee of $2.00 to Prof. Stanley who will see that a ticket is mailed immediately.

Clipping from Advertiser
New York N. Y.
Date 12/9

BOSTON SYMPHONY SOCIETY.

The Boston Symphony orchestra under the conductorship of Mr. Arthur Nikisch has arranged to give four concerts at Steinway hall, on the following Tuesday evenings: December 17, January 14, February 11 and March 18. This orchestra is the only one in the United States organized and maintained all the year round, and has, on the occasions of its former visits to this city under Mr. Gericke, proved itself to be one of the finest bands in the country, exciting widespread and lively interest among all New York music lovers by reason of its finished and meritorious performances. Mr. Nikisch, who will make his first appearance here on these occasions, enjoys not only a great European reputation, but also one already acquired in Boston. Undoubtedly these four concerts will be a feature of our musical season, and if only half of the encomiums that have found their way from Boston to New York be true, much enjoyment may be expected from the series now arranged. The subscription sale opened this morning.

Clipping from Times
Phila. Pa.
12/7

Boston Symphony Concerts.

The management of the Boston Symphony Orchestra announce the opening of the series of five concerts at the Academy of Music on Wednesday, December 18. On this occasion Mr. Nikisch, the new conductor, will make his first appearance in Philadelphia.

Clipping from Tribune
New Haven Conn
Date 12/10

Clipping from Journal
New York N. Y.
Date 12/11

...the cast as before.

Boston Symphony Concerts.—The next event of musical interest after the Sarasate-d'Albert concerts will be these four concerts—Tuesday evenings, December 17, January 14, February 11 and March 18—at Steinway Hall. Arthur Nikisch has already been placed by the Bostonians upon the same pedestal with Levy, Mottl and Richter. Whether in the estimation of New Yorkers he will equal Thomas and Seidl remains to be seen. So much has been said of him that little of interest remains to be told. His chief fame as conductor was gained at the New Opera at Leipsic, where his orchestra soon equalled the Gewandhaus orchestra. He has received orders and decorations from all parts of Germany. The very high standard maintained by the Boston orchestra under Gericke, and at present under Nikisch, will doubtless ensure a full attendance at the coming concerts.

...memory.

THE SYMPHONY CONCERTS.

The lists for the Boston Symphony concerts at Steinert's are already very large, and the first concert on Monday night, December 16, will undoubtedly be attended by a big audience. The reputation of this company renders praise unnecessary, and the fact that nearly all of the tickets have been subscribed for will not cause surprise. A few subscriptions may be placed at Steinert's, and the sale of the remaining single seats will open on Thursday.

THE NEW HAVEN EVENING REGISTER.

DECEMBER 14, 1889.

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Clipping from Evening
New York N. Y.
Date 12/9

...Symphony in C minor, No. 5.

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NEW HAVEN EVE
THE REGISTER.
DECEMBER 12, 1889.

Boston Symphony Orchestra

HYPERION THEATER.

MONDAY EVENING, DEC. 16.

First Appearance of the Celebrated Conductor,

Mr. ARTHUR NIKISCH

SOLOIST:

Mr. ANTON HEKKING.

PROGRAMME—Overture, "Euryanthi," Weber. Fantasie for 'Cello, "O, Cara Memoria," Servais. Symphony No. 8, Beethoven. Soli for 'Cello (a) Traumerei, Schumann (b) Papillon, Popper. Symphonic Poem, Les Preludes, Liszt.

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BOSTON SYMPHONY ORCHESTRA.

SEASON 1889-90.

Leave Boston Monday, December 16, 1 P. M., Providence Depot.

Arrive in New Haven Monday, 6 P. M.

NEW HAVEN HOTEL.

Concert at Hyperion Theatre, 8 P. M.

Leave New Haven directly after concert. Horse cars to steamer "Northam."

Arrive in New York Tuesday, Dec. 17. Breakfast at 8 A. M.

METROPOLITAN HOTEL, corner Broadway and Prince Street.

REHEARSAL at Steinway Hall, at 12 M.

Concert at Steinway Hall, 8 P. M.

Leave New York Wednesday, Dec. 18, at 8.30 A. M., *via* Baltimore and Ohio Railroad. Ferry at Liberty Street.

Arrive Philadelphia, 11 A. M.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P. M.

Leave Philadelphia Thursday, Dec. 19, at 11.10 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.

Arrive Baltimore, 1.45 P. M.

CARROLLTON HOUSE.

Concert at Lyceum Theatre, 8 P. M.

Leave Baltimore Friday, Dec. 20, at 9.15 A. M., Camden Station, Camden and Eutaw Streets.

Arrive Washington 10.15 A. M.

WILLARD'S HOTEL.

Concert at Lincoln Hall, 8 P. M.

Leave Washington directly after Concert.

Arrive Boston Saturday, Dec. 21, at 4 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, Dec. 16, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

BOSTON SYMPHONY ORCHESTRA.

HOTEL LIST. 1889-90.

A. Nikisch.	Campanari. Fiumara.	H. Heindl. Rietzel.
F. R. Comee. C. M. Loeffler.	Simpson. Greene.	E. M. Heindl. J. E. Eichler.
F. Kneisel.	Fiedler. Moldauer.	Schormann. Schumann.
T. Adamowski. J. Adamowski.	Nichols. Field.	Bareither. Jennewein.
Hekking.	Zach. Schuecker.	Gerhardt. Hampe.
Mole.	Kneer. Goldie.	Demuth. Reibl.
P. Muller.	A. Goldstein. S. Goldstein.	Fox. Dietsch.
Roth. Behr.	Kolster. Kuehn.	Nightingale. J. Edw. Eichler.
Svecenski. Grunberg.	Metzger. Gunzel.	Korth. F. Muller.
Kuntz. J. Akeroyd.	Mingels. E. Loeffler.	Post. Taubert.
J. Mullaly.	Kluge. Michael.	McKenzie. Evans.
Swornsbourne. Schuchmann.	Hoyer. Barth.	Human. Kurth.
Stewart. Marble.	Mahn. Krafft.	Butler. Reinhart.
Goldschmidt. Schultz.	Patz. Delisle.	Hannemann. Gantzberg.
Knecht. Winternitz		

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, DEC. 16, 1889.

The Symphony Concert of Saturday Night—Mrs. Bloomfield-Zeisler.

A smaller audience than usual attended the concert of Saturday, the weather being undoubtedly responsible for the diminution. The programme was however, quite as interesting as its immediate predecessors and was carried out in a generally excellent manner. The overture to "Sakuntala" was one of Mr. Nikisch's successes and was given with a crisp, clear, ensemble that was refreshing to hear. The climax was lofty in the extreme and for once the interior voices were well balanced and the harmonies became especially solid on this account.

The concerto which followed was better suited to the climate of Amsterdam than that of Boston, for it dealt largely in Dutch tunes, which were developed in the last two movements especially, with considerable bravura. The work began, with what many orchestral compositions end with—a tonic-dominant figure on the kettledrums, but this figure was made more rhythmic than many of its class, and was delivered with martial effect. Mrs. Bloomfield-Zeisler was the pianist and proved herself quite the equal of any lady player we have recently had in this city. Her forte seemed to be in *forte*, and the power she displayed in heavy octave work and in bravura passages was remarkable.

The shading of the second movement was commendable, and to the bassoon player, too, some meed of praise should be given, for his theme played an important part in the ending of the movement, and the imitations on the deeper instruments were also finely done. But apart from the pianist, the greatest praise must be given both to the first and second horns for their splendid work in the third movement, which was the most pleasing portion of the whole Litolff Concerto. The work has four movements, not quite a la Brahms, however, and the finale is founded on the national hymn of Holland, which appears adorned with all possible ornamentation. The introduction to this begins with some powerful strokes given by the orchestra in unison, which are a distinct reminder of the chief figure in Beethoven's violin concerto, but are scarcely made sufficient use of to substantiate a charge of plagiarism. The end is remarkably heroic, and Mrs. Zeisler gave a degree of power to the closing phrases that convinced every auditor that she had not come to the end of her physical force. She was recalled twice by the audience with some degree of enthusiasm.

The Vorspiel to "Tristan and Isolde" was given with the proper amount of ecstacy, but scarcely with the requisite refinements of shading. The three movement symphony which Schumann chose to call "Overture, Scherzo and Finale" was given with all the comprehension of the subtleties of the composer which Mr. Nikisch displayed in his reading of Schumann on the occasion of his first concert in Boston; there was no affectation in the reading, but everything was clear, direct and impressive. The concert was, as a whole, a good presentation of the better points of our conductor, and in it his faults were reduced to a minimum.

There will be no symphony concert this week since our orchestra is now to charm the ears of the inhabitants of New York, Philadelphia, Baltimore and other less favored localities. It will be curious to note the effect of our conductor's style on such able critics as Finck, Krehbiel, Henderson, Floersheim, etc., for in Boston the opinions have been so diverse, and expressed at times with so much of bitterness that musical criticism has almost become factional, and a species of "Under which king, Bezonian? Speak or die!" spirit has arisen to the great detriment of art.

LOUIS C. ELSON.

Gazette

BOSTON, SUNDAY MORNING, DEC. 15.

The ninth concert of the Boston Symphony Orchestra was over long, and its closing moments were disturbed by the departure of the audience. One hour and a half, the limit hitherto observed at these concerts, is a wise one, and Mr. Nikisch would do well to adhere to it. The concert opened with a symphony by Haydn in C major, called, for some reason or other, "L'Ours," which had not been heard in Boston before. It is among its composer's more vigorous and more forcible works, is wonderfully fresh, full of interest, and in many respects shows Haydn in a light in which he is not familiar here. It was beautifully read by Mr. Nikisch, and as finely played by the orchestra. It was followed by Brahms's concerto for violin, in D, which was also new to Boston. On the whole, it is the most genial of its composer's works that have been given here; is more flowing in style, more melodious and more graceful in effect, and, though abundant in the learning that Brahms is so fond of displaying, is by no means dry and, what is more, presents no abstruseness that baffles the understanding on a first hearing. The opening movement is profuse in beauties, noble in character, and though long, is always interesting. The adagio is a lovely bit of writing, and the finale, in its gaiety and brilliancy, was a genuine surprise. The work was magnificently read and played by Mr. Kneisel, whose performance was marked by exquisite finish of style and by a large and impressive dignity that were admirably in keeping with the character of the concerto. For purity of intonation, fluency of technique and warmth and richness of coloring, the effort could not easily be surpassed, and we doubt if any more musicianly and artistic violin playing has ever been heard here than was brought to bear on this work by Mr. Kneisel. There was not a trace of mere virtuosity in the effort, despite the temptations which the more brilliant moments of the concerto held out for the display of technical achievement, and the performance was as delightful as it was masterly from beginning to end. Mr. Kneisel's musicianship was gratifying exemplified in the fine cadenza he composed for the first movement, and in which his treatment of the leading themes was wholly in sympathy with the spirit of the concerto. As high as the artist stood before, the deep artistic feeling and the refined and affluent technical skill with which he played this work deservedly increased the esteem in which he was held. He was applauded with immense enthusiasm, and twice recalled. Schubert's Unfinished Symphony came next, and obtained full justice at the hands of both conductor and orchestra. The concert ended with a glorious performance of Beethoven's "Dedication of the House" overture, in which Mr. Nikisch won another of his overture successes; but the concert had proved long enough before this feature of the programme was reached, and it was listened to by only a fraction of the large audience that heard what had preceded it.

[42]

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The Boston Symphony orchestra makes its first tour for the season during the coming week, and much interest will be felt in the comments made upon the organization under Mr. Nikisch, who will, during the tour, make his debut in New York and Philadelphia. The concerts for the week are planned as follows: Monday, New Haven; Tuesday, Steinway Hall, New York; Wednesday, Philadelphia; Thursday, Baltimore; Friday, Washington. The programme announced for New York is: Overture, "Euryanthe," Weber; concerto for violin, Brahms, Mr. Kneisel; prelude, "Tristan and Isolde," Wagner; symphony in D minor, No. 4, Schumann. The soloists for this trip are, in New Haven, Mr. Hekking, 'cello; in New York, Mr. Kneisel, violin; in Philadelphia, Mrs. Bloomfield-Zeisler, piano; in Baltimore, Mr. Carl Faelten, piano. In Washington the concert will be the opening of the new Lincoln Hall, and an inaugural address is expected by Judge Fuller.

Beside the orchestra, the concert programme will introduce Mlle. Decca, soprano; M. Manoury, baritone (first appearance in America); Mr. Joseffy, pianist; Mr. Lichtenberg, violinist, and Miss Margulies, pianist.

Boston Journal.

MONDAY MORNING, DEC. 16, 1889.

The Symphony Concert.

The patrons of music are having an abundance of piano playing these weeks. With Baermann's charming piano recitals, with the D'Albert concerts in Music Hall, with Mr. Baermann himself as piano soloist a few weeks ago, it would seem as if a little variety might be afforded at the Symphony concerts without so much bunching of soloists. At the outset we had a succession of 'cello soloists. Saturday evening there was the second piano soloist, and Miss Aus Der Ohe is to play at the next concert. It was somewhere stated that there was to be less piano solo work at these concerts this year; but be this as it may, it would surely be more agreeable to the audiences to have this work distributed through the course.

This digression is not intended for a reflection upon the quality of the work given by the soloists, and it is always a pleasure to hear Miss Aus Der Ohe. But that pleasure would be enhanced by having her appearance at a time when we have not had a surfeit of piano music. The soloist Saturday evening, Mrs. Fanny Bloomfield-Zeisler, chose a concerto from Litolff—something that had not been given in Boston since the days of the old Germania concerts—a work calling for brilliancy of execution, and calculated to display the technique of the performer. The second and closing movements were founded upon old Dutch melodies, and were familiar to most of the audience. The method of working out seemed, however, in sharp contrast to the works usually given at these concerts. The andante is a very beautiful movement, and was nicely orchestrated. In this the soloist was not so successful as in the more rapid movements calling for execution and power. Her performance gave evident pleasure to the audience, and she gained a recall.

There were more vacant seats in Music Hall than have been seen thus far, and the length of the programme induced many to leave the hall before the completion of the Schumann number, which was one of the finest things of the evening. There was much enthusiasm manifested over the Goldmark overture, "Sakuntala," which abounded in beautiful effects, strong contrasts and excellent shading. It was worked up by Mr. Nikisch in the grandest style, and when the climax was reached one could forgive any amount of enthusiasm. The Wagner number, the prelude to "Tristan and Isolde," was a delectable gem, and it was, all in all, one of the choicest programmes given in the course. The orchestra played clearly and in sympathy with each other and the director, two characteristics that has been done this season. There is to be a Symphony Saturday night and then the orchestra makes its first trip to New York, Philadelphia and Washington.

Boston Symphony Orchestra.

SEASON 1889-90.

Leave Boston Monday, December 16, 1 P. M., Providence Depot.

Arrive in New Haven Monday, 6 P. M.

New Haven Hotel.

Concert at Hyperion Theatre, 8 P. M.

Leave New Haven directly after concert. Horse cars to steamer "Northam."

Arrive in New York Tuesday, Dec. 17. Breakfast at 8 A. M.

Metropolitan Hotel, corner Broadway and Prince Street.

Rehearsal at Steinway Hall, at 12 M.

Concert at Steinway Hall, 8 P. M.

Leave New York Wednesday, Dec. 18, at 8.30 A. M., *via* Baltimore and Ohio Railroad. Ferry at Liberty Street.

Arrive Philadelphia, 11 A. M.

Continental Hotel.

Concert at Academy of Music, 8 P. M.

Leave Philadelphia Thursday, Dec. 19, at 11.16 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.

Arrive Baltimore, 1.45 P. M.

Carrollton Hotel.

Concert at Lyceum Theatre, 8 P. M.

Leave Baltimore Friday, Dec. 20, at 9.15 A. M., Camden Station, Camden and Eutaw Streets.

Arrive Washington 10.45 A. M.

Willard's Hotel.

Concert at Lincoln Hall, 8 P. M.

Leave Washington directly after Concert.

Arrive Boston Saturday, Dec. 21, at 1 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, Dec. 16, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

Boston Symphony Orchestra.

HOTEL LIST. 1889-90.

A. Nikisch.	Cammenati. / Fiumera.	H[illegible] / E[illegible]
F. R. Comee. / C. M. Loeffler.	Simpson / Greene	L. M. Heindl. / J. E. Eichler.
F. Kneisel.	Fiedler. / Mohaupt.	Sch[illegible]mann. / Sch[illegible]mann.
T. Adamowski. / J. Adamowski	Nichols. / Field.	[illegible] / [illegible]
Hekking.	Zach. / Schroecker.	Gerhardt. / Hampe.
Mole.	Kneer. / Goldie.	Demuth. / Reibl.
P. Muller.	A. Goldstein. / S. Goldstein.	Fo[illegible] / Dietsch.
Roth. / Behr.	Kolster. / Kuehn.	Nightingale. / J. Edw. Eichler.
Svecenski / Grunberg.	Metzger. / Gunzel.	Korth. / F. Muller.
Kuntz. / J. Akeroyd.	Mingels. / E. Loeffler.	Post. / Taubert.
J. Mullaly.	Kluge. / Michael.	McKenzie. / Evans.
Swornsbourne. / Schuchmann.	Hoyer. / Barth.	Human. / Kurth.
Stewart. / Marble.	Mahn. / Krafft.	Butler. / Reinhart.
Goldschmidt. / Schultz.	Patz. / Delisle.	Hannemann. / Gantzberg.
Knecht. / Winternitz		

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, DEC. 16, 1889.

The Symphony Concert of Saturday Night —Mrs. Bloomfield-Zeisler.

A smaller audience than usual attended the concert of Saturday, the weather being undoubtedly responsible for the diminution. The programme was however, quite as interesting as its immediate predecessors and was carried out in a generally excellent manner. The overture to "Sakuntala" was one of Mr. Nikisch's successes and was given with a crisp, clear, ensemble that was refreshing to hear. The climax was lofty in the extreme and for once the interior voices were well balanced and the harmonies became especially solid on this account.

The concerto which followed was better suited to the climate of Amsterdam than that of Boston, for it dealt largely in Dutch tunes, which were developed in the last two movements especially, with considerable bravura. The work began, with what many orchestral compositions end with—a tonic-dominant figure on the kettledrums, but this figure was made more rhythmic than many of its class, and was delivered with martial effect. Mrs. Bloomfield-Zeisler was the pianist and proved herself quite the equal of any lady player we have recently had in this city. Her forte seemed to be in *forte*, and the power she displayed in heavy octave work and in bravura passages was remarkable.

The shading of the second movement was commendable, and to the bassoon player, too, some meed of praise should be given, for his theme played an important part in the ending of the movement, and the imitations on the deeper instruments were also finely done. But apart from the pianist, the greatest praise must be given both to the first and second horns for their splendid work in the third movement, which was the most pleasing portion of the whole Litolff Concerto. The work has four movements, not quite a la Brahms, however, and the finale is founded on the national hymn of Holland, which appears adorned with all possible ornamentation. The introduction to this begins with some powerful strokes given by the orchestra in unison, which are a distinct reminder of the chief figure in Beethoven's violin concerto, but are scarcely made sufficient use of to substantiate a charge of plagiarism. The end is remarkably heroic, and Mrs. Zeisler gave a degree of power to the closing phrases that convinved every auditor that she had not come to the end of her physical force. She was recalled twice by the audience with some degree of enthusiasm.

The Vorspiel to "Tristan and Isolde" was given with the proper amount of ecstacy, but scarcely with the requisite refinements of shading. The three movement symphony which Schumann chose to call "Overture, Scherzo and Finale" was given with all the comprehension of the subtleties of the composer which Mr. Nikisch displayed in his reading of Schumann on the occasion of his first concert in Boston; there was no affectation in the reading, but everything was clear, direct and impressive. The concert was, as a whole, a good presentation of the better points of our conductor, and in it his faults were reduced to a minimum.

There will be no symphony concert this week since our orchestra is now to charm the ears of the inhabitants of New York, Philadelphia, Baltimore and other less favored localities. It will be curious to note the effect of our conductor's style on such able critics as Finck, Krehbiel, Henderson, Floersheim, etc., for in Boston the opinions have been so diverse, and expressed at times with so much of bitterness that musical criticism has almost become factional, and a species of "Under which king, Bezonian? Speak or die!" spirit has arisen to the great detriment of art.

LOUIS C. ELSON.

Gazette
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SUNDAY HERALD.
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[42]

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UNIVERSITY HALL, ANN ARBOR, MICH.

FRIDAY, MAY 16th, 1890,

UNDER THE AUSPICES OF THE

University Musical Society.

CHORAL UNION SERIES.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Boston, Post.

MONDAY MORNING, DEC. 16, 1889.

THE TENTH SYMPHONY CONCERT.

Saturday night's snow storm did not have such an appreciable effect upon the size of the audience as might have been expected. Music Hall was well filled and the following programme was offered:

Overture to "Sakuntala".....Goldmark
Concerto for pianoforte and orchestra, "Symphonie National Hollandaise."
No. 3, in E flat, op. 45.....Litolff
Prelude to "Tristan and Isolde".....Wagner
Overture, scherzo and finale, op. 52.Schumann

The beautiful Goldmark overture, which is a certain favorite in all countries, was very finely played, and in the properly romantic spirit which should characterize its interpretation. Mrs. Fanny Bloomfield-Zeisler played the pianoforte concerto remarkably well. This lady is possessed of great *verve* and fire, combined with unusually great technical powers, but it is to be regretted that she should have selected a composition of so desperately uninteresting a character. It was only striking as an exhibition of pianistic fireworks, and is doubtless very difficult to play, but our Boston Symphony audience is accustomed to have an artist pay them the compliment of selecting a work which appeals to their intelligence, and a display of mere virtuosity is out of place at these concerts.

The immortal prelude to Wagner's wonderful love-drama was played nothing short of superbly. It is doubtful if such a reading of any part of Wagner's composition has ever been heard in this city before. It showed Mr. Nikisch again in the light of a man most preeminently suited to the interpretation of the Bayreuth master, and aroused a burning desire with many listeners that some day he might give a concert consisting entirely of selections from Wagner's musik-dramas. The orchestra responded nobly and like one man to all their conductor's wishes, and the horn quartet in particular deserve great credit for the manner in which they acquitted themselves of their far from easy share of the score. To speak in detail, Mr. Nikisch gave one new beauty to the work by his reading. Although the horns and trombones are used very freely, the former almost incessantly throughout, the trumpets do not appear at all until two bars before the final fortissimo of the long crescendo. They are ordinarily completely covered by the heavy trombones, but Mr. Nikisch, justly feeling that Wagner had particularly refrained from using them before in order to make their entrance more striking when it did come, allowed their clear, splendid notes to ring out proudly above all the other brass, and the effect obtained was almost magical.

The Schumann work is referred to on the programme as "a symphony without a slow movement." It has certainly this character to a certain extent, but that definition seems rather too flattering. The overture is neither so long nor so interesting as the first movement of a symphony should be, and the finale, although very bright and spirited, is cast in a somewhat lighter mould than one might expect to find in a work of symphonic pretensions. The scherzo, on the other hand, is very beautiful and quite capable of comparison with any other similar movement by this composer. The whole work was splendidly played. Mr. Nikisch seems to be a true prophet of Schumann, and he is particularly happy in giving a much warmer coloring to his orchestral composition than one is in the habit of expecting. There will be no concert next Saturday, as the orchestra goes to New York. The series will be resumed Dec. 28, and Miss Adele Aus der Ohe will play the Rubinstein pianoforte concerto in G major.

ARTHUR WELD.

Boston Sunday Globe.

SUNDAY, DEC. 15, 1889.

Nikisch Offers a Pleasant German Programme.

Mr. Nikisch's programme yesterday was thoroughly German, but it was also an offering to be sincerely enjoyed by lovers of good music from whatever nation. He is for the most part so brilliant and original a director—giving new effects and developing new beauties in the most familiar classics—that one is always sure to find much to enjoy and much to appreciate in any concert by the great orchestra that, following his baton, interprets his thoughts so well. At the same time, Mr. Nikisch is certainly to be encouraged in any plan that shall make the symphony series more truly representative of the whole world of noble music. Oddly enough, there was no symphony in the Symphony concert last week. Perhaps Mr. Nikisch had in mind the well-remembered occasion when three symphonies made up his programme and sought to restore the conventional balance in presenting this programme. Goldmark's fine "Sakuntala" overture was the opening selection. It found a very delicate and poetic interpretation at the hands of Mr. McNikisch, who seemed to catch perfectly the spirit and purpose of the Hungarian composer. Litolff, whose "Robespierre" overture everybody has heard, but not at the "Symphony" concerts, was represented by a concerto for pianoforte and orchestra, given for the first time in Boston. Mrs. Fanny Bloomfield-Zeisler, the soloist of the occasion, is not a graceful performer, but she possesses undoubted skill and considerable power; and, admirably supported as her playing was by the orchestra, the performance gave excellent satisfaction. The Litolff concerto is interesting throughout, and the national airs of Holland are introduced in the closing portion of the work quite effectively, though by no means so impressively as is the "Marseillaise" in the familiar overture. The prelude to "Tristan and Isolde" was given with marvelous effect. One would say after hearing such an interpretation, that Mr. Nikisch must be in the fullest sympathy with Wagner's most advanced musical thought; surely no one, however biased by prejudice, could resist the subtle charm of this prelude, so daintily and poetically set forth. There is never any lack of appreciation for Schumann on Mr. Nikisch's part, and the overture, scherzo and finale by this composer that ended the programme found a delightful performance.

This week the orchestra goes on its travels, to conquer new publics and return on the 28th with new laurels. This is to be its programme: Liszt's symphonic poem, "Fest-Klänge" (first time here), the pastorale from Bach's Christmas oratorio and Rubinstein's symphony in C minor, with Rubinstein's concerto for pianoforte in G, and Miss Aus der Ohe as the interpreter of this.

Boston Evening Transcript.

MONDAY, DECEMBER 16, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the tenth symphony concert was as follows:

Goldmark: Overture to "Sakuntala."
Litolff: Concerto-Symphony No. 3, in E-flat, "National Hollandois," Op. 45.
Wagner: Prelude to "Tristan und Isolde."
Schumann: Overture, Scherzo and Finale, Op. 52.

Mrs. Fanny Bloomfield-Zeisler was the pianist.

The "Sakuntala" overture was almost ideally well played. The work itself is none of the strongest, and we have often felt that its fittest function would be to accompany something gorgeously spectacular on the stage—say that beautiful "Prismatic Fountain" that used to figure in the "Black Crook," years ago. Its beauties are quite of that order; it sounds a little artificial and tawdry in the concert room. But, be its beauties as they may, they were superbly brought out by Mr. Nikisch and the orchestra. The "Tristan" prelude, which was given with the *coda* added by Wagner for concert performance, suffered from Mr. Nikisch's doing *too much*, as he has done twice or thrice before. Each separate phrase was dwelt on with such elaborate emphasis, its last drop of expressiveness squeezed out so carefully, that the whole lost much in musical coherence and continuity. Some isolated effects were brought out with splendid distinctness, especially the repeated entrances of the Love-potion phrase, first on the oboe, then with overpowering force on all the heavy brass, during the alternate rise and fall of the violins, about the middle of the piece; but, as a whole, the prelude sounded rather heavy and dragging. The Schumann Overture, Scherzo and Finale did not go very brilliantly, either; but its lack of effectiveness may have been partly owing to its coming immediately after the "Tristan" prelude.

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Fantasie for 'Cello—O Cara Memoria.....F. Servais
Mr. Anton Hekking.
Symphony No. 8, in F.....Beethoven
Allegro vivace con brio.
Allegretto scherzando.
Tempo di Minuetto.
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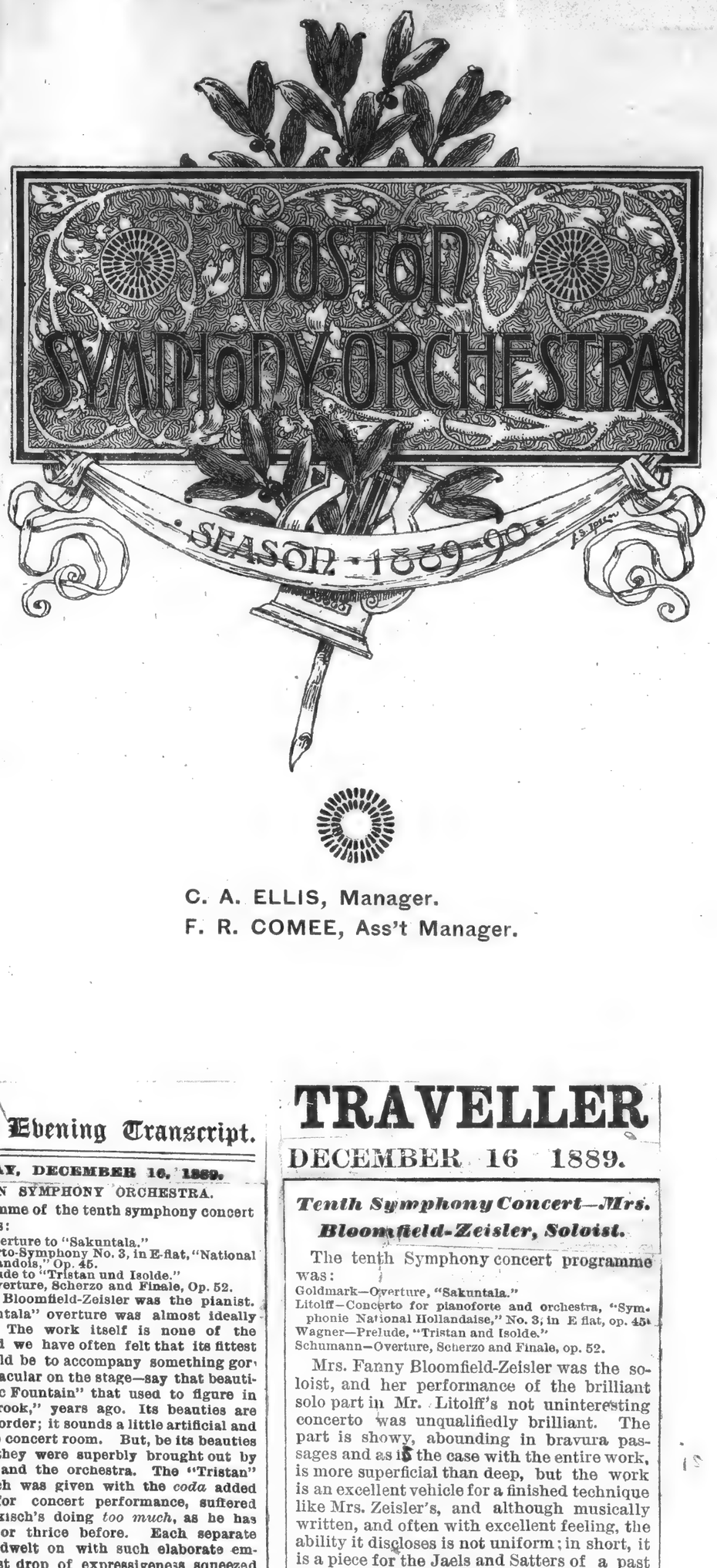
UNIVERSITY HALL, ANN ARBOR, MICH.,

FRIDAY, MAY 16th, 1890,

UNDER THE AUSPICES OF THE

University Musical Society.

CHORAL UNION SERIES.



C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Boston Post.

MONDAY MORNING, DEC. 16, 1889.

THE TENTH SYMPHONY CONCERT.

Saturday night's snow storm did not have such an appreciable effect upon the size of the audience as might have been expected. Music Hall was well filled and the following programme was offered:

Overture to "Sakuntala".....Goldmark
Concerto for pianoforte and orchestra,
"Symphonie National Hollandaise."
No. 3, in E flat, op. 45.....Litolff
Prelude to "Tristan and Isolde".....Wagner
Overture, scherzo and finale, op. 52.Schumann

The beautiful Goldmark overture, which is a certain favorite in all countries, was very finely played, and in the properly romantic spirit which should characterize its interpretation. Mrs. Fanny Bloomfield-Zeisler played the pianoforte concerto remarkably well. This lady is possessed of great *verve* and fire, combined with unusually great technical powers, but it is to be regretted that she should have selected a composition of so desperately uninteresting a character. It was only striking as an exhibition of pianistic fireworks, and is doubtless very difficult to play, but our Boston Symphony audience is accustomed to have an artist pay them the compliment of selecting a work which appeals to their intelligence, and a display of mere virtuosity is out of place at these concerts.

The immortal prelude to Wagner's wonderful love-drama was played nothing short of superbly. It is doubtful if such a reading of any part of Wagner's compositions has ever been heard in this city before. It showed Mr. Nikisch again in the light of a man most preeminently suited to the interpretation of the Bayreuth master, and aroused a burning desire with many listeners that some day he might give a concert consisting entirely of selections from Wagner's musik-dramas. The orchestra responded nobly and like one man to all their conductor's wishes, and the horn quartet in particular deserve great credit for the manner in which they acquitted themselves of their far from easy share of the score. To speak in detail, Mr. Nikisch gave one new beauty to the work by his reading. Although the horns and trombones are used very freely, the former almost incessantly throughout, the trumpets do not appear at all until two bars before the final fortissimo of the long crescendo. They are ordinarily completely covered by the heavy trombones, but Mr. Nikisch, justly feeling that Wagner had particularly refrained from using them before in order to make their entrance more striking when it did come, allowed their clear, splendid notes to ring out proudly above all the other brass, and the effect obtained was almost magical.

The Schumann work is referred to on the programme as "a symphony without a slow movement." It has certainly this character, to a certain extent, but that definition seems rather too flattering. The overture is neither so long nor so interesting as the first movement of a symphony should be, and the finale, although very bright and spirited, is cast in a somewhat lighter mould than one might expect to find in a work of symphonic pretensions. The scherzo, on the other hand, is very beautiful and quite capable of comparison with any other similar movement by this composer. The whole work was splendidly played. Mr. Nikisch seems to be a true prophet of Schumann, and he is particularly happy in giving a much warmer coloring to his orchestral composition than one is in the habit of expecting. There will be no concert next Saturday, as the orchestra goes to New York. The series will be resumed Dec. 28, and Miss Adele Aus der Ohe will play the Rubinstein pianoforte concerto in G major.

ARTHUR WELD.

Boston Sunday Globe.

SUNDAY, DEC. 15, 1889.

Nikisch Offers a Pleasant German Programme.

Mr. Nikisch's programme yesterday was thoroughly German, but it was also an offering to be sincerely enjoyed by lovers of good music from whatever nation. He is for the most part so brilliant and original a director—giving new effects and developing new beauties in the most familiar classics—that one is always sure to find much to enjoy and much to appreciate in any concert by the great orchestra that, following his baton, interprets his thoughts so well. At the same time, Mr. Nikisch is certainly to be encouraged in any plan that shall make the Symphony series more truly representative of the whole world of noble music. Oddly enough, there was no symphony in the Symphony concert last week. Perhaps Mr. Nikisch had in mind the well-remembered occasion when three symphonies made up his programme and sought to restore the conventional balance in presenting this programme. Goldmark's fine "Sakuntala" overture was the opening selection. It found a very delicate and poetic interpretation at the hands of Mr. McNikisch, who seemed to catch perfectly the spirit and purpose of the Hungarian composer. Litolff, whose "Robespierre" overture everybody has heard, but not at the "Symphony" concerts, was represented by a concerto for pianoforte and orchestra, given for the first time in Boston. Mrs. Fanny Bloomfield-Zeisler, the soloist of the occasion, is not a graceful performer, but she possesses undoubted skill and considerable power; and, admirably supported as her playing was by the orchestra, the performance gave excellent satisfaction. The Litolff concerto is interesting throughout, and the national airs of Holland are introduced in the closing portion of the work quite effectively, though by no means so impressively as is the "Marseillaise" in the familiar overture. The prelude to "Tristan and Isolde" was given with marvellous effect. One would say after hearing such an interpretation, that Mr. Nikisch must be in the fullest sympathy with Wagner's most advanced musical thought; surely no one, however biased by prejudice, could resist the subtle charm of this prelude, so daintily and poetically set forth. There is never any lack of appreciation for Schumann on Mr. Nikisch's part, and the overture, scherzo and finale by this composer that ended the programme found a delightful performance.

This week the orchestra goes on its travels, to conquer new publics and return on the 28th, with new laurels. This is to be the programme: Liszt's symphonic poem, "Fest Klaenage" (first time here), the pastorale from Bach's Christmas oratorio and Gade's symphony in C minor, with Rubinstein's concerto for pianoforte in G, and Adele aus der Ohe as the interpreter of this masterwork.

Boston Evening Transcript.

MONDAY, DECEMBER 16, 1889.

BOSTON SYMPHONY ORCHESTRA.

The programme of the tenth symphony concert was as follows:

Goldmark: Overture to "Sakuntala."
Litolff: Concerto-Symphony No. 3, in E-flat, "National Hollandois," Op. 45.
Wagner: Prelude to "Tristan und Isolde."
Schumann: Overture, Scherzo and Finale, Op. 52.

Mrs. Fanny Bloomfield-Zeisler was the pianist.

The "Sakuntala" overture was almost ideally well played. The work itself is none of the strongest, and we have often felt that its fittest function would be to accompany something gorgeously spectacular on the stage—say that beautiful "Prismatic Fountain" that used to figure in the "Black Crook," years ago. Its beauties are quite of that order; it sounds a little artificial and tawdry in the concert room. But, be its beauties as they may, they were superbly brought out by Mr. Nikisch and the orchestra. The "Tristan" prelude, which was given with the *coda* added by Wagner for concert performance, suffered from Mr. Nikisch's doing *too much*, as he has done twice or thrice before. Each separate phrase was dwelt on with such elaborate emphasis, its last drop of expressiveness squeezed out so carefully, that the whole lost much in musical coherence and continuity. Some isolated effects were brought out with splendid distinctness, especially the repeated entrances of the Love-potion phrase, first on the oboe, then with overpowering force on all the heavy brass, during the alternate rise and fall of the violins, about the middle of the piece; but, as a whole, the prelude sounded rather heavy and dragging. The Schumann Overture, Scherzo and Finale did not go very brilliantly, either; but its lack of effectiveness may have been partly owing to its coming immediately after the "Tristan" prelude.

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Journal and Courier

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[44]

[illegible] Journal and Courier

NEW HAVEN, CONN.

Tuesday, December 17, 1889.

BOSTON SYMPHONY CONCERTS.

The concert by the Boston Symphony orchestra at the Hyperion Theater last evening was well attended and much enjoyed. A railroad accident delayed the arrival of the music vans and it was half-past eight o'clock before the concert commenced. The audience waited patiently, however, and when Herr Nikish appeared he was given a hearty round of applause. He is a young man of striking personal appearance, who took up his baton and without score or even a music desk led his orchestra through the mazes of Weber's "Euryanthe" overture, Beethoven's eighth symphony and Liszt's "Les Preludes." As a conductor he may have many faults—the critics will point them out soon enough—but he has the one great virtue of interpreting classical music as if he were not afraid of it. It cannot be said that he introduced many novations, but his method is more free than that of Thomas or of Gericke and yet neither one of these leaders ever had the orchestra under more perfect control. Aside from his merit as a musician he is to the average concert attendant a very fascinating conductor. In every wave of the hand command sits throned serene and he is evidently a leader in fact as well as in name. The personnel of the orchestra is essentially the same as that of last season, with the single important exception of Herr Giese, the 'cellist, who has been supplanted by Herr Anton Hekking. Herr Hekking played admirably last evening and his rendition of Popper's "Papillon" was heartily encored, but there were many present who would have liked it better if the substitution had not been made. To-night Herr Nikisch makes his debut in New York city and it will be strange indeed if he does not arouse the enthusiasm of a metropolitan audience and the admiration of the severest critics. The next concert will be given on Monday evening, January 13, 1890.

NEWS—NEWPORT MC

DECEMBER 16, 1889.

The Boston Symphony orchestra makes its first tour for the season this week. The concerts for the week are planned as follows:—Tonight, New Haven; Tuesday, Steinway Hall, New York; Wednesday, Philadelphia; Thursday, Baltimore; Friday, Washington. The program announced for New York is:—Overture, "Euryanthe," Weber; concerto for violin, Brahms, Mr. Kneisel; prelude, "Tristan and Isolde," Wagner; symphony in D minor, No. 4, Schumann. The soloists for this trip are. In New Haven, Mr. Hekking, 'cello; in New York, Mr. Kneisel, violin; in Philadelphia, Mrs. Bloomfield-Zeisler, piano; in Baltimore, Mr. Carl Faelten, piano. In Washington the concert will be the opening of the new Lincoln Hall, and an inaugural address is expected by Judge Fuller. Besides the orchestra, the concert program will introduce Mlle. Decca, soprano; M. Manoury, baritone (first appearance in America); Mr. Joseffy, pianist; Mr. Lichtenberg, violinist, and Miss Margulies, pianist.

BOSTON HERALD.

WEDNESDAY, DEC. 18, 1889.

NIKISCH IN NEW YORK.

Boston's Symphony Orchestra Scores a Signal Success.

[Special Dispatch to the Boston Herald.]

NEW YORK, Dec. 17, 1889. Darkness, rain and mud were powerless to keep away from Steinway Hall this evening an assemblage that almost filled the large auditorium of the concert hall. The audience, too, was of a highly representative character, and, although of a distinctly professional and musical type, was uncommonly brilliant. It was some minutes after 8 o'clock before the large line of carriages around the hall passed eastward and scattered. The welcome that the throng gave Mr. Nikisch was cordial and genuine, and, after the first number on the programme, it was clear that his powers as a conductor were understood and prized. There was but one opinion as to the quality of the Symphony orchestra, and this was to the effect that it showed no falling off from last year's standard of superlative excellence. All this was conceded by the applause, and more emphatically still by the murmur of pleased approval that rose on all sides after the plaudits came to an end at the close of the "Euryanthe" overture. This was the opening piece of the programme, and was followed in succession by Brahms' violin concerto, the Vorspiel to "Tristan and Isold" and Schumann's D minor symphony. The excitement grew as the evening progressed, and, as far as could be gathered from audible comment in every direction, the highest possible estimate was set upon the whole performance. In perfection of detail and finish it was conceded that nothing like the Wagner piece had ever been listened to in New York, while the emotional coloring and alternate delicacy and force with which the Schumann symphony was rendered produced a still more vivid impression even than the sensuous beauty and wonderful variety of tone noticeable in its interpretation.

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Boston Post.

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Allegro vivace,
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Symphonic Poem—"Les Preludes".....Liszt

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The audience was patient and at 8:35 the Symphony men made their appearance. "The marvellous boy," Herr Schnecker, was there with his harp, and the luxuriant locks of Herr Reiter, the French-horn player, were frequently seen, when the players rose to shake themselves for a moment between the selections. But the familiar face of Herr Giese, whose 'cello playing is so pleasantly remembered, was missing. Among the men on the stage, was one of a quiet, thoughtful appearance, rather slender and tall, with a dark brown beard. This was Herr Hekking, who has taken Mr. Giese's place. Herr Kneisel looked somewhat younger and handsome for the loss of his moustache.

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R. H.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, DECEMBER 18, 1889.

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Those who have heard the Boston Symphony Orchestra in the past and those who have read of Mr. Nikisch's successful efforts in troubling the musical waters in Boston had their expectations raised to a lofty pitch when they went to the first of the orchestra's concerts for this season in Steinway Hall last night. If any were disappointed they were hard to please, for the concert was a delightful and stimulating affair, exceedingly meritorious and conducive to thought in all its parts, and unique, as such concerts go in New-York, in being of such a length as left the listeners refreshed instead of wearied with too much enjoyment at the close. There have been a few changes in the band since it last visited us under the direction of Mr. Gericke, but practically it is unchanged. Its superiority to the best of our local organizations in the department of stringed instruments is still undisputed, and perhaps also its inferiority in the wood-wind choir. But these matters are of minor significance in an estimate of last night's concert, in which, while the material manifestation was fully adequate to the spiritual intention, it was the latter that invited to reflection and that provided the keenest enjoyment. Under Mr. Nikisch's direction it may safely be said that the technical finish of the orchestra's playing is not brought so constantly and impressively to the attention of the listeners as formerly, but in its place we have something infinitely better—a robust tone and a vitality of proclamation which sacrifices nothing of the composer's intended eloquence to the love of placidity and undisturbed euphony. Mr. Nikisch evidently believes that the breath which the blowers of brass breathe into their instruments should be the breath of life, and when the music stands in need of a sonorous forte he brings it out. Fortunately he is gifted with a beautiful sense of symmetry and balance of tone, and never permits the outbursts of sound to obscure the musical idea. In his development of climaxes he proceeds with the most refined care, and with a deliberation which is rare among men who cherish theories like his concerning the privilege of conductors in reading the works of composers. He never precipitates a climax by anticipation, but builds it up steadily and strongly, and when the supreme moment is at hand, strikes like a thunderbolt.

It is possible to speak thus of Mr. Nikisch while thinking of the playing of his band, for the reason that there was never a moment in last night's concert in which it was not obvious that his purposes were realized in the performance. Few conductors are so fortunate as he in this respect. It is a trite phrase, but one that is so expressive that to paraphrase would only weaken it, and so we set it down that he plays upon his orchestra as upon an instrument. This advantage accrues to him through the organization of the Symphony Orchestra, which is kept together solely for the purpose of giving weekly concerts of the highest class. Mr. Higginson's public spirit and generosity have done for Boston what Mr. Thomas has long and vainly striven to persuade the people of New-York to do for their city. Speaking, then, of the playing of the orchestra as if it were the manifestation of Mr. Nikisch's judgment, taste and will, it may be said that he appeared most admirable in Schumann's D minor symphony, which closed the concert. The overture to "Euryanthe," which introduced the evening's pleasures, was played in a much more finished style, technically, and was given with marvellous beauty, but we fancy there were those in the audience who would have been better pleased had its jubilant close, which echoes so much of the chivalric spirit, been given with greater warmth and animation than was possible within the limitations of Mr. Nikisch's moderate tempo. As for the prelude to "Tristan und Isolde" while we are accustomed in New-York to have the poignancy of its passion impressed upon us more favorably, it may be said that a more thrilling performance than was reached at its climax is scarcely conceivable.

The one solo performance of the evening provided a two-fold surprise and delight. Mr. Kneisel played Brahms's violin concerto in D, op. 77, a stately, even magnificent, composition, worthy to be placed by the side of the concertos of Beethoven and Mendelssohn for the innate nobility of its thoughts, the sustained power evinced in its development, and its freedom from everything meretricious in idea and treatment. With Brahms alive to produce such music in the classic forms, the end of "formal music" cannot be said to have arrived. Mr. Kneisel played it masterfully, superbly; with much loveliness and purity of tone; with a sturdy disregard of all mere prettinesses and catch-penny effects, even in the cadenza where solo-players are supposed to have a dispensation (under a possibly apocryphal utterance of Mozart's) to do what they please within the space of time represented by the hold. The cadenza was of Mr. Kneisel's own composition, and a testimony to his soundness and seriousness as a musician. The concerto ought to be heard again, and often, if possible, from Mr. Kneisel, who introduced it here.

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Journal and Courier

NEW HAVEN, CONN.

Tuesday, December 17, 1889.

BOSTON SYMPHONY CONCERTS.

The concert by the Boston Symphony orchestra at the Hyperion Theater last evening was well attended and much enjoyed. A railroad accident delayed the arrival of the music vans and it was half-past eight o'clock before the concert commenced. The audience waited patiently, however, and when Herr Nikish appeared he was given a hearty round of applause. He is a young man of striking personal appearance, who took up his baton and without score or even a music desk led his orchestra through the mazes of Weber's "Euryanthe" overture, Beethoven's eighth symphony and Liszt's "Les Preludes." As a conductor he may have many faults—the critics will point them out soon enough—but he has the one great virtue of interpreting classical music as if he were not afraid of it. It cannot be said that he introduced many novations, but his method is more free than that of Thomas or of Gericke and yet neither one of these leaders ever had the orchestra under more perfect control. Aside from his merit as a musician he is to the average concert attendant a very fascinating conductor. In every wave of the hand command sits throned serene and he is evidently a leader in fact as well as in name. The personnel of the orchestra is essentially the same as that of last season, with the single important exception of Herr Giese, the 'cellist, who has been supplanted by Herr Anton Hekking. Herr Hekking played admirably last evening and his rendition of Popper's "Papillon" was heartily encored, but there were many present who would have liked it better if the substitution had not been made. To-night Herr Nikisch makes his debut in New York city and it will be strange indeed if he does not arouse the enthusiasm of a metropolitan audience and the admiration of the severest critics. The next concert will be given on Monday evening, January 13, 1890.

NEWS--NEWPORT MC

DECEMBER 16, 1889.

The Boston Symphony orchestra makes its first tour for the season this week. The concerts for the week are planned as follows:—Tonight, New Haven; Tuesday, Steinway Hall, New York; Wednesday, Philadelphia; Thursday, Baltimore; Friday, Washington. The program announced for New York is—Overture, "Euryanthe," Weber; concerto for violin, Brahms, Mr. Kneisel; prelude, "Tristan and Isolde," Wagner; symphony in D minor, No. 4, Schumann. The soloists for this trip are. In New Haven, Mr. Hekking, 'cello; in New York, Mr. Kneisel, violin; in Philadelphia, Mrs. Bloomfield-Zeisler, piano; in Baltimore, Mr. Carl Faelten, piano. In Washington the concert will be the opening of the new Lincoln Hall, and an inaugural address is expected by Judge Fuller. Besides the orchestra, the concert program will introduce Mlle. Decca, soprano; M. Manoury, baritone (first appearance in America); Mr. Joseffy, pianist; Mr. Lichtenberg, violinist, and Miss Margulies, pianist.

BOSTON HERALD.

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Boston's Symphony Orchestra Scores a Signal Success.

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Those who have heard the Boston Symphony Orchestra in the past and those who have read of Mr. Nikisch's successful efforts in troubling the musical waters in Boston had their expectations raised to a lofty pitch when they went to the first of the orchestra's concerts for this season in Steinway Hall last night. If any were disappointed they were hard to please, for the concert was a delightful and stimulating affair, exceedingly meritorious and conducive to thought in all its parts, and unique, as such concerts go in New-York, in being of such a length as left the listeners refreshed instead of wearied with too much enjoyment at the close. There have been a few changes in the band since it last visited us under the direction of Mr. Gericke, but practically it is unchanged. Its superiority to the best of our local organizations in the department of stringed instruments is still undisputed, and perhaps also its inferiority in the wood-wind choir. But these matters are of minor significance in an estimate of last night's concert, in which, while the material manifestation was fully adequate to the spiritual intention, it was the latter that invited to reflection and that provided the keenest enjoyment. Under Mr. Nikisch's direction it may safely be said that the technical finish of the orchestra's playing is not brought so constantly and impressively to the attention of the listeners as formerly, but in its place we have something infinitely better—a robust tone and a vitality of proclamation which sacrifices nothing of the composer's intended eloquence to the love of placidity and undisturbed euphony. Mr. Nikisch evidently believes that the breath which the blowers of brass breathe into their instruments should be the breath of life, and when the music stands in need of a sonorous forte he brings it out. Fortunately he is gifted with a beautiful sense of symmetry and balance of tone, and never permits the outbursts of sound to obscure the musical idea. In his development of climaxes he proceeds with the most refined care, and with a deliberation which is rare among men who cherish theories like his concerning the privilege of conductors in reading the works of composers. He never precipitates a climax by anticipation, but builds it up steadily and strongly, and when the supreme moment is at hand, strikes like a thunderbolt.

It is possible to speak thus of Mr. Nikisch while thinking of the playing of his band, for the reason that there was never a moment in last night's concert in which it was not obvious that his purposes were realized in the performance. Few conductors are so fortunate as he in this respect. It is a trite phrase, but one that is so expressive that to paraphrase would only weaken it, and so we set it down that he plays upon his orchestra as upon an instrument. This advantage accrues to him through the organization of the Symphony Orchestra, which is kept together solely for the purpose of giving weekly concerts of the highest class. Mr. Higginson's public spirit and generosity have done for Boston what Mr. Thomas has long and vainly striven to persuade the people of New-York to do for their city. Speaking, then, of the playing of the orchestra as if it were the manifestation of Mr. Nikisch's judgment, taste and will, it may be said that he appeared most admirable in Schumann's D minor symphony, which closed the concert. The overture to "Euryanthe," which introduced the evening's pleasures, was played in a much more finished style, technically, and was given with marvellous beauty, but we fancy there were those in the audience who would have been better pleased had its jubilant close, which echoes so much of the chivalric spirit, been given with greater warmth and animation than was possible within the limitations of Mr. Nikisch's moderate tempo. As for the prelude to "Tristan und Isolde" while we are accustomed in New-York to have the poignancy of its passion impressed upon us more favorably, it may be said that a more thrilling performance than was reached at its climax is scarcely conceivable.

The one solo performance of the evening provided a two-fold surprise and delight. Mr. Kneisel played Brahms's violin concerto in D, op. 77, a stately, even magnificent, composition, worthy to be placed by the side of the concertos of Beethoven and Mendelssohn for the innate nobility of its thoughts, the sustained power evinced in its development, and its freedom from everything meretricious in idea and treatment. With Brahms alive to produce such music in the classic forms, the end of "formal music" cannot be said to have arrived. Mr. Kneisel played it masterfully, superbly; with much loveliness and purity of tone; with a sturdy disregard of all mere prettinesses and catch-penny effects, even in the cadenza where solo-players are supposed to have a dispensation (under a possibly apocryphal utterance of Mozart's) to do what they please within the space of time represented by the hold. The cadenza was of Mr. Kneisel's own composition, and a testimony to his soundness and seriousness as a musician. The concerto ought to be heard again, and often, if possible, from Mr. Kneisel, who introduced it here.

[45]

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, DEC. 18, 1889.

THE BOSTON ORCHESTRA.

It is no disparagement to our own excellent orchestral organizations to say that the annual visits of the Boston Symphony Orchestra are as important in their line as any entertainments that occur in this city, not excepting the notable concerts of the Philharmonic Society. We have no instrumental body which is kept at work throughout the season every week under the guidance of one man, and our bands cannot be expected to achieve those high results which are to be reached only through constant and vigorous drill. Last night's concert, the first given here this season by the excellent players from Boston, was made more than commonly interesting by the début here of the new conductor of the band, Mr. Arthur Nikisch.

The programme was, with the exception of one number, made up of compositions quite familiar to this public. The number referred to was Brahms's violin concerto in D, opus 77. From the interesting remarks in the programme book by G. H. Wilson we extract the following: "This concerto was written expressly for Dr. Joachim, who played the solo part when it was first performed in public at a concert at the Gewandhaus, Leipsic, on the evening of New Year's Day, 1879. It is in the same key as the symphony from the pen of its composer which preceded it; and some critics have discovered a certain family likeness between the two works, particularly as regards the first movement. In form the concerto is a strict classic. Even Mendelssohn's innovations are passed over by Brahms, who writes in three separate movements, with tuttis, soli, and cadenzas, &c., just where his predecessors, Mozart, Beethoven, and Spohr would expect to find them; yet the details and spirit of the work are essentially modern. It is, moreover, a composition in which the solo part is subjective.

"From that point in the first movement leading to the usual pause and cadenza, Brahms permits the performer to step in and fill the gap. Mr. Kneisel has written a cadenza which rests in part upon subjects contained in the movement of which it becomes a link. Apart from the musical interest the cadenza possesses, it stands as the first example in composition by the present concert master of the Boston Symphony Orchestra heard here."

No objection need be made to the composer's return to the early form of the classical concerto, though it is not the wisest plan to leave the cadenza to the pleasure of the soloist. However, when his work is so well done as Mr. Kneisel's, the result is happy. The concerto is a good piece of composition, somewhat austere in spirit, but fluent, symmetrical, and wholly intelligible. The last assertion cannot always be made in regard to Brahms's music. Mr. Kneisel's performance of the work was a very beautiful exhibition of violin playing, round, pure, and sympathetic in tone, scholarly in phrasing, clean in bowing, accurate in stopping, and carefully studied in every detail. His playing of his own cadenza was masterly and aroused the warmest kind of enthusiasm, which broke forth again at the close of the number. That the soloist, appearing before an audience in whose ears the witchery of Sarasate was so fresh, should have been so heartily applauded was a high tribute to his ability. Mr. Kneisel is an artist, and he will always be welcomed in this city.

The orchestra played the overture to "Euryanthe," the prelude to "Tristan and Isolde," and Schumann's ever-lovely D minor symphony. The readers of this journal have already had extended comment on Mr. Nikisch's qualities as a conductor. It is not necessary, therefore, to say much at this time. His reading of the "Euryanthe" overture was admirable, but it would undoubtedly have gained in impressiveness had he imparted a more vigorous movement to the final allegro.

The "Tristan" vorspiel was read nobly. The announcement of the opening motive was pregnant with dramatic power, the crescendo in the 'cello phrase being most effective. The tremendous climax, one of the mightiest utterances in all music, was given with great breadth and dignity, and with a magnificently-expressive balance of the interwoven voice parts. But the conductor's finest achievement was in the symphony. It was played in a marvelously fine manner. The performance of it showed that Mr. Nikisch could make an orchestra not only sing, but also declaim, a feature which was equally conspicuous in the cantabile passage of the overture. Under this leader the orchestra does not, it is true, achieve such exquisite polish as it did under Mr. Gericke, but it reveals something far better—a grand sweep of power and a masterful dramatic force. That Mr. Nikisch was successful last night is beyond a question, and New-York has almost as much reason to be thankful for his presence in America as Boston ought to have.

NEW YORK HERALD

NEW YORK, WEDNESDAY, DECEMBER 18, 1889.

HERR ARTHUR NIKISCH WELCOMED.

BOSTON'S SYMPHONY ORCHESTRA PLAYS IN STEINWAY HALL UNDER THE NEW LEADER.

An immense audience gathered in Steinway Hall last night to welcome to this city Herr Arthur Nikisch, the new conductor of the Boston Symphony Orchestra, and to listen to what this excellent body of musicians would make of the admirable programme announced.

No happier selection could have been made than the list arranged. It was a programme essentially modern in spirit, and yet not aggressively so. It presented that wonderful tone-picture, the prelude to "Tristan," which Berlioz once called a "chromatic wail without musical meaning," and Brahms' violin concerto in D. But, upon the other hand, the conservatives could take comfort in Weber's "Euryanthe" overture and one of the most beautiful symphonies in existence—that of Schumann in D minor.

Herr Nikisch is a young and handsome fellow who takes his task with extreme seriousness. In manner he resembles Bulow as a conductor. He is not content with beating time; he literally leads his orchestra. He is the master musician, playing upon a vast instrument made up of many players. This, of course, is the highest function of the ideal leader. Herr Nikisch has nothing of the metronome in him. His mood changes with every bar of the music.

It will naturally be asked, How does the Boston orchestra's work under Herr Nikisch compare with its work under his predecessor, Herr Gericke? The difference was felt in the first dozen bars of the "Euryanthe" overture, and steadily accented during the evening. The famous band, which Boston owes to the generosity of Mr. Higginson, is not so wonderful an instrument as it was, but it is handled with greater freedom. Whether upon the whole there is gain or loss depends upon taste.

I am inclined to think, judging from last night's achievements, that, so far as New York is concerned, Mr. Gericke's orchestra was more of a wonder than Mr. Nikisch's will ever be. Our own orchestra can give us concerts every whit as perfect as that of last night, whereas in certain respects—finish, delicacy, beauty and balance of tone—the Boston band under Herr Gericke was unrivalled in this country.

[illegible] comparison aside, last night's concert [illegible] one, and was applauded with the [illegible]. The band played through[illegible] symphony, with splendid vigor [illegible] and Herr Kneisel's playing of [illegible] admirable in many re[illegible] and [illegible]

[The World]

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS 31 AND 32 PARK ROW.

WEDNESDAY, DECEMBER 18, 1889.

BOSTON'S FAMOUS CONDUCTOR.

Arthur Nikisch Makes His First Bow in New York.

Steinway Hall was crowded last night with a musical audience, the attraction being the first appearance in New York of Arthur Nikisch, the new leader of Boston's well-known Symphony Orchestra. There had been so much said of the splendid work done by the new conductor by the Boston critics, that there was a natural curiosity on the part of New Yorkers to hear him. The Symphony Orchestra's work was well known. Much was said of it here in praise and blame when it came under the leadership of Mr. Gericke. It was a splendidly trained organization; its renditions were marked by a superb finish, but it was generally admitted that this finish had been gained at the expense of what may briefly be called the soul.

Reports from Boston were to the effect that Mr. McKisch had brought about a spiritual regeneration of Mr. Higginson's forces, that he had been able to effect wonders on the basis of drilled excellence left by Gericke. Consequently people went to Steinway Hall last night with the expectation of delightful surprises. The new conductor made his appearance promptly and was received with slight recognition. He took his position on a very high platform and proceeded to conduct without a score. He is a surprisingly young man, dark and dapper, resembling somewhat Reinhold Hermann. His gestures are restrained and his movements like those of a polished actor. He began with the overture to Weber's "Euryanthe," of which he gave a very good if not brilliant rendering. Under him the orchestra had evidently gained in this much in dramatic expression, in clearness of phrasing, in precision and strength of attack, but the rendition of the overture as a whole was not distinguished by the breadth and beauty such as have often been given to it. The second number was Brakin's concerto for violin and orchestra in D (op. 77), the soloist being Mr. Kneisel, the concertmeister of the organization. It may be sufficient to say here that Mr. Kneisel, coming as he did after Sarasate, made a most brilliant success, and had four or five recalls.

The interest of the evening was of course with the new conductor, whose next number was the prelude to Wagner's "Tristan and Isolde," a work which is very familiar to all concert audiences. In this it must be admitted that Mr. Nikisch did only respectably. It was, in fact, scarcely Wagner at all. The overture as rendered by the Bostonians had nothing of the thrilling intensity that Seidl gives to it that carries an audience away with the throbbing woes of two unfortunate lovers. It had nothing of Wagner's genius in it. It was too calm, too studied, too sleepy and without a breath of inspiration. Seidl and Thomas as Wagner conductors rose immeasurably under its last night's rendition. In the symphony, Schumann's No. 4 in D minor, however, the Boston leader reached a very high point of artistic excellence. In this the orchestra played with most vigorous and artistic feeling. In the strength and powerful sweep of the cadences, it would be difficult to equal, certainly to surpass, this fine performance. Altogether, in exquisite poetry of feeling and delicate beauty, particularly on the strings, Mr. Nikisch does not touch Mr. Thomas, and in the sentimentality and artificiality of his Wagner reading he cannot be mentioned in the same breath with Seidl's overwhelming greatness in the interpretation of "Tristan."

Boston Post.

THURSDAY MORNING, DEC. 19, 1889

MR. NIKISCH'S DEBUT IN PHILADELPHIA.

PHILADELPHIA, Penn., Dec. 18.—[SPECIAL.]—Mr. Nikisch scored another great success by his debut in the Academy of Music here tonight. The enormous theatre was nearly wholly filled with a representative audience, which was immensely enthusiastic. The programme:

Overture to "Euryanthe"	Weber
Piano concerto	Litolff
"Les Preludes"	Liszt
D minor symphony	Schumann

The beautiful interpretation of the overture did not fail to produce the enthusiasm which it so justly deserves. With each additional hearing of this work one cannot but feel overgrowing admiration for the really thoughtful manner in which it is read. Greater familiarity with this really wonderful conductor's methods certainly conveys the impression that whether what he does is right or not, it is most certainly the result of very deep study and determined artistic convictions. Mrs. Fanny Bloomfield Zeisler played again the Litolff concerto. With all respect for her excellent methods, it must be admitted that a second hearing of this tiresome work only confirms the impression already chronicled in these columns. It is hopelessly dull and uninteresting, and, worse than that, it is often unmusical. Mrs. Zeisler played very well. "Les Preludes" was very finely played and very warmly received, and for the fifth time the Schumann symphony was simply superb in every detail of conception and execution. As in New York, there seems to be but one opinion here among the critics and amateurs. They seem to feel that Mr. Nikisch has taken the beautiful orchestral machine so carefully and skilfully constructed by his predecessor and "imbued the matter with life." There is no doubt that a most genuine and unqualified success may be chronicled.

ARTHUR WELD.

THE METRONOME

PUBLISHED MONTHLY,

ESTABLISHED JANUARY, 1885.

PUBLISHED AT 6 4TH AVENUE, NEW YORK.

BOSTON, Mass., Nov. 11.—Among the many queer things encountered in musical circles may be mentioned several of Mr. Nikisch's symphony programmes, the one for last week's concert being, perhaps, as peculiar in construction as any, and consisting of Haydn's Symphony in G, Mozart's Symphony in G minor and Beethoven's Symphony No. 5 in C minor. Who ever heard of so pronounced a *symphony* programme as the foregoing? But it has this advantage, at least, that in construction it pleases all the critics, a certain faction of which have contended that the symphony should occupy the first place on the programme; another faction have, with equal vigor of speech, insisted upon its appearance in the middle; while a third, and by no means insignificant, faction have endeavored to demonstrate that its rightful place was as the closing number. So we see Mr. Nikisch has for once pleased all hands, in a measure. Then, for contrast, let us glance at the programme announced for this week's concert, which is as follows,—"Anacreon" overture, Cherubini; Concerto for 'cello, Eckert, Norwegian Raphsody, Svendsen; "Kol Nidrei" for 'cello and orchestra, Brusch; Symphony in E, Goetz—Leo Schultz 'cello soloist. Here we have a programme of five numbers, two of which introduce the same leading instrument, the violincello. This same sort of thing has occurred at least once previously during the present season, and is an innovation that cannot be looked upon with favor by musicians. It would scarcely be tolerated in a concert by any of our local orchestras or military bands, and, even if tolerated, would be considered in bad form and occasion much comment. There is, then, absolutely nothing to be said in favor of such action, and considerable to be said against it. With such vast artistic resources as are possessed by this organization it does not seem necessary to listen to two solos by the same performer on the same occasion. A much more interesting style of programme is that of the first of the season's "Young People's Popular Concerts," which is to be given on Wednesday afternoon, Nov. 14, by the same orchestra, and for which Mr. Nikisch announces the following selections:—Overture, "Barber of Seville," Rossini; Vocalaria, Mme. Alves; (*a*) Sigfried Idyll, Wagner; (*b*) "Invitation to the Dance," Weber-Berlioz; Concert Fantasie for flute and orchestra on themes from "Oberon," Demerseman, soloist, Mr. Chas. Mole; Songs with piano, Mme. Alves; Overture, "Rienzi," Wagner. The flute concerto will be performed for the first time in America, and it is unnecessary to state in advance that Mr. Mole will give a most excellent rendition of the work, for he is unquestionably one of the most skillful artists who have ever visited our shores. The writer has had many opportunities to hear him in private, where he was not called upon to give as finished performances as would be expected in public; but even then his tone and execution were as perfect as at any performance of the Symphony Orchestra; and in the hands of no other performer have we ever witnessed such wonderfel control of every detail in the manipulation of the Boehm flute as is shown by this admirable artist. Not that he is the only flutist in the world; that is mere nonsense; but it would do some of the advocates of the ordinary flute a power of good to spend a few dollars in learning to "go and do likewise."

NEW HAVEN, CONN.

TUESDAY DECEMBER 17

FIRST SYMPHONY CONCERT.

An Unusual Success for the Boston Orchestra. The House Not Well Filled.

The first concert this season of the Boston symphony orchestra at the Hyperion last night was an unusual success. Such small drawbacks as a house that ought to have been better filled and a railroad accident which delayed the beginning of the concert until a quarter before nine, were at once forgotten at the first strains of Weber's overture, "Euryanthe." This interesting work was rendered with a perfection and poetic coloring seldom heard. Mr. Nikisch, the new conductor, seems not to have been too highly praised. He possesses above all not only a remarkable control over his men but also over himself, and realizes what so few conductors seem willing to acknowledge, that the influence over the body of musicians they are, as it were, to play upon, is almo t exclusively gained by degrees at rehearsals, and that no amount of squirming and contortions in the concert room will add what has not already been accomplished. Mr. Nikisch's manner has a happy combination of dignity, quiet but absolute command and modesty. His reading of Beethoven's eighth symphony and Liszt's symphonic Poem, "Les Preludes," showed unusual composure, finish of detail, and freedom from the almost universal fault of too quick tempi. Of course Mr. Nikisch found his band in a very high state of mechanical perfection as it left Mr. Gericke's hands. The real extent of his power as a leader can only be determined after a longer trial.

The soloist, Mr. Hepping, first cellist of the orchestra, was very warmly received. His command over the technique of his instrument is absolute, his intonation remarkably pure, his tone brilliant, but perhaps rather more sensational than soulful.

The concerts promise to be extremely interesting and profitable. It will be a sad testimonial of New Haven's taste if they are not greeted by full houses.

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING, DEC. 21, 1889.

THE "SYMPHONY" WAS THERE.

Our Orchestra Helps Dedicate a New Music Hall in Washington.

WASHINGTON, Dec. 20.—A large and handsome lecture and music hall, which cost $200,000 and stands on the site of the old Lincoln Hall, was dedicated tonight under the auspices of such well-known ladies as Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Melville W. Fuller, Mrs. J. C. Bancroft and Mrs. Jeanette M. Thurber.

A thoroughly enjoyed musical entertainment was given by the Boston Symphony Orchestra and representatives of the faculty of the National Conservatory of Music, including Theophile Manoury, director of the vocal department; Miss Adele Margulies, pianist; Leopold Lichtenberg, violin; Victor Herbert, cello, and Rafael Joseffy, pianist. With the Boston Symphony Orchestra there was Arthur Nikisch, who made his first appearance in Washington.

Boston Post.

FRIDAY MORNING, DEC. 20, 1889

THE SYMPHONY AT BALTIMORE.

Mr. Nikisch Scores Another Great Triumph—Honest Criticism.

BALTIMORE, Md., Dec. 19.—[SPECIAL.]—In spite of the bad weather which so persistently follows the first journey of the Symphony Orchestra with its new conductor, the Lyceum Theatre in this city was crowded with a fashionable and music-loving audience, which listened to the following programme with close attention:

Overture—"Fingal's Cave"	Mendelssohn
Piano concerto in G	Rubinstein
Les Preludes	Liszt
Symphony No. 5	Beethoven

The overture was beautifully played, and was very effective. Mr. Carl Faelten of the New England Conservatory played the concerto finely as to technique, and with fire and spirit, but it is not a very interesting work, as it is almost wholly devoid of thematic development, and not sufficiently original or melodious to counteract its lack of consecutive musical construction. It is almost impossible to describe how beautifully "Les Preludes" sounded in this house. It was, moreover, admirably played, and the prolonged applause at the close was the best possible proof of the genuine impression which it made upon the audience. Of course, the musical climax of the concert was the immortal symphony. It is certain that a second hearing of this work under Mr. Nickisch more than confirms all that was said on the occasion of its recent performance in Boston. It is indeed a superb interpretation, and probably if such people as were dissatisfied on a first hearing were to have the opportunity of listening again to Mr. Nikisch's ideas on this subject they would be easily converted. If there is any truth in the "vox populi, vox Dei" theory, the Baltimore public has set the seal of its unqualified approval upon this conductor's manner of presenting Beethoven's masterpieces. The musicians and music lovers in this part of the world seem to be wholly free from the besetting sin of captiousness and hypercriticism which is often seen in Boston to such an extent. The really beautiful music which Mr. Nikisch has given the people on this trip has not only gone straight to their intellects, but, more than that, it has opened a place for him in their hearts which few conductors have ever won for themselves in so short a time. After these splendid concerts, it is an unalloyed pleasure to see the open, honest manner in which the audiences express their delight; the applause also constantly excites the orchestra to greater efforts, and the enthusiasm transmits itself to each individual. When the music is good, why not applaud? Ought we not to think for a moment, and then, perhaps, blush a little, when we see that in New York, Philadelphia and Baltimore there has been no discordant view to mar the complete success of the work by our new conductor. It would seem as if these people were more honest in their criticism than we are. They also knew Mr. Nikisch's predecessor, and owed many pleasant and delightful evenings to his artistic work, but they are apparently not so given over to comparisons as we are, and the fact that they admired Mr. Gericke does not make it impossible for them to also admire Mr. Nikisch. In short, they seem to really love music enough to listen to it and enjoy it for its own sake.

ARTHUR WELD.

BOSTON HERALD.

SATURDAY, DECEMBER 21, 1889.

LINCOLN MUSIC HALL.

A Brilliant Audience Last Evening Attended the Formal Opening.

[Special Dispatch to the Boston Herald.]

WASHINGTON, D. C., Dec. 20, 1889. Lincoln Music Hall was opened this evening to the public by a grand concert for the benefit of the Children's Hospital. Musically and socially the event was one of the chief events of the season. Socially the benefit was under the patronage of the most distinguished ladies in Washington, its special patrons being Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Meilville W. Fuller, Mrs. Lucius Tuckerman, Mrs. John Chandler Bancroft and Mrs. Jeannette M. Thurber, and among the ladies under whose auspices the concert was given were Mrs. Eugene Hale, Mrs. Justice Gray, Mrs. Henry Cabot Lodge, Mrs. Philip Sheridan and Mme. de Harcado, Countess de Sponbeck and Baroness Rosen of the diplomatic corps. Most of the seats in the house were sold at $5 each, and the admonition on the tickets to come in evening dress was pretty generally obeyed. Nearly all the society people of Washington were present, and the costumes in the boxes and the orchestra circle were very elegant. The Boston Symphony orchestra and the National Conservatory of Music, New York, united to make the musical event notable. Director Nikisch made his first bow to a Washington audience. He was very cordially received, and the orchestra, which is well known in Washington, fully sustained its exceptionally high reputation. Miss Marie Decca sung an aria from the "Magic Flute," and a duo with M. Manonroy of the National Conservatory, who also sung an aria from "Massenet's Herodiade." Joseffy played once alone, and once with Miss Adele Margulies, also of the National Cons rvatory, the latter number being arranged for two pianos. The other soloists were Mr. Theodore Lichtenburg and Mr. Victor Herbert. The audience was most enthusiastic, and the orchestra and soloists were applauded over and over, but the programme as originally fixed was a long one, and no encores were rendered. Lincoln Music Hall gives Washington one more theatre, and affords almost the only place for occasional concerts. The decoration is not completed, but the hall promises to be a handsome one, and its acoustic properties are good. It is of moderate proportions.

[45]

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, DEC. 18, 1889.

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The programme was, with the exception of one number, made up of compositions quite familiar to this public. The number referred to was Brahms's violin concerto in D, opus 77. From the interesting remarks in the programme book by G. H. Wilson we extract the following: "This concerto was written expressly for Dr. Joachim, who played the solo part when it was first performed in public at a concert at the Gewandhaus, Leipsic, on the evening of New Year's Day, 1879. It is in the same key as the symphony from the pen of its composer which preceded it; and some critics have discovered a certain family likeness between the two works, particularly as regards the first movement. In form the concerto is a strict classic. Even Mendelssohn's innovations are passed over by Brahms, who writes in three separate movements, with tuttis, soli, and cadenzas, &c., just where his predecessors, Mozart, Beethoven, and Spohr would expect to find them; yet the details and spirit of the work are essentially modern. It is, moreover, a composition in which the solo part is subjective.

"From that point in the first movement leading to the usual pause and cadenza, Brahms permits the performer to step in and fill the gap. Mr. Kneisel has written a cadenza which roots in part upon subjects contained in the movement of which it becomes a link. Apart from the musical interest the cadenza possesses, it stands as the first example in composition by the present concert master of the Boston Symphony Orchestra heard here."

No objection need be made to the composer's return to the early form of the classical concerto, though it is not the wisest plan to leave the cadenza to the pleasure of the soloist. However, when his work is so well done as Mr. Kneisel's, the result is happy. The concerto is a good piece of composition, somewhat austere in spirit, but fluent, symmetrical, and wholly intelligible. The last assertion cannot always be made in regard to Brahms's music. Mr. Kneisel's performance of the work was a very beautiful exhibition of violin playing, round, pure, and sympathetic in tone, scholarly in phrasing, clean in bowing, accurate in stopping, and carefully studied in every detail. His playing of his own cadenza was masterly and aroused the warmest kind of enthusiasm, which broke forth again at the close of the number. That the soloist, appearing before an audience in whose ears the witchery of Sarasate was so fresh, should have been so heartily applauded was a high tribute to his ability. Mr. Kneisel is an artist, and he will always be welcomed in this city.

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No happier selection could have been made than the list arranged. It was a programme essentially modern in spirit, and yet not aggressively so. It presented that wonderful tone-picture, the prelude to "Tristan," which Berlioz once called a "chromatic wail without musical meaning," and Brahms' violin concerto in D. But, upon the other hand, the conservatives could take comfort in Weber's "Euryanthe" overture and one of the most beautiful symphonies in existence—that of Schumann in C minor.

Herr Nikisch is a young and handsome fellow who takes his task with extreme seriousness. In manner he resembles Bulow as a conductor. He is not content with beating time; he literally leads his orchestra. He is the master musician, playing upon a vast instrument made up of many players. This, of course, is the highest function of the ideal leader. Herr Nikisch has nothing of the metronome in him. His mood changes with every bar of the music.

It will naturally be asked, How does the Boston orchestra's work under Herr Nikisch compare with its work under his predecessor, Herr Gericke? The difference was felt in the first dozen bars of the "Euryanthe" overture, and steadily accented during the evening. The famous band, which Boston owes to the generosity of Mr. Higginson, is not so wonderful an instrument as it was, but it is handled with greater freedom. Whether upon the whole there is gain or loss depends upon taste.

I am inclined to think, jugging from last night's achievements, that, so far as New York is concerned, Mr. Gericke's orchestra was more of a wonder than Mr. Nikisch's will ever be. Our own orchestra can give us concerts every whit as perfect as that of last night, whereas in certain respects—finish, delicacy, beauty and balance of tone—the Boston band under Herr Gericke was unrivalled in this country.

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The World

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS 31 AND 32 PARK ROW.

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Reports from Boston were to the effect that Mr. McKisch had brought about a spiritual regeneration of Mr. Higginson's forces, that he had been able to effect wonders on the basis of drilled excellence left by Gericke. Consequently people went to Steinway Hall last night with the expectation of delightful surprises. The new conductor made his appearance promptly and was received with slight recognition. He took his position on a very high platform and proceeded to conduct without a score. He is a surprisingly young man, dark and dapper, resembling somewhat Reinhold Hermann. His gestures are restrained and his movements like those of a polished actor. He began with the overture to Weber's "Euryanthe," of which he gave a very good if not brilliant rendering. Under him the orchestra had evidently gained in this much in dramatic expression, in clearness of phrasing, in precision and strength of attack, but the rendition of the overture as a whole was not distinguished by the breadth and beauty such as have often been given to it. The second number was Brakin's concerto for violin and orchestra in D (op. 77), the soloist being Mr. Kneisel, the concertmeister of the organization. It may be sufficient to say here that Mr. Kneisel, coming as he did after Sarasate, made a most brilliant success, and had four or five recalls.

The interest of the evening was of course with the new conductor, whose next number was the prelude to Wagner's "Tristan and Isolde," a work which is very familiar to all concert audiences. In this it must be admitted that Mr. Nikisch did only respectably. It was, in fact, scarcely Wagner at all. The overture as rendered by the Bostonians had nothing of the thrilling intensity that Seidl gives to it that carries an audience away with the throbbing woes of two unfortunate lovers. It had nothing of Wagner's genius in it. It was too calm, too studied, too sleepy and without a breath of inspiration. Seidl and Thomas as Wagner conductors rose immeasurably under its last night's rendition. In the symphony, Schumann's No. 4 in D minor, however, the Boston leader reached a very high point of artistic excellence. In this the orchestra played with most vigorous and artistic feeling. In the strength and powerful sweep of the cadences, it would be difficult to equal, certainly to surpass, this fine performance. Altogether, in exquisite poetry of feeling and delicate beauty, particularly on the strings, Mr. Nikisch does not touch Mr. Thomas, and in the sentimentality and artificiality of his Wagner reading he cannot be mentioned in the same breath with Seidl's overwhelming greatness in the interpretation of "Tristan."

Boston Post.

THURSDAY MORNING, DEC. 19, 1889

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The beautiful interpretation of the overture did not fail to produce the enthusiasm which it so justly deserves. With each additional hearing of this work one cannot but feel overgrowing admiration for the really thoughtful manner in which it is read. Greater familiarity with this really wonderful conductor's methods certainly conveys the impression that whether what he does is right or not, it is most certainly the result of very deep study and determined artistic convictions. Mrs. Fanny Bloomfield Zeisler played again the Litolff concerto. With all respect for her excellent methods, it must be admitted that a second hearing of this tiresome work only confirms the impression already chronicled in these columns. It is hopelessly dull and uninteresting, and, worse than that, it is often unmusical. Mrs. Zeisler played very well. "Les Preludes" was very finely played and very warmly received, and for the fifth time the Schumann symphony was simply superb in every detail of conception and execution. As in New York, there seems to be but one opinion here among the critics and amateurs. They seem to feel that Mr. Nikisch has taken the beautiful orchestral machine so carefully and skilfully constructed by his predecessor and "imbued the matter with life." There is no doubt that a most genuine and unqualified success may be chronicled.

ARTHUR WELD.

THE METRONOME

PUBLISHED MONTHLY,

ESTABLISHED JANUARY, 1885.

PUBLISHED AT 6 4TH AVENUE, NEW YORK.

BOSTON, Mass., Nov. 11.—Among the many queer things encountered in musical circles may be mentioned several of Mr. Nikisch's symphony programmes, the one for last week's concert being, perhaps, as peculiar in construction as any, and consisting of Haydn's Symphony in G, Mozart's Symphony in G minor and Beethoven's Symphony No. 5 in C minor. Who ever heard of so pronounced a *symphony* programme as the foregoing? But it has this advantage, at least, that in construction it pleases all the critics, a certain faction of which have contended that the symphony should occupy the first place on the programme; another faction have, with equal vigor of speech, insisted upon its appearance in the middle; while a third, and by no means insignificant, faction have endeavored to demonstrate that its rightful place was as the closing number. So we see Mr. Nikisch has for once pleased all hands, in a measure. Then, for contrast, let us glance at the programme announced for this week's concert, which is as follows,—"Anacreon" overture, Cherubini; Concerto for 'cello, Eckert, Norwegian Raphsody, Svendsen; "Kol Nidrei" for 'cello and orchestra, Brusch; Symphony in E, Goetz—Leo Schultz 'cello soloist. Here we have a programme of five numbers, two of which introduce the same leading instrument, the violincello. This same sort of thing has occurred at least once preyiously during the present season, and is an innovation that csnnot be looked upon with favor by musicians. It would scarcely be tolerated in a concert by any of our local orchestras or military bands, and, even if tolerated, would be considered in bad form and occasion much comment. There is, then, absolutely nothing to be said in favor of such action, and considerable to be said against it. With such vast artistic resources as are possessed by this organization it does not seem necessary to listen to two solos by the same performer on the same occasion. A much more interesting style of programme is that of the first of fhe season's "Young People s Popular Concerts," which is to be given on Wednesday afternoon, Nov. 14, by the same orchestra, and for which Mr. Nikisch announces the following selections:—Overture, "Barber of Seville," Rossini; Vocalaria, Mme. Alves; (*a*) Sigfried Idyll, Wagner; (*b*) "Invitation to the Dance," Weber-Berlioz; Concert Fantasie for flute and orchestra on themes from "Oberon," Demerseman, soloist, Mr. Chas. Mole; Songs with piano, Mme. Alves; Overture, "Rienzi," Wagner. The flute concerto will be performed for the first time in America, and it is unnecessary to state in advance that Mr. Mole will give a most excellent rendition of the work, for he is unquestionably one of the most skillful artists who have ever visited our shores. The writer has had many opportunities to hear him in private, where he was not called upon to give as finished performances as would be expected in public; but even then his tone and execution were as perfect as at any performance of the Symphony Orchestra; and in the hands of no other performer have we ever witnessed such wonderfel control of every detail in the manipulation of the Boehm flute as is shown by this admirable artist. Not that he is the only flutist in the world; that is mere nonsense; but it would do some of the advocates of the ordinary flute a power of good to spend a few dollars in learning to "go and do likewise."

NEW HAVEN, CONN.

TUESDAY DECEMBER 17

FIRST SYMPHONY CONCERT.

An Unusual Success for the Boston Orchestra. The House Not Well Filled.

The first concert this season of the Boston symphony orchestra at the Hyperion last night was an unusual success. Such small drawbacks as a house that ought to have been better filled and a railroad accident which delayed the beginning of the concert until a quarter before nine, were at once forgotten at the first strains of Weber's overture, "Euryanthe." This interesting work was rendered with a perfection and poetic coloring seldom heard. Mr. Nikisch, the new conductor, seems not to have been too highly praised. He possesses above all not only a remarkable control over his men but also over himself, and realizes what so few conductors seem willing to acknowledge, that the influence over the body of musicians they are, as it were, to play upon, is almo t exclusively gained by degrees at rehearsals, and that no amount of squirming and contortions in the concert room will add what has not already been accomplished. Mr. Nikisch's manner has a happy combination of dignity, quiet but absolute command and modesty. His reading of Beethoven's eighth symphony and Liszt's symphonic Poem, "Les Preludes," showed unusual composure, finish of detail, and freedom from the almost universal fault of too quick tempi. Of course Mr. Nikisch found his band in a very high state of mechanical perfection as it left Mr. Gericke's hands. The real extent of his power as a leader can only be determined after a longer trial.

The soloist, Mr. Hepping, first cellist of the orchestra, was very warmly received. His command over the technique of his instrument is absolute, his intonation remarkably pure, his tone brilliant, but perhaps rather more sensational than soulful.

The concerts promise to be extremely interesting and profitable. It will be a sad testimonial of New Haven's taste if they are not greeted by full houses.

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING, DEC. 21, 1889.

THE "SYMPHONY" WAS THERE.

Our Orchestra Helps Dedicate a New Music Hall in Washington.

WASHINGTON, Dec. 20.—A large and handsome lecture and music hall, which cost $200,000 and stands on the site of the old Lincoln Hall, was dedicated tonight under the auspices of such well-known ladies as Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Melville W. Fuller, Mrs. J. C. Bancroft and Mrs. Jeanette M. Thurber.

A thoroughly enjoyed musical entertainment was given by the Boston Symphony Orchestra and representatives of the faculty of the National Conservatory of Music, including Theophile Manoury, director of the vocal department; Miss Adele Margulies, pianist; Leopold Lichtenberg, violin; Victor Herbert, cello, and Rafael Joseffy, pianist. With the Boston Symphony Orchestra there was Arthur Nikisch, who made his first appearance in Washington.

Boston Post.

FRIDAY MORNING, DEC. 20, 1889

THE SYMPHONY AT BALTIMORE.

Mr. Nikisch Scores Another Great Triumph —Honest Criticism.

BALTIMORE, Md., Dec. 19.—[SPECIAL.]—In spite of the bad weather which so persistently follows the first journey of the Symphony Orchestra with its new conductor, the Lyceum Theatre in this city was crowded with a fashionable and music-loving audience, which listened to the following programme with close attention:

Overture—"Fingal's Cave" ..... Mendelssohn
Piano concerto in G ..... Rubinstein
Les Preludes ..... Liszt
Symphony No. 5 ..... Beethoven

The overture was beautifully played, and was very effective. Mr. Carl Faelten of the New England Conservatory played the concerto finely as to technique, and with fire and spirit, but it is not a very interesting work, as it is almost wholly devoid of thematic development, and not sufficiently original or melodious to counteract its lack of consecutive musical construction. It is almost impossible to describe how beautifully "Les Preludes" sounded in this house. It was, moreover, admirably played, and the prolonged applause at the close was the best possible proof of the genuine impression which it made upon the audience. Of course, the musical climax of the concert was the immortal symphony. It is certain that a second hearing of this work under Mr. Nickisch more than confirms all that was said on the occasion of its recent performance in Boston. It is indeed a superb interpretation, and probably if such people as were dissatisfied on a first hearing were to have the opportunity of listening again to Mr. Nikisch's ideas on this subject they would be easily converted. If there is any truth in the "vox populi, vox Dei" theory, the Baltimore public has set the seal of its unqualified approval upon this conductor's manner of presenting Beethoven's masterpieces. The musicians and music lovers in this part of the world seem to be wholly free from the besetting sin of captiousness and hypercriticism which is often seen in Boston to such an extent. The really beautiful music which Mr. Nikisch has given the people on this trip has not only gone straight to their intellects, but, more than that, it has opened a place for him in their hearts which few conductors have ever won for themselves in so short a time. After these splendid concerts, it is an unalloyed pleasure to see the open, honest manner in which the audiences express their delight; the applause also constantly excites the orchestra to greater efforts, and the enthusiasm transmits itself to each individual. When the music is good, why not applaud? Ought we not to think for a moment, and then, perhaps, blush a little, when we see that in New York, Philadelphia and Baltimore there has been no discordant view to mar the complete success of the work by our new conductor. It would seem as if these people were more honest in their criticism than we are. They also knew Mr. Nikisch's predecessor, and owed many pleasant and delightful evenings to his artistic work, but they are apparently not so given over to comparisons as we are, and the fact that they admired Mr. Gericke does not make it impossible for them to also admire Mr. Nikisch. In short, they seem to really love music enough to listen to it and enjoy it for its own sake.

ARTHUR WELD.

BOSTON HERALD.

SATURDAY, DECEMBER 21, 1889.

LINCOLN MUSIC HALL.

A Brilliant Audience Last Evening Attended the Formal Opening.

[Special Dispatch to the Boston Herald.]

WASHINGTON, D. C., Dec. 20, 1889. Lincoln Music Hall was opened this evening to the public by a grand concert for the benefit of the Children's Hospital. Musically and socially the event was one of the chief events of the season. Socially the benefit was under the patronage of the most distinguished ladies in Washington, its special patrons being Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Melville W. Fuller, Mrs. Lucius Tuckerman, Mrs. John Chandler Bancroft and Mrs. Jeannette M. Thurber, and among the ladies under whose auspices the concert was given were Mrs. Eugene Hale, Mrs. Justice Gray, Mrs. Henry Cabot Lodge, Mrs. Philip Sheridan and Mme. de Hercado, Countess de Sponneck and Baroness Rosen of the diplomatic corps. Most of the seats in the house were sold at $5 each, and the admonition on the tickets to come in evening dress was pretty generally obeyed. Nearly all the society people of Washington were present, and the costumes in the boxes and the orchestra circle were very elegant. The Boston Symphony orchestra and the National Conservatory of Music, New York, united to make the musical event notable. Director Nikisch made his first bow to a Washington audience. He was very cordially received, and the orchestra, which is well known in Washington, fully sustained its exceptionally high reputation. Miss Marie Decca sung an aria from the "Magic Flute," and a duo with M. Manonroy of the National Conservatory, who also sung an aria from "Massenet's Herodiade." Joseffy played once alone, and once with Miss Adele Margulies, also of the National Conservatory, the latter number being arranged for two pianos. The other soloists were Mr. Theodore Lichtenburg and Mr. Victor Herbert. The audience was most enthusiastic, and the orchestra and soloists were applauded over and over, but the programme as originally fixed was a long one, and no encores were rendered. Lincoln Music Hall gives Washington one more theatre, and affords almost the only place for occasional concerts. The decoration is not completed, but the hall promises to be a handsome one, and its acoustic properties are good. It is of moderate proportions.

[45]

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, DEC. 18, 1889.

THE BOSTON ORCHESTRA.

It is no disparagement to our own excellent orchestral organizations to say that the annual visits of the Boston Symphony Orchestra are as important in their line as any entertainments that occur in this city, not excepting the notable concerts of the Philharmonic Society. We have no instrumental body which is kept at work throughout the season every week under the guidance of one man, and our bands cannot be expected to achieve those high results which are to be reached only through constant and vigorous drill. Last night's concert, the first given here this season by the excellent players from Boston, was made more than commonly interesting by the début here of the new conductor of the band, Mr. Arthur Nikisch.

The programme was, with the exception of one number, made up of compositions quite familiar to this public. The number referred to was Brahms's violin concerto in D, opus 77. From the interesting remarks in the programme book by G. H. Wilson we extract the following: "This concerto was written expressly for Dr. Joachim, who played the solo part when it was first performed in public at a concert at the Gewandhaus, Leipsic, on the evening of New Year's Day, 1879. It is in the same key as the symphony from the pen of its composer which preceded it; and some critics have discovered a certain family likeness between the two works, particularly as regards the first movement. In form the concerto is a strict classic. Even Mendelssohn's innovations are passed over by Brahms, who writes in three separate movements, with tuttis, soli, and cadenzas, &c., just where his predecessors, Mozart, Beethoven, and Spohr would expect to find them; yet the details and spirit of the work are essentially modern. It is, moreover, a composition in which the solo part is subjective.

"From that point in the first movement leading to the usual pause and cadenza, Brahms permits the performer to step in and fill the gap. Mr. Kneisel has written a cadenza which rests in part upon subjects contained in the movement of which it becomes a link. Apart from the musical interest the cadenza possesses, it stands as the first example in composition by the present concert master of the Boston Symphony Orchestra heard here."

No objection need be made to the composer's return to the early form of the classical concerto, though it is not the wisest plan to leave the cadenza to the pleasure of the soloist. However, when his work is so well done as Mr. Kneisel's, the result is happy. The concerto is a good piece of composition, somewhat austere in spirit, but fluent, symmetrical, and wholly intelligible. The last assertion cannot always be made in regard to Brahms's music. Mr. Kneisel's performance of the work was a very beautiful exhibition of violin playing, round, pure, and sympathetic in tone, scholarly in phrasing, clean in bowing, accurate in stopping, and carefully studied in every detail. His playing of his own cadenza was masterly and aroused the warmest kind of enthusiasm, which broke forth again at the close of the number. That the soloist, appearing before an audience in whose ears the witchery of Sarasate was so fresh, should have been so heartily applauded was a high tribute to his ability. Mr. Kneisel is an artist, and he will always be welcomed in this city.

The orchestra played the overture to "Euryanthe," the prelude to "Tristan and Isolde," and Schumann's ever-lovely D minor symphony. The readers of this journal have already had extended comment on Mr. Nikisch's qualities as a conductor. It is not necessary, therefore, to say much at this time. His reading of the "Euryanthe" overture was admirable, but it would undoubtedly have gained in impressiveness had he imparted a more vigorous movement to the final allegro.

The "Tristan" vorspiel was read nobly. The announcement of the opening motive was pregnant with dramatic power, the crescendo in the 'cello phrase being most effective. The tremendous climax, one of the mightiest utterances in all music, was given with great breadth and dignity, and with a magnificently-expressive balance of the interwoven voice parts. But the conductor's finest achievement was in the symphony. It was played in a marvelously fine manner. The performance of it showed that Mr. Nikisch could make an orchestra not only sing, but also declaim, a feature which was equally conspicuous in the cantabile passage of the overture. Under this leader the orchestra does not, it is true, achieve such exquisite polish as it did under Mr. Gericke, but it reveals something far better—a grand sweep of power and a masterful dramatic force. That Mr. Nikisch was successful last night is beyond a question, and New-York has almost as much reason to be thankful for his presence in America as Boston ought to have.

NEW YORK HERALD

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To leave comparison aside, last night's concert was a beautiful one, and was applauded with the heartiness it deserved. The band played throughout, notably in the symphony, with splendid vigor and musical spirit, and Herr Kneisel's playing of the Brahms concerto was admirable in many respects. Mr. Kneisel was recalled many times, and at the close of the concert Herr Nikisch received

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ESTABLISHED JANUARY, 1885.

PUBLISHED AT 6 4TH AVENUE, NEW YORK.

BOSTON, Mass., Nov. 11.—Among the many queer things encountered in musical circles may be mentioned several of Mr. Nikisch's symphony programmes, the one for last week's concert being, perhaps, as peculiar in construction as any, and consisting of Haydn's Symphony in G, Mozart's Symphony in G minor and Beethoven's Symphony No. 5 in C minor. Who ever heard of so pronounced a *symphony* programme as the foregoing? But it has this advantage, at least, that in construction it pleases all the critics, a certain faction of which have contended that the symphony should occupy the first place on the programme; another faction have, with equal vigor of speech, insisted upon its appearance in the middle; while a third, and by no means insignificant, factiön have endeavored to demonstrate that its rightful place was as the closing number. So we see Mr. Nikisch has for once pleased all hands, in a measure. Then, for contrast, let us glance at the programme announced for this week's concert, which is as follows,—"Anacreon" overture, Cherubini; Concerto for 'cello, Eckert, Norwegian Raphsody, Svendsen; "Kol Nidrei" for 'cello and orchestra, Brusch; Symphony in E, Goetz—Leo Schultz 'cello soloist. Here we have a programme of five numbers, two of which introduce the same leading instrument, the violincello. This same sort of thing has occurred at least once previously during the present season, and is an innovation that cannot be looked upon with favor by musicians. It would scarcely be tolerated in a concert by any of our local orchestras or military bands, and, even if tolerated, would be considered in bad form and occasion much comment. There is, then, absolutely nothing to be said in favor of such action, and considerable to be said against it. With such vast artistic resources as are possessed by this organization it does not seem necessary to listen to two solos by the same performer on the same occasion. A much more interesting style of programme is that of the first of the season's "Young People's Popular Concerts," which is to be given on Wednesday afternoon, Nov. 14, by the same orchestra, and for which Mr. Nikisch announces the following selections:—Overture, 'Barber of Seville," Rossini; Vocalaria, Mme. Alves; (*a*) Sigfried Idyll, Wagner; (*b*) "Invitation to the Dance," Weber-Berlioz; Concert Fantasie for flute and orchestra on themes from "Oberon," Demerseman, soloist, Mr. Chas. Mole; Songs with piano, Mme. Alves; Overture, "Rienzi," Wagner. The flute concerto will be performed for the first time in America, and it is unnecessary to state in advance that Mr. Mole will give a most excellent rendition of the work, for he is unquestionably one of the most skillful artists who have ever visited our shores. The writer has had many opportunities to hear him in private, where he was not called upon to give as finished performances as would be expected in public; but even then his tone and execution were as perfect as at any performance of the Symphony Orchestra; and in the hands of no other performer have we ever witnessed such wonderfel control of every detail in the manipulation of the Boehm flute as is shown by this admirable artist. Not that he is the only flutist in the world; that is mere nonsense; but it would do some of the advocates of the ordinary flute a power of good to spend a few dollars in learning to "go and do likewise."

NEW HAVEN, CONN.

TUESDAY DECEMBER 17

FIRST SYMPHONY CONCERT.

An Unusual Success for the Boston Orchestra. The House Not Well Filled.

The first concert this season of the Boston symphony orchestra at the Hyperion last night was an unusual success. Such small drawbacks as a house that ought to have been better filled and a railroad accident which delayed the beginning of the concert until a quarter before nine, were at once forgotten at the first strains of Weber's overture, "Euryanthe." This interesting work was rendered with a perfection and poetic coloring seldom heard. Mr. Nikisch, the new conductor, seems not to have been too highly praised. He possesses above all not only a remarkable control over his men but also over himself, and realizes what so few conductors seem willing to acknowledge, that the influence over the body of musicians they are, as it were, to play upon, is almost exclusively gained by degrees at rehearsals, and that no amount of squirming and contortions in the concert room will add what has not already been accomplished. Mr. Nikisch's manner has a happy combination of dignity, quiet but absolute command and modesty. His reading of Beethoven's eighth symphony and Liszt's symphonic Poem, "Les Preludes," showed unusual composure, finish of detail, and freedom from the almost universal fault of too quick tempi. Of course Mr. Nikisch found his band in a very high state of mechanical perfection as it left Mr. Gericke's hands. The real extent of his power as a leader can only be determined after a longer trial.

The soloist, Mr. Hepping, first cellist of the orchestra, was very warmly received. His command over the technique of his instrument is absolute, his intonation remarkably pure, his tone brilliant, but perhaps rather more sensational than soulful.

The concerts promise to be extremely interesting and profitable. It will be a sad testimonial of New Haven's taste if they are not greeted by full houses.

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING, DEC. 21, 1889.

THE "SYMPHONY" WAS THERE.

Our Orchestra Helps Dedicate a New Music Hall in Washington.

WASHINGTON, Dec. 20.—A large and handsome lecture and music hall, which cost $200,000 and stands on the site of the old Lincoln Hall, was dedicated tonight under the auspices of such well-known ladies as Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Melville W. Fuller, Mrs. J. C. Bancroft and Mrs. Jeanette M. Thurber.

A thoroughly enjoyed musical entertainment was given by the Boston Symphony Orchestra and representatives of the faculty of the National Conservatory of Music, including Theophile Manoury, director of the vocal department; Miss Adele Margulies, pianist; Leopold Lichtenberg, violin; Victor Herbert, cello, and Rafael Joseffy, pianist. With the Boston Symphony Orchestra there was Arthur Nikisch, who made his first appearance in Washington.

Boston Post.

FRIDAY MORNING, DEC. 20, 1889

THE SYMPHONY AT BALTIMORE.

Mr. Nikisch Scores Another Great Triumph —Honest Criticism.

BALTIMORE, Md., Dec. 19.—[SPECIAL.]—In spite of the bad weather which so persistently follows the first journey of the Symphony Orchestra with its new conductor, the Lyceum Theatre in this city was crowded with a fashionable and music-loving audience, which listened to the following programme with close attention:

Overture—"Fingal's Cave" ..... Mendelssohn
Piano concerto in G ..... Rubinstein
Les Preludes ..... Liszt
Symphony No. 5 ..... Beethoven

The overture was beautifully played, and was very effective. Mr. Carl Faelten of the New England Conservatory played the concerto finely as to technique, and with fire and spirit, but it is not a very interesting work, as it is almost wholly devoid of thematic development, and not sufficiently original or melodious to counteract its lack of consecutive musical construction. It is almost impossible to describe how beautifully "Les Preludes" sounded in this house. It was, moreover, admirably played, and the prolonged applause at the close was the best possible proof of the genuine impression which it made upon the audience. Of course, the musical climax of the concert was the immortal symphony. It is certain that a second hearing of this work under Mr. Nickisch more than confirms all that was said on the occasion of its recent performance in Boston. It is indeed a superb interpretation, and probably if such people as were dissatisfied on a first hearing were to have the opportunity of listening again to Mr. Nikisch's ideas on this subject they would be easily converted. If there is any truth in the "vox populi, vox Dei" theory, the Baltimore public has set the seal of its unqualified approval upon this conductor's manner of presenting Beethoven's masterpieces. The musicians and music lovers in this part of the world seem to be wholly free from the besetting sin of captiousness and hypercriticism which is often seen in Boston to such an extent. The really beautiful music which Mr. Nikisch has given the people on this trip has not only gone straight to their intellects, but, more than that, it has opened a place for him in their hearts which few conductors have ever won for themselves in so short a time. After these splendid concerts, it is an unalloyed pleasure to see the open, honest manner in which the audiences express their delight; the applause also constantly excites the orchestra to greater efforts, and the enthusiasm transmits itself to each individual. When the music is good, why not applaud? Ought we not to think for a moment, and then, perhaps, blush a little, when we see that in New York, Philadelphia and Baltimore there has been no discordant view to mar the complete success of the work by our new conductor. It would seem as if these people were more honest in their criticism than we are. They also knew Mr. Nikisch's predecessor, and owed many pleasant and delightful evenings to his artistic work, but they are apparently not so given over to comparisons as we are, and the fact that they admired Mr. Gericke does not make it impossible for them to also admire Mr. Nikisch. In short, they seem to really love music enough to listen to it and enjoy it for its own sake.

ARTHUR WELD.

BOSTON HERALD.

SATURDAY, DECEMBER 21, 1889.

LINCOLN MUSIC HALL.

A Brilliant Audience Last Evening Attended the Formal Opening.

[Special Dispatch to the Boston Herald.]

WASHINGTON, D. C., Dec. 20, 1889. Lincoln Music Hall was opened this evening to the public by a grand concert for the benefit of the Children's Hospital. Musically and socially the event was one of the chief events of the season. Socially the benefit was under the patronage of the most distinguished ladies in Washington, its special patrons being Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Melville W. Fuller, Mrs. Lucius Tuckerman, Mrs. John Chandler Bancroft and Mrs. Jeannette M. Thurber, and among the ladies under whose auspices the concert was given were Mrs. Eugene Hale, Mrs. Justice Gray, Mrs. Henry Cabot Lodge, Mrs. Philip Sheridan and Mme. de Marcado, Countess de Sponneck and Baroness Rosen of the diplomatic corps. Most of the seats in the house were sold at $5 each, and the admonition on the tickets to come in evening dress was pretty generally obeyed. Nearly all the society people of Washington were present, and the costumes in the boxes and the orchestra circle were very elegant. The Boston Symphony orchestra and the National Conservatory of Music, New York, united to make the musical event notable. Director Nikisch made his first bow to a Washington audience. He was very cordially received, and the orchestra, which is well known in Washington, fully sustained its exceptionally high reputation. Miss Marie Decca sung an aria from the "Magic Flute," and a duo with M. Manonroy of the National Conservatory, who also sung an aria from "Massenet's Herodiade." Joseffy played once alone, and once with Miss Adele Margulies, also of the National Conservatory, the latter number being arranged for two pianos. The other soloists were Mr. Theodore Lichtenburg and Mr. Victor Herbert. The audience was most enthusiastic, and the orchestra and soloists were applauded over and over, but the programme as originally fixed was a long one, and no encores were rendered. Lincoln Music Hall gives Washington one more theatre, and affords almost the only place for occasional concerts. The decoration is not completed, but the hall promises to be a handsome one, and its acoustic properties are good. It is of moderate proportions.

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Boston Post.
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HOME JOURNAL.
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Schumann......Overture, Scherzo and Finale, op. 52

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Mrs. Zeigler played it with clearness, equality and brilliancy. It is an open question whether our enormous halls and our grand pianofortes have not injuriously affected the art of piano playing. The piano is an instrument of limited resources, far better fitted for chamber music and for recitals in small halls than for a life-and-death struggle with a modern orchestra in an "auditorium." And without the slightest disrespect to either Mrs. Zeigler, whom under any circumstances it is a delight to hear, or to charming Adele Aus der Ohe, who plays next week, the inevitable pianoforte concerto incites too often merely popular wonder at physical endurance, and it suggests a gymnastic suit as a more appropriate costume than the conventional evening dress.

The "Sakuntala" overture of Goldmark, with its glowing color and Eastern sensuousness, was exceedingly well played, in fact, better played than the "Tristan" prelude with its one theme of chromatic groaning, to borrow an expression of Berlioz. Some of Wagner's most exquisite progressions were roughly treated; for noise is not an equivalent of sound, and the moment an instrument is "overblown" it ceases to be a musical instrument. Any one who has had the pleasure of hearing an orchestra under Wagner's direction knows how careful he was that the "tone" should be pure, however extraordinary or difficult the passage played.

It is perhaps useless to speak of the extreme narrowness of these symphony programs. Vials of wrath were poured upon the head of Mr. Gericke for his alleged lack of catholicity. But in comparison with Mr. Nikisch, Mr. Gericke would seem to be a dangerous man; a musical Marat.

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The first number was Mendelssohn's beautiful overture, "Fingal's Cave," which was performed in splendid style. Herr Nikisch led the orchestra in this number entirely without the score, as he does with everything but accompaniments to concertos. In his directing he shows warmth and enthusiasm, but is quiet and graceful withal. He is earnest and energetic, and seems to be an embodiment of each instrument, and not merely a "beater of time." His baton seems to express the whole spirit of the music and to indicate the phrasing, intensity and emotion of each passage.

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The "symphonic poem" was performed in superb style, and was aglow with life and feeling. It seemed to grasp the powers of the orchestra, and carried its hearers along gradually from the delicate strains at the beginning to the magnificent climax at the end, in which the strength of the strings was wonderfully effective.

The third orchestral number was the C minor symphony of Beethoven, which was most eagerly anticipated, being familiar to every one present. The performance of no piece in the repertoire of the Boston Orchestra has raised such a fire of criticism as that of the great fifth symphony. It has been said that it was unlike any other interpretation that had been heard before, that it was consequently not Beethoven, and was neither artistic nor musically interesting; while others have declared that never before has the great work been so nobly performed. The performance of the work last night was thoroughly interesting, and if the interpretation differed from the established ideas, it had at any rate the merit of power and originality. The opening passage was in itself a surprise, being much more strongly marked and accentuated than usual. This was the striking characteristic throughout the work, which was filled with emotional dramatic energy, and the dynamic contrasts of *forte* and *piano*, in which Beethoven is so powerful, were strongly brought out. The leader seemed to feel deeply every note that was played, and it was no wonder that the orchestra felt inspired to do its best with the influence and spirit of the earnest and enthusiastic figure before it. The very fact of the director leading without the score seemed to enable him to give his whole attention to the players and to enter heart and soul into his work. There is no doubt that Herr Nikisch has succeeded in infusing into the orchestra more tone and warmth of coloring than it formerly had. The orchestra had been trained up to a standard of remarkable finish and precision by Director Gericke, and it needed just the elements of life and vigor which Herr Nikisch has brought to it. The material, as Herr Nikisch said, after leading the orchestra in Boston, is magnificent and compares favorably with the finest orchestras in Europe, thus paying his predecessor a high compliment, as there are but few changes in membership under the new regime.

The leadership of the Boston Orchestra is unquestionably the most prominent musical position in America, as it is the only permanent organization of its kind, and it is fortunate in securing the services of a director like Nikisch, who has been classed as one of the great quartette of German conductors—Richter, Levy, Motte and Nikisch. Herr Nikisch has had ample experience in conducting, as from his earliest childhood he has been associated with orchestras and leaders in practical work. Born of musical parents, and with every advantage of artistic surroundings and thorough instruction, he early evinced decided musical talent, and at the age of eight appeared in public as a performer upon the violin and met with remarkable success. His principal studies were carried on at the Royal Conservatory in Vienna, and included organ and violin playing, harmony and technical branches of composition, graduating with high honors in all, but showing particular talent for conducting. He then obtained a position in the Royal Opera Orchestra among the first violinists, and received there invaluable experience in orchestral work under celebrated conductors, among whom was Hans Richter, the famous Bayreuth director. He afterward conducted a celebrated orchestra in Leipzig, where he remained until his American engagement.

Professor Carl Faelton was the soloist and performed Rubinstein's piano-concerto in G. Mr. Faelton was formerly instructor in piano at the Peabody Conservatory, and is now connected with the New England Conservatory. He was given a cordial reception by his many admirers and was enthusiastically applauded. He played in his usual excellent and finished style and interpreted the concerto with brilliancy and vigor. He was twice recalled at the close.

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The leadership of the Boston Orchestra is unquestionably the most prominent musical position in America, as it is the only permanent organization of its kind, and it is fortunate in securing the services of a director like Nikisch, who has been classed as one of the great quartette of German conductors—Richter, Levy, Motte and Nikisch. Herr Nikisch has had ample experience in conducting, as from his earliest childhood he has been associated with orchestras and leaders in practical work. Born of musical parents, and with every advantage of artistic surroundings and thorough instruction, he early evinced decided musical talent, and at the age of eight appeared in public as a performer upon the violin and met with remarkable success. His principal studies were carried on at the Royal Conservatory in Vienna, and included organ and violin playing, harmony and technical branches of composition, graduating with high honors in all, but showing particular talent for conducting. He then obtained a position in the Royal Opera Orchestra among the first violinists, and received there invaluable experience in orchestral work under celebrated conductors, among whom was Hans Richter, the famous Bayreuth director. He afterward conducted a celebrated orchestra in Leipzig, where he remained until his American engagement.

Professor Carl Faelton was the soloist and performed Rubinstein's piano-concerto in G. Mr. Faelton was formerly instructor in piano at the Peabody Conservatory, and is now connected with the New England Conservatory. He was given a cordial reception by his many admirers and was enthusiastically applauded. He played in his usual excellent and finished style and interpreted the concerto with brilliancy and vigor. He was twice recalled at the close.

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GRAND ✦ INAUGURAL ✦ CONCERT,

LINCOLN MUSIC HALL,

FOR THE BENEFIT OF THE

CHILDREN'S HOSPITAL,

Friday Evening, December 20th, 1889,

AT 8.30 O'CLOCK.

UNDER THE SPECIAL PATRONAGE OF

MRS. LEVI P. MORTON. *MRS. LUCIUS TUCKERMAN.*

MRS. JAMES G. BLAINE. *MRS. JOHN CHANDLER BANCROFT.*

MRS. MELVILLE W. FULLER. *MRS. JEANETTE M. THURBER.*

The Philadelphia [illegible]

THURSDAY, DECEMBER 19, 1889.

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Mr. Arthur Nikisch and the Boston Symphony Orchestra at the Academy.

The Boston Symphony Orchestra gave their first concert this season at the Academy last night. The orchestra has justly come to be regarded as the most important organization of its kind in the country. No other body of musicians is fortunate enough to play so constantly together, and under the same conductor. The individual players are artists of unquestioned skill, and from the beginning their work has been performed under the most favorable auspices. For this, Boston in particular, as well as the country at large, is indebted to the liberality of Mr. Higginson, the founder of the organization.

Arthur Nikisch.

Added to the intrinsic merits of this splendid body of musicians, last night's concert was rendered specially notable because of the first appearance here of the new conductor, Mr. Arthur Nikisch, who this year succeeds to Mr. Gericke's position. Mr. Nikisch is small in stature, with pleasant features, graceful in gesture and exceedingly quiet and unobtrusive in his manner of conducting.

He has been assailed by certain Boston critics because of the license he permits himself in the matter of tempo. He has even been accused of relaxing the discipline of the orchestra to such an extent as to undo much that his predecessor has done. For all this the public cares but little. But few know whether a conductor is following the designs of the composer whose work he is interpreting. Good music and good playing are demanded, but for technicalities the people do not care a jot.

It is far from easy to define exactly the level such a man as Mr. Nikisch should occupy after hearing him conduct a single concert. It is possible to say, however, that his readings are delightfully poetic, that he controls his band with absolute power, and that power probably is sympathy rather than the force exerted by a drill master. It is true that he uses the tempo rubato in a manner to which we are unaccustomed, but the innovation was decidedly effective on several occasions last night. He uses the brasses much more than his predecessor, but the culmination of his effects were marvelously fine. Altogether, the impression Mr. Nikisch has made is beyond all doubt favorable, and the welcome he received as a stranger was redoubled as the concert proceeded.

The first number on the programme was Weber's overture to "Euryanthe" and the beautiful work was charmingly rendered, the individuality of the conductor being especially apparent in the pianissimo passage, exquisitely rendered by the strings. Liszt's symphonic poem, "Les Preludes," followed, and it is notwithin the writer's knowledge that any of this composer's work has been so delightfully rendered in this city. Usually these musical reproductions of abstract ideas are a weariness to the flesh. Last night not only showed that this one at least contains wonderfully melodious themes, but that it has clearly defined ideas, which Mr. Nikisch is able to interpret with felicitous expression.

The symphony chosen was Schumann's No. 4, in D minor. The romance (adagio), whose lovely melody is well known to every music lover, was superbly played. In fact, the whole symphony was given in a romantic and profoundly poetic manner. The rhythms were beautifully accentuated, the tone colors defined with perfect skill, and the effectiveness of the brasses in conservative hands was pleasantly emphasized.

The soloist was Mrs. Fanny Bloomfield-Zeisler, who has not, probably, been heard here before. Her selection of Litolff's piano concerto, No. 8, was unfortunate. When there is so much good music to choose from it seems strange that an artist should insist upon resurrecting a concerto that the world has apparently decided should be relegated to oblivion. Herr Litolff rendered such good service to his art by publishing cheap music that he should have been content. Mrs. Bloomfield-Zeisler should not be judged on her performance of such a work. She is evidently technically a clever pianist, but as she had no opportunity to display other qualities no more can be said of her playing.

The concert was pleasantly brief and was most undoubtedly enjoyable. It is to be hoped that Mr. Nikisch's next programme will include a Beethoven symphony and, if, during his too infrequent visits, he will ring the changes on Haydn, Mozart and the great masters he will find few grumblers in this city. Mr. Higginson, accompanied by several Boston journalists, was present at the concert.

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The only other two numbers were the third and perhaps most familiar of Liszt's symphonic poems—"Les Preludes," and the Symphony (placed at the end, as usual), which was Schumann's fourth, in D minor (op. 120), and which is also so well known as to enable most of those who attended the concert to note differences between former interpretations and those of Mr. Nikisch. Speaking in general terms of the orchestra, it is within bounds to say that it had not before been heard to such advantage as it was last night in regard to its general effectiveness. There was a freedom of execution, fiery sweeps of the strings, and an average virility of tone that came as a novelty from this band, whose balance was never finer, its quality of tone never more lovely. And, in point of virtuosity, it would be difficult for any orchestra to excel this one. Mr. Nikisch, who conducted without notes, except in the concerto, does not beat time, as a rule, in the usual way. He has certain signs, figures and movements, evidently understood clearly by his men, which he uses instead, and the result of his incessant watchfulness, authoritative direction and the magnetic response he gets from the band is wonderful in the finish of its performance. It should be added that this seems to add new "effects"—the introduction of what in stage craft is understood as "business"—where they are not always most welcome to those who are used to quieter "orthodox" readings, but there can be no question as to the superbly finished character of the playing of the Boston Orchestra and its present conductor. The latter, by last night's concert, won a good share of the standing the former had already firmly established here.

The Times

PHILADELPHIA, DECEMBER 19, 1889.

THE BOSTON SYMPHONY ORCHESTRA.

Nikisch Makes an Impression on His First Appearance.

The opening concert of the season by the Boston Symphony Orchestra, which attracted a fashionable audience to the Academy of Music last night, would have been an important event in any case and was rendered doubly interesting by the first appearance in Philadelphia of Mr. Nikisch, whom Mr. Higginson has brought from Leipsic to take the direction of his superb organization. The new conductor was very cordially received upon his entrance and very quickly established himself in the sympathy and favor of the audience. He is a young man, of slight build, with the alert manner of a Frenchman, and he conducts as a Frenchman might, standing erect upon a high platform, without a desk or book, and directing his musicians with a singularly expressive but always unobtrusive motion of his arms alone. The manner is of interest, because it was at once apparent that Mr. Nikisch had brought to his work the influence of a potent individuality.

Mr. Gericke had left the orchestra unexcelled in completeness of discipline, in purity and exactness of execution. His successor has breathed into it the breath of life, of fervent feeling and poetic imagination, and never before has this magnificent orchestra been heard with so brilliant effect. Mr. Nikisch has slighted nothing in technical delicacy, but he is not afraid for his orchestra to be heard. He believes in climaxes, and under his inspiring leadership the band displayed a splendid sonority and power that it hitherto has lacked.

Just what Mr. Nikisch will do with Beethoven and the classics it is impossible to judge, but his rendering of the "Euryanthe" overture and of Liszt's "Preludes," to which he imparted a meaning seldom expressed, was as full of poetry as of musical knowledge, and the Schuman symphony in D minor, which closed the concert, was played with many original and curious readings that nevertheless did not impair a large and noble ensemble. These three compositions really made up the programme, for the piano concerto of Litolf, though long, is not interesting, and while Mrs. Zeisler played it well, she did not give sufficient distinction to the solo part to make the selection worth while.

We shall have to know Mr. Nikisch better before we can estimate his place as a conductor, but there can be no question of his artistic quality or of the personal interest which he excited and which will heighten the pleasure with which all music lovers will look forward to the succeeding concerts of this admirable orchestra.

SUNDAY HERALD.

BOSTON, DECEMBER 22, 1889.

The Boston Symphony orchestra has had a triumphal tour during the week just ended and has carried all criticism before it in Philadelphia, Baltimore and Washington. The New York critics, generally, showed a disposition to give Mr. Nikisch the benefit of any and all doubts existing as to his ability as an orchestral leader, and the good taste of his readings of standard works. He, however, got some quite as sharp criticisms in New York as he has had here, and his second visit to that city will be another interesting event for all who have watched the current of events in Symphony matters since the season opened.

THE BOSTON TIMES

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The ninth Symphony concert of the season, Saturday evening, Dec. 14, had for its programme the following works:

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Goldmark's "Sakuntala" is one of the most impassioned, sterling and masterly overtures of the modern school; anything more virile and sensuous than the composer's treatment of the orchestra will seldom be found outside the orchestral writings of Liszt, Berlioz and Wagner. Mr. Nikisch plainly indicated his intense admiration of the work in one of the most spirited and effective leads that he has offered this season, and its effect upon the orchestra was magnetic, so that the performance was both impressive and exciting.

Litolff's work entitled, "Symphonie National Hollandaise," will not rank on a par with the best pianoforte concertos. It is a clear and melodious work and reasonably well made as regards form, but is overcrowded with commonplace piano-passages, and other roulades of no artistic interest. About the only attempt at thematic treatment is with a trivial two-note motive with which the concerto opens; the second movement, a presto, is both vulgar and uninteresting and the remaining movements are no better. It was charmingly and wondrously played, however, by Mme. Bloomfield-Zeisler, who was warmly applauded for her masterly effort.

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Clipping from Call Phil Pa

Date 12/19

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Mr. Nikisch is evidently a dramatic conductor. He is addicted to the *tempo rubato* and he believes in the maxim that sometimes there is as much effect in a long pause as there is in the music itself. He also allows the brass instruments the full sway that was denied them by his predecessor. At the same time he does not by any means detract from the delicacy of the orchestra. Liszt's Preludes has probably never had as magnificent an interpretation in this city as that of last night.

It was in this number that the individuality of the conductor was more apparent than in any other work performed during the evening, though the playing of the orchestra was superb during the entire program.

Mrs. Fanny Bloomfield-Zeisler, a pianist of considerable *technique*, but somewhat deficient in power, was the soloist. She played Litolff's E flat concerto, and at its conclusion she was recalled several times.

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Date *12/19*

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M. THEOPHILE MANOURY,
Director of the Vocal Department,

Miss ADELE MARGULIES, Piano,

Mr. LEOPOLD LICHTENBERG, Violin,

Mr. VICTOR HERBERT, Cello,

AND

Mr. RAFAEL JOSEFFY, Piano,

Of the Faculty of the National Conservatory of Music, New York.

STEINWAY & SONS' PIANO USED ON THIS OCCASION.

The following distinguished artists will assist:

Miss MARIE DECCA

AND

Mr. THEOPHILE MANOURY.

Miss ADELE MARGULIES

AND

Mr. LEOPOLD LICHTENBERG

Mr. VICTOR HERBERT

AND

Mr. RAFAEL JOSEFFY

AND

Mr. ARTHUR NIKISCH

WITH THE CELEBRATED

BOSTON SYMPHONY ORCHESTRA.

Mr. FRANZ KNEISEL,
Concert Master.

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Date *12/9*

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PROGRAMME

PART I.

1. VORSPIEL, "Die Meistersinger," - - WAGNER
   ORCHESTRA

2. ARIA, "Magic Flute," - - - MOZART
   MISS MARIE DECCA

3. CONCERTO No. 2—A Major, - - - LISZT
   MR. RAFAEL JOSEFFY

4. ARIA, Herodiade, - - - - MASSENET
   MONSIEUR THEOPHILE MANOURY

5. CONCERTO, - - - - MENDELSSOHN
   E Minor, Andante and Finale.
   MR. LEOPOLD LICHTENBERG

6. SUITE NORVEGIENNE, - - - SVENDSEN
   ORCHESTRA

PROGRAMME

PART II.

7. INVITATION A LA VALSE, - - WEBER
   ORCHESTRA

8. DUO FOR TWO PIANOS, - - SAINT SAËNS
   Variations on a theme by Beethoven.
   MISS ADELE MARGULIES AND MR. RAFAEL JOSEFFY

9. ARIA. "Henry VIII," - - - SAINT SAËNS
   M. THEOPHILE MANOURY

10. ANDANTE & TARANTELLA from Suite Op. 3, HERBERT
    MR. VICTOR HERBERT

11. DUO from "Hamlet," - - - A. THOMAS
    MISS DECCA AND M. MANOURY

12. "LES PRELUDES," - - - LISZT
    ORCHESTRA

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[47]

The Childrens' Hospital of the District of Columbia.

W Street between 12th and 13th Streets N. W.

WASHINGTON, D. C.

Previous to the year 1870 there was no hospital for children in Washington. Prior to that time the children of the sick poor, when they could not be cared for at home, were sent to the general hospitals or to the poor-house. Recognizing the importance of providing special nursing, medical and surgical aid for poor children from infancy until the age of twelve, (especially for those diseases requiring surgical aid, such as hip-joint, spinal and affections of the joints and bones,) certain of our people, both men and women, determined to organize an hospital exclusively for the sick children of the poor. It is open to all creeds and races. The sole title to admission is that the child be sick and need care. On this basis the Hospital was founded. Its beginnings were of the smallest—one room furnished with several second-hand beds. Year by year it was extended. First a free dispensary was added, where hundreds of poor children annually were brought to receive medical attention and medicines free. Then a move was made into a larger building. On a spacious lot of ground the Central and East wings of the present structure were erected. Then a branch dispensary was established, and is still in successful operation in South Washington. Finally this year the West wing with an important addition to the central building has been added. The Hospital will soon have 127 beds in the main wards, and a number in isolated

and special wards. It will have also a new operating room, a large play room for convalescing children, and other comforts for its little patients. Its training school for nurses provides skilled and sympathetic women who make of this nursing a labor of love. In addition, the children who are well enough to receive the teaching have a kindergarten where the instruction is given in such a way as to interest and amuse them.

Such is a brief history of this Children's Hospital. Last year it received 247 children in its wards and in its two dispensaries 2197. Can there be any better work than this?

Eighteen months ago a group of children who were well and happy formed themselves into a society called the Guild of the Daisy Chain, for the object of making articles to be sold at a bazaar for the benefit of the sick children in the hospital.

Their first bazaar was held at the house of Vice-President Morton last spring, a sum of over $600 was realized. In addition to many luxuries given to the patients during the summer from the funds of the Daisy Chain, it has supplied money for the purchase of five hundred garments for the children in the hospital.

The Guild is anxious to add to its membership in order to be able to do more for the sick children, and information in regard to the rules for admission can be had from EDITH MORTON, *President*, Scott Circle, or ELIZABETH WARDER, *Secretary*, 1515 K Street.

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PATRONS.

Mme. Ida de Hurtado.
Countess de Sponneck.
Baroness de Rosen.
Mrs. Levi P. Morton.
Mrs. James G. Blaine.
Mrs. Melville Weston Fuller.
Mrs. Lucius Tuckerman.
Mrs. John Chandler Bancroft.
Mrs. Jeannette M. Thurber.
Mrs. Eugene Hale.
Mrs. Robert R. Hitt.
Mrs. F. A. Ashford.
Mrs. A. Graham Bell.
Mrs. George L. Bradley.
Miss Breckenridge.
Mrs. Archibald Hopkins.
Mrs. T. W. Palmer.
Mrs. Charles Payson.
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Mrs. Mason.
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F. B. McGuire.
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W. S. Thompson.
Lewis J. Davis.
Reginald Fendall.
Robert C. Fox.
Charles C. Glover.
W. W. Johnston, M. D.
S. H. Kauffman.
N. S. Lincoln, M. D.
J. W. H. Lovejoy, M. D.
R. Ross Perry.
A. Pollok.
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The soloist was Mrs. Fanny Bloomfield-Zeisler, who has not, probably, been heard here before. Her selection of Litolff's piano concerto, No. 5, was unfortunate. When there is so much good music to choose from it seems strange that an artist should insist upon resurrecting a concerto that the world has apparently decided should be relegated to oblivion. Herr Litolff rendered such good service to his art by publishing cheap music that he should have been content. Mrs. Bloomfield-Zeisler should not be judged on her performance of such a work. She is evidently technically a clever pianist, but as she had no opportunity to display other qualities no more can be said of her playing.

The concert was pleasantly brief and was most undoubtedly enjoyable. It is to be hoped that Mr. Nikisch's next programme will include a Beethoven symphony and, if, during his too infrequent visits, he will ring the changes on Haydn, Mozart and the great masters he will find few grumblers in this city. Mr. Higginson, accompanied by several Boston journalists, was present at the concert.

SUNDAY HERALD.

BOSTON, DECEMBER 22, 1889.

The Boston Symphony orchestra has had a triumphal tour during the week just ended and has carried all criticism before it in Philadelphia, Baltimore and Washington. The New York critics, generally, showed a disposition to give Mr. Nikisch the benefit of any and all doubts existing as to his ability as an orchestral leader, and the good taste of his readings of standard works. He, however, got some quite as sharp criticisms in New York as he has had here, and his second visit to that city will be another interesting event for all who have watched the current of events in Symphony matters since the season opened.

Nikisch Makes an Impression on His First Appearance.

The opening concert of the season by the Boston Symphony Orchestra, which attracted a fashionable audience to the Academy of Music last night, would have been an important event in any case and was rendered doubly interesting by the first appearance in Philadelphia of Mr. Nikisch, whom Mr. Higginson has brought from Leipsic to take the direction of his superb organization. The new conductor was very cordially received upon his entrance and very quickly established himself in the sympathy and favor of the audience. He is a young man, of slight build, with the alert manner of a Frenchman, and he conducts as a Frenchman might, standing erect upon a high platform, without a desk or book, and directing his musicians with a singularly expressive but always unobtrusive motion of his arms alone. The manner is of interest, because it was at once apparent that Mr. Nikisch had brought to his work the influence of a potent individuality.

Mr. Gericke had left the orchestra unexcelled in completeness of discipline, in purity and exactness of execution. His successor has breathed into it the breath of life, of fervent feeling and poetic imagination, and never before has this magnificent orchestra been heard with so brilliant effect. Mr. Nikisch has slighted nothing in technical delicacy, but he is not afraid for his orchestra to be heard. He believes in climaxes, and under his inspiring leadership the band displayed a splendid sonority and power that it hitherto has lacked.

Just what Mr. Nikisch will do with Beethoven and the classics it is impossible to judge, but his rendering of the "Euryanthe" overture and of Liszt's "Preludes," to which he imparted a meaning seldom expressed, was as full of poetry as of musical knowledge, and the Schuman symphony in D minor, which closed the concert, was played with many original and curious readings that nevertheless did not impair a large and noble ensemble. These three compositions really made up the programme, for the piano concerto of Litolf, though long, is not interesting, and while Mrs. Zeisler played it well, she did not give sufficient distinction to the solo part to make the selection worth while.

We shall have to know Mr. Nikisch better before we can estimate his place as a conductor, but there can be no question of his artistic quality or of the personal interest which he excited and which will heighten the pleasure with which all music lovers will look forward to the succeeding concerts of this admirable orchestra.

THE BOSTON TIMES

BOSTON, SUNDAY, DECEMBER 22, 1889.

THE SYMPHONIES.

NINTH CONCERT.

The ninth Symphony concert of the season, Saturday evening, Dec. 14, had for its programme the following works:

Goldmark, Overture, "Sakuntala"; Litolff, Concerto for pianoforte and orchestra, "Symphonie National Hollandaise," No. 3, in E-flat, Op. 45 (First time in Boston); Wagner, Prelude, "Tristan and Isolde"; Schumann, Overture, Scherzo and Finale, Op. 52; soloist, Mrs. Fanny Bloomfield-Zeisler.

Goldmark's "Sakuntala" is one of the most impassioned, sterling and masterly overtures of the modern school; anything more virile and sensuous than the composer's treatment of the orchestra will seldom be found outside the orchestral writings of Liszt, Berlioz and Wagner. Mr. Nikisch plainly indicated his intense admiration of the work in one of the most spirited and effective leads that he has offered this season, and its effect upon the orchestra was magnetic, so that the performance was both impressive and exciting.

Litolff's work entitled, "Symphonie National Hollandaise," will not rank on a par with the best pianoforte concertos. It is a clear and melodious work and reasonably well made as regards form, but is overcrowded with commonplace piano-passages, and other roulades of no artistic interest. About the only attempt at thematic treatment is with a trivial two-note motive with which the concerto opens; the second movement, a presto, is both vulgar and uninteresting and the remaining movements are no better. It was charmingly and wondrously played, however, by Mme. Bloomfield-Zeisler, who was warmly applauded for her masterly effort.

The Wagner and Schumann selections were both finely rendered.

Clipping from Call Phil Pa
Date 12/19

MR. NIKISCH'S ORIGINALITY.

Immense Effectiveness Given by Him at the Boston Symphony Orchestra Concert.

The first concert of the Boston Symphony Orchestra, which took place last night at the Academy of Music, gained additional interest from the fact that it was the first appearance here of Mr. Arthur Nikisch, the conductor who succeeds Mr. Gericke.

The orchestral selections included Weber's overture to "Euryanthe," Liszt's symphonic poem "Les Preludes," and Schumann's Fourth Symphony. There may be differences of opinion about Mr. Nikisch's reading of these well known works, but it cannot be denied that the innovations were highly effective.

Mr. Nikisch is evidently a dramatic conductor. He is addicted to the *tempo rubato* and he believes in the maxim that sometimes there is as much effect in a long pause as there is in the music itself. He also allows the brass instruments the full sway that was denied them by his predecessor. At the same time he does not by any means detract from the delicacy of the orchestra. Liszt's Preludes has probably never had as magnificent an interpretation in this city as that of last night.

It was in this number that the individuality of the conductor was more apparent than in any other work performed during the evening, though the playing of the orchestra was superb during the entire program.

Mrs. Fanny Bloomfield-Zeisler, a pianist of considerable *technique*, but somewhat deficient in power, was the soloist. She played Litolff's E flat concerto, and at its conclusion she was recalled several times.

[48]

Baltimore American
AND COMMERCIAL ADVERTISER
FRIDAY. DECEMBER 20, 1889.

A NOTABLE MUSICAL EVENT.

The Boston Symphony Orchestra at the Lyceum Last Night.

The Boston Symphony Orchestra gave its first concert in Baltimore for the present season at the Lyceum Theater last evening, under the new director, Herr Arthur Nikisch. The program was one of the best this orchestra has ever presented, including the Mendelssohn overture, "Fingal's Cave;" Rubinstein piano-concerto No. 3, in G; Liszt symphonic poem "The Preludes," and Beethoven's fifth symphony.

All these works have been frequently performed in Baltimore; and they were therefore all the more highly enjoyed by the very musical audience present. The overture, although one of Mendelssohn's earlier works, is one of his best. It is full of the imagination and fire of youth, and, like Rubinstein's "Ocean Symphony," is the result of an effort to give musical embodiment to the grandeur of one of Nature's great works.

Professor Carl Faelten was given a hearty welcome by his many Baltimore friends when he came forward to play the Rubinstein concerto. He seated himself in his easy, old-fashioned way, threw his head a little to one side, and was soon at home in his work of rolling off the allegro moderato of the first movements. Among all the pianists in America there is no one more at home in the rendition of a concerto than he is.

In addition to his wonderful memory and technique as a virtuoso, he is a thorough orchestral musician, and as well acquainted with the parts of all the other instruments as he is with the noble pet Knabe grand piano on which he plays. He is an easy master of all the forms of pianism, and this concerto gives him a splendid opportunity for the fullest display of his very marvelous art. He was heartily recalled, as he thoroughly deserved to be.

The new director, Herr Arthur Nikisch, was put to the greatest test in the Beethoven C Minor Symphony, No. 5. The Boston critics have been quite divided over the comparative merits of the former and the present director of the Symphony Orchestra, and it was quite evident that there was room for two parties in Baltimore on the same question. Mr. Nikisch is, to begin with, a more graceful conductor than Mr. Gericke; but both are the subjects of most decided mannerisms, which those who dislike them will persist in regarding as affectations. Mr. Gericke was quite addicted to the flying motion with his arms under the excitement of orchestral leading. He also had a particular wiggle, which he gave at the end of certain beats, and which had no meaning except to indicate the particular spot in Europe from which he came. Mr. Nikisch continues this little peculiarity, which attracts more attention from the audience than it does from the orchestra. He directs without notes, as Mr. Hamerik was in the habit of doing when he came to America. It is justifiable only when both conductor and orchestra are not only absolutely familiar with the work, but have just had it in rehearsal, and when the understanding between conductor and orchestra is simply perfect. Frequently, during the symphony last evening, the orchestra was fully an eighth of a beat behind the conductor, giving to the listener, who tried to follow both eye and ear, the inevitable effect of lack of precision and dragging, which is inexcusable in so fine an organization as the Boston Orchestra.

Herr Nikisch differs widely from his predecessors in the reading of the symphony, as well as from the majority of directors in America. The first movement was taken much slower than usual, and the scherzo undoubtedly suffered in the same way. The andante was well rendered, and in the finale some of the spirit lost in the previous movements was recovered.

But the performance of the work as a whole was not up to former renditions of the symphony in Baltimore, or to the high standard of the orchestra last year. However, it goes for the saying that the material of the Boston orchestra is the best in the country, and it is not to be expected that this organization will give a concert that is not very enjoyable. The fine performance of the strings and of the double basses, particularly in the scherzo and finale of the symphony, was a treat that only the most musical could fully appreciate. As a whole, the concert was a rare occasion for the lovers of the best music, and which should have been heard by a much larger audience.

Clipping from Press
New York N.Y.
Date 1/5

MUSIC.

THE FIRST BOSTON SYMPHONY CONCERT.

Under the leadership of Mr. Gericke the Boston Symphony Orchestra won an extremely high place in the regard of amateur and professional musicians in New York, and the keenest interest was shown at Steinway Hall last evening to see Mr. Gericke's successor, Mr. Arthur Nikisch, and to note what changes he had made in the personnel of the band and in the style of its playing. The band numbers about eighty performers, as before. Mr. Kneisel, the young Roumanian whom Mr. Gericke imported to take the place of Bernhard Listemann, remains at the head of the first violins.

Fritz Giese, the famous leader of the violoncellos, has retired in favor of Anton Hekking, and Mr. Nikisch brought over with him an accomplished first clarionetist, a Mr. Goldschmidt, and J. Adamowski (a brother of Timothee Adamowski, who is among the first violins,) is added to the 'cello players, and one or two minor additions have also been made. Of Mr. Nikisch himself it may perhaps be added that he comes from Leipsic, where he has been conductor of the opera for many years, taking the place at times of Kapellmeister Reinecke, the leader of the Gewandhaus Orchestra, one of the best known bands in Europe.

Mr. Gericke was extremely conservative in his readings. His successor follows what is called tradition less closely and gives more emotional readings to his programmes. This was shown last night when this programme was performed:

1. Overture to "Euryanthe" ....Weber
2. Concerto for violin, op. 77..........Brahms
3. Vorspiel, "Tristan and Isolde"..........Wagner
4. Symphony in D minor..........Schumann

Soloist, Mr. F. Kneisel.

It may be said at the outset that the playing of the band has lost something in refinement and finish. The tone is not quite so pure, the phrasing not wholly so perfect as it was. On the other hand, there is a gain—a decided gain—in virility, power, abandon. Under Mr. Nikisch's predecessor the brass choir, for example, was relegated to a subordinate place even in the Wagner music, the climaxes of which often called for the strong quality of tone which only the brass could give. Mr. Nikisch, however, allows the brass full play, and often with superb effect. His readings are full of emotional fervor, and every phrase is counted upon to produce its effect.

The danger at times seems to be that in the over-elaboration of details the large lines along which the development of the work proceeds will be in part lost sight of, and that the composition, let it be a concerto or a symphony, will lose something of the coherency and dignity which ought to mark it. But on the whole the playing of the band is fine, the tone being full and rich, with less prominence than has heretofore been given to the strings and with a correspondingly better balance of the different choirs.

The Schumann symphony showed the band and its conductor at their best, the romance and the finale being especially noteworthy. Mr. Kneisel played the Brahms concerto with intelligence and feeling, and aroused much enthusiasm by his interpolated cadenza. In the prelude to "Tristan" one missed something that would have lifted it into the first rank. The working up of the crescendo to the climax seemed a trifle too studied. The overture was played brilliantly. The audience was large and the applause was abundant, but at no time did the enthusiasm equal that which has been shown at some of the concerts of this orchestra in former years.

Clipping from Star
Washington D.C.
Date 12/20

The Lincoln Music Hall Concert.

The Boston symphony orchestra, consisting of sixty-six pieces, will give the opening concert in the new Lincoln music hall, corner of 9th and D streets, tonight, for the benefit of the children's hospital. A few changes have been made since this company appeared here lastseason, Mr. Anton Hikking as first 'cellist, Mr. Goldschmidt as first clarionet, and Mr. Arthur Nikisch, as conductor, being the most important acquisitions. Miss Marie Decca has consented to appear in solo and duet and her numbers will be among the chief attractions of the evening. A letter just received from a London artist says: "I am glad you have Decca with you. We cannot forget how grandly her voice floated through Covent Garden, that enormous place, and how the people yelled and stamped and clapped for minutes after, and how the orchestra joined clapping and striking their instruments." The concert will be patronized by leading society people interested in the work of charity, and the new hall will present a brilliant appearance.

The Witherbee Divorce Case

WASHINGTON POST.
SATURDAY, DECEMBER 21.

THE NEW MUSIC HALL

A Distinguished Audience Attends the Inaugural Concert.

MR. NIKISCH AS THE CONDUCTOR

The Boston Symphony Orchestra, Rafael Joseffy, Miss Decca, and Many Other Artists Participate in the Programme—Some Well-Known People Present.

The new Lincoln Music Hall was inaugurated last night by a concert, which was noticeable for the number of artists who participated in it and for the brilliancy of the audience. While it is a misnomer to speak of the new structure as a music hall, for it is simply a cosy little theater, it presents, nevertheless, a very inviting and pleasing interior. The decorations are in excellent taste, artistic effects being secured without sacrifice to gaudy show, and the prevailing colors, terra cotta and sage green, are combined with good effect. The hall was so thoroughly described in THE POST yesterday as to make any extended reference to its arrangements now unnecessary. Whether its acoustic properties are all that are claimed for it remains to be seen. There were some indications last night that everything in this regard is not wholly satisfactory.

As a matter of interest and of record, the programme of the evening is given in full, as follows:

PART I.

1. Vorspiel, "Die Meistersinger"..........Wagner
Orchestra.
2. Aria, "Magic Flute"..........Mozart
Miss Marie Decca.
3. Concerto No. 2—A Major ....Liszt
Mr. Rafael Joseffy.
4. Aria, Herodiade..........Massenet
Monsieur Theophile Manoury.
5. Concerto.......... Mendelssohn
(E. Minor, Andante and Finale.)
Mr. Leopold Lichtenberg.
6. Suite Norvegienne..........Svendsen
Orchestra.

PART II.

7. "Les Preludes,"..........Liszt
Orchestra.
8. Duo for two pianos..........Saint Saens
Variations on a theme by Beethoven.
Miss Adele Margulies and Mr. Rafael Joseffy.
9. Aria. "Henry VIII."..........Saint Saens
M. Theophile Manoury.
10. Tarantella, from Suite Op. 3..........Herbert
Mr. Victor Herbert.
11. Duo from "Hamlet"..........A. Thomas
Miss Decca and M. Manoury.
12. Invitation a la Valse..........Weber
Orchestra.

While any occurrence is interesting which has for its object the benefit of a local charity, and the programme announced that the concert was for the aid of the Children's Hospital, the event last night was far more important in many respects. First of all, it gave music-lovers in Washington an opportunity to judge for themselves of the capabilities of Mr. Nikisch, the Boston Symphony Orchestra's new conductor, and secondly, it presented the National Conservatory of Music, of which Mrs. Jeannette M. Thurber is the founder and main-stay, in a most satisfactory light. For, with the exception of Miss Decca, all the artists who participated in the generous and entertaining programme were members of the faculty of that institution. It is worth while for the people of Washington and of the whole country to know that the musically-inclined young men and women of the United States are entrusting the development of their voices and their talents to those who are so capable in every respect.

The appearance of Mr. Nikisch was the signal for prolonged applause. He is small in stature, dark haired and dark bearded, and his face bears the cast of study and intelligence. So much has been written about him since his first appearance in Boston, at which time THE POST presented the various opinions to which his methods then gave rise, that it is hardly necessary at this late day to even say that he does not use a score when directing. This is more than a mere feat of memory, for so thoroughly does he study the music that he has every note photographed on his brain, with the score-sheet literally before his mental vision. It is very easy to see that the orchestra profits by his industry and application in this regard. At no time is he hampered by the music before him, his whole attention being upon the players. His very confidence inspires a feeling of repose in his audience and is certainly reflected in the band which he so ably conducts. His direction is all the more agreeable, also, because it is unobtrusive and graceful.

It would have been more gratifying to have measured Mr. Nikisch by the standard of more important numbers than were assigned to the orchestra last night. In the four familiar selections which were presented there was very little to call for original interpretation, for a free introduction of the *tempo rubato* which Mr. Nikisch has been more or less criticised for using, or for the employment of any novel or startling innovations. But even within the narrow limits thus laid down by the programme, it was easy to detect the influence of the new director. Particularly was this true of the Liszt "Prelude," in which the orchestra reached the climax of its evening's work. Never before has this symphonic poem received such a broad and impressive presentation. Hitherto it has been a meaningless, not to say, contradictory, composition. Last night, from the first note to the last, it was given with a majestic stateliness. Its musical ideas were clearly defined and intelligibly expressed. It was as if Mr. Nikisch had translated a book which had hitherto been unreadable in a foreign tongue. More than this, it was as if a great lake had been suddenly made transparent, and one could plainly see through its crystal waters the pearls which had hitherto been hidden hundreds of feet below.

Apart from this Liszt Prelude, which revealed by the way with wonderful fidelity the link between the great pianist and Wagner, the work of the orchestra need not be dwelt upon. It is noticeable that while the brasses are allowed more prominence than when Mr. Gericke had control, the finish, precision, and brilliancy of the strings has not been lost.

All of the soloists had previously been heard in Washington except M. Manoury, who made his American debut last night, Mr. Herbert and Miss Margulies. M. Manoury fully justified in the Saint-Saens number, if he did not in the Herodiade solo, the expectations aroused by the friendly letters of eminent composers abroad. He has a baritone voice of great smoothness, which he uses with care, beautiful method, and considerable dramatic feeling. It is not a robust baritone, or at least it did not leave this impression in the hall in which he sang, but it is flexible enough to be exquisitely modulated, and has a sympathetic quality that gives expression to his artistic work. Mr. Herbert created quite a furore by his delightful playing of his tarantelle for the 'cello, a composition which fully demonstrated his technical abilities, and Miss Margulies won hearty applause after her duo with Joseffy. It is no small thing to say of her that in this interesting work of Saint-Saens' she preserved an even balance with the great pianist with whom she played.

Mr. Joseffy has been heard here so frequently that it is but necessary to say that he gave a vigorous rendition of the Liszt concerto. This composition is brilliant without depth, and it is questionable whether it should be classed as a concerto at all. Its themes, which are strongly reminiscent of Liszt's Hungarian fantasy, give it some warmth and color, two qualities which Mr. Joseffy's playing made delightfully prominent. Miss Decca's solos were heartily applauded, and it is due to her to say that she acquitted herself on the concert stage far better than was to have been expected from her operatic experience. She carried off several baskets of flowers and the applause which greeted her return to the stage to sing the duo with M. Manoury showed that she had made a favorable impression. Mr. Lichtenberg's violin solo was a disappointment. He played the andante in a semi-sleepy, over-serious way, and even in the final e his tone was thin and cold.

Baltimore American
AND COMMERCIAL ADVERTISER
FRIDAY. DECEMBER 20, 1889.

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All these works have been frequently performed in Baltimore; and they were therefore all the more highly enjoyed by the very musical audience present. The overture, although one of Mendelssohn's earlier works, is one of his best. It is full of the imagination and fire of youth, and, like Rubinstein's "Ocean Symphony," is the result of an effort to give musical embodiment to the grandeur of one of Nature's great works.

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The new director, Herr Arthur Nikisch, was put to the greatest test in the Beethoven C Minor Symphony, No. 5. The Boston critics have been quite divided over the comparative merits of the former and the present director of the Symphony Orchestra, and it was quite evident that there was room for two parties in Baltimore on the same question. Mr. Nikisch is, to begin with, a more graceful conductor than Mr. Gericke; but both are the subjects of most decided mannerisms, which those who dislike them will persist in regarding as affectations. Mr. Gericke was quite addicted to the flying motion with his arms under the excitement of orchestral leading. He also had a particular wiggle, which he gave at the end of certain beats, and which had no meaning except to indicate the particular spot in Europe from which he came. Mr. Nikisch continues this little peculiarity, which attracts more attention from the audience than it does from the orchestra. He directs without notes, as Mr. Hamerik was in the habit of doing when he came to America. It is justifiable only when both conductor and orchestra are not only absolutely familiar with the work, but have just had it in rehearsal, and when the understanding between conductor and orchestra is simply perfect. Frequently, during the symphony last evening, the orchestra was fully an eighth of a beat behind the conductor, giving to the listener, who tried to follow both eye and ear, the inevitable effect of lack of precision and dragging, which is inexcusable in so fine an organization as the Boston Orchestra.

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But the performance of the work as a whole was not up to former renditions of the symphony in Baltimore, or to the high standard of the orchestra last year. However, it goes for the saying that the material of the Boston orchestra is the best in the country, and it is not to be expected that this organization will give a concert that is not very enjoyable. The fine performance of the strings and of the double basses, particularly in the scherzo and finale of the symphony, was a treat that only the most musical could fully appreciate. As a whole, the concert was a rare occasion for the lovers of the best music, and which should have been heard by a much larger audience.

Clipping from *Star* Washington D. C.
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The Witherbee Divorce Case.

Clipping from *New York World* 12/15
Date

MUSIC.

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2. Concerto for violin, op. 77 ..... Brahms
3. Vorspiel, "Tristan and Isolde" ..... Wagner
4. Symphony in D minor ..... Schumann

Soloist, Mr. F. Kneisel.

It may be said at the outset that the playing of the band has lost something in refinement and finish. The tone is not quite so pure, the phrasing not wholly so perfect as it was. On the other hand, there is a gain—a decided gain—in virility, power, abandon. Under Mr. Nikisch's predecessor the brass choir, for example, was relegated to a subordinate place even in the Wagner music, the climaxes of which often called for the strong quality of tone which only the brass could give. Mr. Nikisch, however, allows the brass full play, and often with superb effect. His readings are full of emotional fervor, and every phrase is counted upon to produce its effect.

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WASHINGTON POST.
SATURDAY, DECEMBER 21.

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THE NEW MUSIC HALL

A Distinguished Audience Attends the Inaugural Concert.

MR. NIKISCH AS THE CONDUCTOR

The Boston Symphony Orchestra, Rafael Joseffy, Miss Decca, and Many Other Artists Participate in the Programme—Some Well-Known People Present.

The new Lincoln Music Hall was inaugurated last night by a concert, which was noticeable for the number of artists who participated in it and for the brilliancy of the audience. While it is a misnomer to speak of the new structure as a music hall, for it is simply a cosy little theater, it presents, nevertheless, a very inviting and pleasing interior. The decorations are in excellent taste, artistic effects being secured without sacrifice to gaudy show, and the prevailing colors, terra cotta and sage green, are combined with good effect. The hall was so thoroughly described in THE POST yesterday as to make any extended reference to its arrangements now unnecessary. Whether its acoustic properties are all that are claimed for it remains to be seen. There were some indications last night that everything in this regard is not wholly satisfactory.

As a matter of interest and of record, the programme of the evening is given in full, as follows:

PART I.

1. Vorspiel, "Die Meistersinger" ..... Wagner
   Orchestra.
2. Aria, "Magic Flute" ..... Mozart
   Miss Marie Decca.
3. Concerto No. 2—A Major ..... Liszt
   Mr. Rafael Joseffy.
4. Aria, Herodiade ..... Massenet
   Monsieur Theophile Manoury.
5. Concerto ..... Mendelssohn
   (E. Minor, Andante and Finale.)
   Mr. Leopold Lichtenberg.
6. Suite Norvegienne ..... Svendsen
   Orchestra.

PART II.

7. "Les Preludes," ..... Liszt
   Orchestra.
8. Duo for two pianos ..... Saint Saens
   Variations on a theme by Beethoven.
   Miss Adele Margulies and Mr. Rafael Joseffy.
9. Aria, "Henry VIII." ..... Saint Saens
   M. Theophile Manoury.
10. Tarantella, from Suite Op. 3 ..... Herbert
    Mr. Victor Herbert.
11. Duo from "Hamlet" ..... A. Thomas
    Miss Decca and M. Manoury.
12. Invitation a la Valse ..... m ..... Weber
    Orchestra.

to sing the duo with M. Manoury showed that she had made a favorable impression. Mr. Lichtenberg's violin solo was a disappointment. He played the andante in a semi-sleepy, over-serious way, and even in the final e his tone was thin and cold.

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While any occurrence is interesting which has for its object the benefit of a local charity, and the programme announced that the concert was for the aid of the Children's Hospital, the event last night was far more important in many respects. First of all, it gave music-lovers in Washington an opportunity to judge for themselves of the capabilities of Mr. Nikisch, the Boston Symphony Orchestra's new conductor, and secondly, it presented the National Conservatory of Music, of which Mrs. Jeannette M. Thurber is the founder and main-stay, in a most satisfactory light. For, with the exception of Miss Decca, all the artists who participated in the generous and entertaining programme were members of the faculty of that institution. It is worth while for the people of Washington and of the whole country to know that the musically-inclined young men and women of the United States are entrusting the development of their voices and their talents to those who are so capable in every respect.

The appearance of Mr. Nikisch was the signal for prolonged applause. He is small in stature, dark haired and dark bearded, and his face bears the cast of study and intelligence. So much has been written about him since his first appearance in Boston, at which time THE POST presented the various opinions to which his methods then gave rise, that it is hardly necessary at this late day to even say that he does not use a score when directing. This is more than a mere feat of memory, for so thoroughly does he study the music that he has every note photographed on his brain, with the score-sheet literally before his mental vision. It is very easy to see that the orchestra profits by his industry and application in this regard. At no time is he hampered by the music before him, his whole attention being upon the players. His very confidence inspires a feeling of repose in his audience and is certainly reflected in the band which he so ably conducts. His direction is all the more agreeable, also, because it is unobtrusive and graceful.

It would have been more gratifying to have measured Mr. Nikisch by the standard of more important numbers than were assigned to the orchestra last night. In the four familiar selections which were presented there was very little to call for original interpretation, for a free introduction of the *tempo rubato* which Mr. Nikisch has been more or less criticised for using, or for the employment of any novel or startling innovations. But even within the narrow limits thus laid down by the programme, it was easy to detect the influence of the new director. Particularly was this true of the Liszt "Prelude," in which the orchestra reached the climax of its evening's work. Never before has this symphonic poem received such a broad and impressive presentation. Hitherto it has been a meaningless, not to say contradictory, composition. Last night, from the first note to the last, it was given with a majestic stateliness. Its musical ideas were clearly defined and intelligibly expressed. It was as if Mr. Nikisch had translated a book which had hitherto been unreadable in a foreign tongue. More than this, it was as if a great lake had been suddenly made transparent, and one could plainly see through its crystal waters the pearls which had hitherto been hidden hundreds of feet below.

Apart from this Liszt Prelude, which revealed by the way with wonderful fidelity the link between the great pianist and Wagner, the work of the orchestra need not be dwelt upon. It is noticeable that while the brasses are allowed more prominence than when Mr. Gericke had control, the finish, precision, and brilliancy of the strings has not been lost.

All of the soloists had previously been heard in Washington except M. Manoury, who made his American debut last night, Mr. Herbert and Miss Margulies. M. Manoury fully justified in the Saint-Saens number, if he did not in the Herodiade solo, the expectations aroused by the friendly letters of eminent composers abroad. He has a baritone voice of great smoothness, which he uses with care, beautiful method, and considerable dramatic feeling. It is not a robust baritone, or at least it did not leave this impression in the hall in which he sang, but it is flexible enough to be exquisitely modulated, and has a sympathetic quality that gives expression to his artistic work. Mr. Herbert created quite a furore by his delightful playing of his tarantelle for the 'cello, a composition which fully demonstrated his technical abilities, and Miss Margulies won hearty applause after her duo with Joseffy. It is no small thing to say of her that in this interesting work of Saint-Saens' she preserved an even balance with the great pianist with whom she played.

Mr. Joseffy has been heard here so frequently that it is but necessary to say that he gave a vigorous rendition of the Liszt concerto. This composition is brilliant without depth, and it is questionable whether it should be classed as a concerto at all. Its themes, which are strongly reminiscent of Liszt's Hungarian fantasy, give it some warmth and color, two qualities which Mr. Joseffy's playing made delightfully prominent. Miss Decca's solos were heartily applauded, and it is due to her to say that she acquitted herself on the concert stage far better than was to have been expected from her operatic experience. She carried off several baskets of flowers and the applause which greeted her return to the stage

Clipping from Press
New York N.Y.
Date 1/5

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AND COMMERCIAL ADVERTISER

FRIDAY, DECEMBER 20, 1889.

A NOTABLE MUSICAL EVENT.

The Boston Symphony Orchestra at the Lyceum Last Night.

The Boston Symphony Orchestra gave its first concert in Baltimore for the present season at the Lyceum Theater last evening, under the new director, Herr Arthur Nikisch. The program was one of the best this orchestra has ever presented, including the Mendelssohn overture, "Fingal's Cave;" Rubinstein piano-concerto No. 3, in G; Liszt symphonic poem "The Preludes," and Beethoven's fifth symphony.

All these works have been frequently performed in Baltimore; and they were therefore all the more highly enjoyed by the very musical audience present. The overture, although one of Mendelssohn's earlier works, is one of his best. It is full of the imagination and fire of youth, and, like Rubinstein's "Ocean Symphony," is the result of an effort to give musical embodiment to the grandeur of one of Nature's great works.

Professor Carl Faelten was given a hearty welcome by his many Baltimore friends when he came forward to play the Rubinstein concerto. He seated himself in his easy, old-fashioned way, threw his head a little to one side, and was soon at home in his wore of rolling off the allegro moderato of the first movements. Among all the pianists in America there is no one more at home in the rendition of a concerto than he is.

In addition to his wonderful memory and technique as a virtuoso, he is a thorough orchestral musician, and as well acquainted with the parts of all the other instruments as he is with the noble pet Knabe grand piano on which he plays. He is an easy master of all the forms of pianism, and this concerto gives him a splendid opportunity for the fullest display of his very marvelous art. He was heartily recalled, as he thoroughly deserved to be.

The new director, Herr Arthur Nikisch, was put to the greatest test in the Beethoven C Minor Symphony, No. 5. The Boston critics have been quite divided over the comparative merits of the former and the present director of the Symphony Orchestra, and it was quite evident that there was room for two parties in Baltimore on the same question. Mr. Nikisch is, to begin with, a more graceful conductor than Mr. Gericke; but both are the subjects of most decided mannerisms, which those who dislike them will persist in regarding as affectations. Mr. Gericke was quite addicted to the flying motion with his arms under the excitement of orchestral leading. He also had a particular wiggle, which he gave at the end of certain beats, and which had no meaning except to indicate the particular spot in Europe from which he came. Mr. Nikisch continues this little peculiarity, which attracts more attention from the audience than it does from the orchestra. He directs without notes, as Mr. Hamerik was in the habit of doing when he came to America. It is justifiable only when both conductor and orchestra are not only absolutely familiar with the work, but have just had it in rehearsal, and when the understanding between conductor and orchestra is simply perfect. Frequently, during the symphony last evening, the orchestra was fully an eighth of a beat behind the conductor, giving to the listener, who tried to follow both eye and ear, the inevitable effect of lack of precision and dragging, which is inexcusable in so fine an organization as the Boston Orchestra.

Herr Nikisch differs widely from his predecessors in the reading of the symphony, as well as from the majority of directors in America. The first movement was taken much slower than usual, and the scherzo undoubtedly suffered in the same way. The andante was well rendered, and in the finale some of the spirit lost in the previous ... recove...

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THE FIRST BOSTON SYMPHO...

Under the leadership of Mr. ... ton Symphony Orchestra won ... place in the regard of amate... musicians in New York, and the... was shown at Steinway Hall la... Mr. Gericke's successor, Mr. ... and to note what changes ... personnel of the band and in... playing. The band numbers ab... formers, as before. Mr. Knei... Roumanian whom Mr. Gericke in... the place of Bernhard Listeman... the head of the first violins.

Fritz Giese, the famous leade... cellos, has retired in favor of ... and Mr. Nikisch brought over ... complished first clarionetist, a M... and J. Adamowski (a brother ... Adamowski, who is among the ... added to the 'cello players, a... minor additions have also been ... Nikisch himself it may perhaps ... he comes from Leipsic, where he ... ductor of the opera for many ye... place at times of Kapellmeiste... leader of the Gewandhaus Orches... best known bands in Europe.

Mr. Gericke was extremely c... his readings. His successor fo... called tradition less closely and g... tional readings to his program... shown last night when this p... performed:

1. Overture to "Euryanthe" ...
2. Concerto for violin, op. 77 ...
3. Vorspiel, "Tristan and Isolde" ...
4. Symphony in D minor ...

Soloist, Mr. F. Kneisel.

It may be said at the outset that ... the band has lost something in re... finish. The tone is not quite so pu... ing not wholly so perfect as it was ... hand, there is a gain—a decided ga... power, abandon. Under Mr. Ni... cessor the brass choir, for exam... gated to a subordinate place even in ... music, the climaxes of which ofte... strong quality of tone which only th... give. Mr. Nikisch, however, allo... full play, and often with superb... readings are full of emotional ferv... phrase is counted upon to produce ...

The danger at times seems to ... over-elaboration of details the la... which the development of the w... will be in part lost sight of, and ... position, let it be a concerto or a sy... lose something of the coherency ... which ought to mark it. But on ... playing of the band is fine, the to... and rich, with less prominence tha... fore been given to the strings ar... respondingly better balance of ... choirs.

The Schumann symphony show... and its conductor at their best, th... the finale being especially not... Kneisel played the Brahms con... telligence and feeling, and arou... thusiasm by his interpolated ca... prelude to "Tristan" one missed ... would have lifted it into the ... working up of the crescendo ... seemed a trifle too studied. The ... played brilliantly. The audience ... the applause was abundant, but a... the enthusiasm equal that wh... shown at some of the concerts of ... in former years.

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... daughter of Senator Sawyer, was one of the most prominent women in the boxes. She wore a decollete gown of brocaded olive velvet, with point lace garniture. A handsome diamond necklace encircled her throat, and big diamonds glistened in her ears. There was a bevy of pretty girls with her, prominent among whom was Miss Wilson, who wore a stylish gown of pale blue India silk.

Mrs. Ruth occupied one of the lower boxes. In one of the upper boxes Mr. and Mrs. C. A. Williams entertained a party of friends. Mrs. Williams was in black velvet, Miss Williams in white faille. Mrs. Senator McPherson was with them, and wore a handsome evening dress of black silk and lace.

Another box was occupied by Professor Emmons and party, Mrs. Emmons looking very charming in a decollette toilet of black silk and lace. Mrs. Markoe occupied another box with a party, noticeable among whom was Mrs. Seth Ackley in a striking costume of black satin and a corsage bouquet of yellow roses. Miss Markoe was in crimson-brocaded velvet with point lace and diamonds. Mrs. Macalister Loughton was with a party in another box.

The orchestra seats were filled with prominent society people in evening dress. There was Mrs. Senator Stewart in an elaborate toilet of white moire and gold. Miss Lay wore a pretty gown of blue silk and silver trimming. Mr. and Mrs. John Bancroft and Miss Bancroft were there, the latter very charming in white silk and olive velvet. Miss Johnston was in black lace, and Miss Key in a costume of white silk covered with black net. Mr. and Mrs. Charles Glover were present, the latter in black velvet with an opera bonnet of white and heliotrope. Mrs. Willard Warner looked charming in ruby velvet.

Others who were present were Baron and Baroness Rosen, Dr. and Mrs. Lewis Bell, Mrs. John C. Fremont, jr., Miss Anderson, Mrs. Fremont's sister; Doctor and Mrs. Ritchie, Miss Sitgrave, Mrs. A. L. Powell, Doctor and Mrs. Hammond, Lieutenant and Mrs. Glover, Lieutenant and Mrs. Richardson, Mr. and Mrs. Frank Gordon, Mr. Von Mumm Schwartzenstine, Count Speck, Mrs. Palmer, Mrs. Gray, Mr. R. Ross Perry, Mrs. J. F. Leech, Dr. M. S. Lincoln, Miss Dahlgren, Senor and Madame Hurtado, Mrs. Lucius Tuckerman, Mrs. Willard, Mr. and Mrs. Carlisle, Senator and Mrs. Jones, with a party of six; Mr. and Mrs. Johnstone, Mr. Huntington Jackson, of Chicago; Mr. and Mrs. Charles Davis, Miss Bertha Lincoln, Mr. and Mrs. Carter, Mrs. Galt, Mr. and Mrs. Moore, Mr. and Mrs. McConley and Mrs. S. Philips.

The patrons of the concert were:

Mme. Ida de Hurtado, Countess de Sponneck, Baroness de Rosen, Mrs. Levi P. Morton, Mrs. James G. Blaine, Mrs. Melville Weston Fuller, Mrs. Lucius Tuckerman, Mrs. John Chandler Bancroft, Mrs. Jeannette M. Thurber, Mrs. Eugene Hale, Mrs. Robert R. Hitt, Mrs. F. A. Ashford, Mrs. A. Graham Bell, Mrs. George L. Bradley, Miss Breckenridge, Mrs. Archibald Hopkins, Mrs. T. W. Palmer, Mrs. Charles Payson, Mrs. Justice Gray, Mrs. Robert K. Stone, Mrs. Elizabeth Hobson, Mrs. M. A. B. Kennedy, Miss Virginia Miller, Mrs. L. N. Anderson, Mrs. J. C. Audenreid, Miss Florence Bayard, Miss Lena Beckwith, Miss Kate Burgess, Mrs. Calderon Carlisle, Mrs. H. A. P. Carter, Miss Dahlgren, Mrs. Charles H. Davis, Miss Rebecca Dodge, Mrs. Admiral Franklin, Mrs. Thomas Gale, Mrs. M. W. Galt, Mrs. Charles C. Glover, Mrs. Goodloe, Mrs. Hains, Mrs. Kate K. Henry, Miss Caroline Henry, Mrs. W. H. Hoeke, Mrs. Ralph Johnson, Mrs. S. H. Kauffmann, Mrs. J. F. Leech, Mrs. L. Z. Leiter, Mrs. Cabot Lodge, Mrs. Edward McCauley, Mrs. F. B. McGuire, Mrs. J. W. Maury, Mrs. Mason, Miss J. M. Matthews, Miss Merrick, Mrs. Neill, Mrs. V. O. Niles, Mrs. M. L. Norton, Mrs. S. F. Phillips, Mrs. John Rodgers, Mrs. L. C. Robins, Miss Schenck, Mrs. T. O. Selfridge, Mrs. Philip Sheridan, Mrs. Charles Sherrill, Mrs. S. H. Shields, Miss Sicard, Mrs. J. T. Swann, Mrs. Tuckerman, Mrs. B. H. Warder, Mrs. H. A. Willard, M. W. Galt, F. B. McGuire, F. L. Moore, W. S. Thompson, Lewis J. Davis, Reginald Fendall, Robert C. Fox, Charles C. Glover, W. W. Johnston, M. D.; S. H. Kauffman, N. S. Lincoln, M. D.; J. W. H. Lovejoy, M. D.; R. Ross Perry, A. Pollok, Henry Semken, Edward Temple, J. Ford Thompson, M. D.; Nathaniel Wilson.

The drop-curtain represents the Devil's Lake Canon, Colorado, and is a good piece of landscape work. The setting of the stage last night was also satisfactory from a scenic point of view, and Small, the florist, had generously contributed a large number of palms and potted plants, which made a graceful and decorative appearance.

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SCHOOL CHILDREN BURNED.

Terrible Accident at a Christmas Rehearsal at Detroit.

DETROIT, Dec. 20.—Thirty children in the Tilden public school were rehearsing yesterday afternoon for a Christmas cantata which was to have been presented this afternoon for their mates and friends, costumed in gauzy stuff and cotton batting. About twenty of them remained until 5 o'clock, when they were making the final rehearsal of a chorus. One of them held a candle close to the accompanyist that she might the more easily read her notes in the growing darkness, when one of the children, who was swinging a wand, accidentally knocked the candle out of its holder's hand against the dress of the children nearest, and into a pile of inflammable stuff near by.

The costumes of the children took fire instantly, and before the teachers could put out the flames sixteen of them were badly burned, two fatally, three others so badly that they will die, and eleven others seriously. An alarm brought police and hospital ambulances to the scene. The building did not catch fire else the entire party might have been burned to death. As it was, Jennie Lankshear, aged 15, was burned about the body horribly, dying a midnight.

Bertha Moody, aged twelve, was burned about the hips, head, arms, and face, and died this morning. Bessie Bamford, aged fourteen, was burned about the body, from the waist up, and will die. Nellie Westgate, aged thirteen, had her hair burned off, inhaled flame, and is given up by the doctors. Lucy Renshaw, aged fifteen, was burned in a similar manner. The physicians have little hope of the recovery of these children. Several others were seriously burned.

Increased Taxable Property South.

CHATTANOOGA, Tenn., Dec. 20.—The *Tradesman* has reports from the various State auditors and governors throughout the South relative to the increase in taxable wealth and other material interests in the past decade. The reports are from the best sources procurable, and the officials inform the *Tradesman* that they will vary but slightly from the official reports of the United States census. The reports show the following: The assessed valuation from the auditors' books in the twelve Southern States to-day is $3,706,906,168 against $2,164,792,585 in 1880, an increase in the ten years of 71 7-10 per cent. The actual wealth of the South to-day is estimated by the officials at $10,158,700,000 against $5,844,000,000 in 1880.

The Woburn Leather Workers' Strike.

BOSTON, Mass., Dec. 20.—Although the State board of arbitration will meet a committee of Woburn leather manufacturers to-day, in secret session, to try and effect a settlement of the labor difficulties at Woburn, it is said to be doubtful if any steps of a conciliatory nature will be taken. One of the manufacturers' committee said to a reporter that they agreed to meet the State board as a matter of courtesy, and while they would listen to any suggestions they were not prepared to make any concessions. The committee will issue an address to the public to-day stating their position in the matter.

Ran Into an Open Switch.

MOBILE, Ala., Dec. 20.—The second section of the north-bound freight train, on the Louisville and Nashville Railroad, due here at 4 o'clock, ran into an open switch at Orange Grove, thirty-three miles south of this city, and was wrecked. The locomotive turned over, burying Engineer Pierce and killing him instantly, and fatally injuring the fireman, name unknown. Six cars were wrecked.

Clipping from Press
New York N Y
Date 12/15

MUSIC.

THE FIRST BOSTON SYMPHONY CONCERT.

Under the leadership of Mr. Gericke the Boston Symphony Orchestra won an extremely high place in the regard of amateur and professional musicians in New York, and the keenest interest was shown at Steinway Hall last evening to see Mr. Gericke's successor, Mr. Arthur Nikisch, and to note what changes he had made in the personnel of the band and in the style of its playing. The band numbers about eighty performers, as before. Mr. Kneisel, the young Roumanian whom Mr. Gericke imported to take the place of Bernhard Listemann, remains at the head of the first violins.

Fritz Giese, the famous leader of the violoncellos, has retired in favor of Anton Hekking, and Mr. Nikisch brought over with him an accomplished first clarionetist, a Mr. Goldschmidt. And J. Adamowski (a brother of Timothee Adamowski, who is among the first violins,) is added to the 'cello players, and one or two minor additions have also been made. Of Mr. Nikisch himself it may perhaps be added that he comes from Leipsic, where he has been conductor of the opera for many years, taking the place at times of Kapellmeister Reinecke, the leader of the Gewandhaus Orchestra, one of the best known bands in Europe.

Mr. Gericke was extremely conservative in his readings. His successor follows what is called tradition less closely and gives more emotional readings to his programmes. This was shown last night when this programme was performed:

1. Overture to "Euryanthe" ..... Weber
2. Concerto for violin, op. 77 ..... Brahms
3. Vorspiel, "Tristan and Isolde" ..... Wagner
4. Symphony in D minor ..... Schumann

Soloist, Mr. F. Kneisel.

It may be said at the outset that the playing of the band has lost something in refinement and finish. The tone is not quite so pure, the phrasing not wholly so perfect as it was. On the other hand, there is a gain—a decided gain—in virility, power, abandon. Under Mr. Nikisch's predecessor the brass choir, for example, was relegated to a subordinate place even in the Wagner music, the climaxes of which often called for the strong quality of tone which only the brass could give. Mr. Nikisch, however, allows the brass full play, and often with superb effect. His readings are full of emotional fervor, and every phrase is counted upon to produce its effect.

The danger at times seems to be that in the over-elaboration of details the large lines along which the development of the work proceeds will be in part lost sight of, and that the composition, let it be a concerto or a symphony, will lose something of the coherency and dignity which ought to mark it. But on the whole the playing of the band is fine, the tone being full and rich, with less prominence than has heretofore been given to the strings and with a correspondingly better balance of the different choirs.

The Schumann symphony showed the band and its conductor at their best, the romance and the finale being especially noteworthy. Mr. Kneisel played the Brahms concerto with intelligence and feeling, and aroused much enthusiasm by his interpolated cadenza. In the prelude to "Tristan" one missed something that would have lifted it into the first rank. The working up of the crescendo to the climax seemed a trifle too studied. The overture was played brilliantly. The audience was large and the applause was abundant, but at no time did the enthusiasm equal that which has been shown at some of the concerts of this orchestra in former years.

Clipping from Herald
Baltimore Md
Date 12/20

BOSTON SYMPHONY CONCERT.

Both Interesting and Classical—It Proves a Decided Success.

The concert given last night by the Boston Symphony Orchestra under the baton of Mr. Arthur Nikisch, the first of this season's series, was on a whole a very successful one. The programme presented was of an extremely classical character, but at the same time interesting alike to musicians and the general public. Mr. Carl Faelten was the pianist, and contributed no small share to the success of the concert.

The opening work performed was Mendelssohn's beautiful overture to "The Hebrides" or "Fingal's Cave." This received a very appropriate rendering, the sombre and melancholy sentiment which pervades the whole number being very carefully regarded.

The orchestra, which may be considered a fine one, is very well balanced, with the exception that the brass seems a trifle weak, but this defect, or effect, may be owing to the building, for the Lyceum is not by any means the best place in the world for sound. The string part of the orchestra strikes the hearer as being particularly good; indeed, the whole body play with a most refreshing nerve and beautiful attack.

The Rubinstein concerto for piano and orchestra, No. 3, G. major with Mr. Carl Faelten at the piano, formed one of the greatest successes of the evening. Both pianist and orchestra seemed a trifle cold in the opening movement, but before the allegro risoluto was reached they both warmed to their work, and the very elaborate piece was finished in excellent style. Mr. Faelten has a beautiful, clear, brilliant touch and plenty of fire, but seems a little wanting in sympathy. He was repeatedly recalled after his performance.

"Les Preludes," one of the Abbe Liszt's symphonic poems, was given a most magnificent rendition. In this the orchestra and conductor seemed thoroughly en rapport, and played most artistically. Liszt's claims may be disputed as an original orchestral writer, but hardly with success while such lovely poems as "Les Preludes" and others of the same type exist.

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Philadelphia Penn
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Clipping from Inquirer
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Mrs. Fannie Bloomfield Zeisler, formerly of Chicago, a pupil of Leschitiszky, and already heard here as a pianist of much force and intelligence, was the only soloist of the concert. She played, with orchestral accompaniment, Litolff's pianoforte concerto in D minor. This composer has been prolific in his writings, yet comparatively few of them are known here. The one most frequently heard is the "Robespierre" overture. Of last night's concerto we are told by the programme that it was dedicated to the King of Belgium, and the last movement comprises a good deal of the folk-song element. The andanta is graceful and tuneful, but the work as a whole is rather behind the age. It gives brilliant finger exercises for the pianist, with a feeble orchestral background, and seems to savor more of the period of Pleyel and Dussek than of the present time. Knowing how ably Miss Bloomfield can interpret much severer and nobler music, it is somewhat to be regretted that some other selection had not been chosen. Both she and the director were greeted with abundant applause from a large and attentive audience.

Clipping from Times
Springfield O.
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Clipping from Transcript
Boston Mass
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Clipping from Press New York N Y
Date 12/21

MUSIC.

THE FIRST BOSTON SYMPHONY CONCERT.

Under the leadership of Mr. Gericke the Boston Symphony Orchestra won an extremely high place in the regard of amateur and professional musicians in New York, and the keenest interest was shown at Steinway Hall last evening to see Mr. Gericke's successor, Mr. Arthur Nikisch, and to note what changes he had made in the personnel of the band and in the style of its playing. The band numbers about eighty performers, as before. Mr. Kneisel, the young Roumanian whom Mr. Gericke imported to take the place of Bernhard Listemann, remains at the head of the first violins.

Fritz Giese, the famous leader of the violoncellos, has retired in favor of Anton Hekking, and Mr. Nikisch brought over with him an accomplished first clarionetist, a Mr. Goldschmidt, and J. Adamowski (a brother of Timothee Adamowski, who is among the first violins,) is added to the 'cello players, and one or two minor additions have also been made. Of Mr. Nikisch himself it may perhaps be added that he comes from Leipsic, where he has been conductor of the opera for many years, taking the place at times of Kapellmeister Reinecke, the leader of the Gewandhaus Orchestra, one of the best known bands in Europe.

Mr. Gericke was extremely conservative in his readings. His successor follows what is called tradition less closely and gives more emotional readings to his programmes. This was shown last night when this programme was performed:

1. Overture to "Euryanthe" ..... Weber
2. Concerto for violin, op. 77 ..... Brahms
3. Vorspiel, "Tristan and Isolde" ..... Wagner
4. Symphony in D minor ..... Schumann

Soloist, Mr. F. Kneisel.

It may be said at the outset that the playing of the band has lost something in refinement and finish. The tone is not quite so pure, the phrasing not wholly so perfect as it was. On the other hand, there is a gain—a decided gain—in virility, power, abandon. Under Mr. Nikisch's predecessor the brass choir, for example, was relegated to a subordinate place even in the Wagner music, the climaxes of which often called for the strong quality of tone which only the brass could give. Mr. Nikisch, however, allows the brass full play, and often with superb effect. His readings are full of emotional fervor, and every phrase is counted upon to produce its effect.

The danger at times seems to be that in the over-elaboration of details the large lines along which the development of the work proceeds will be in part lost sight of, and that the composition, let it be a concerto or a symphony, will lose something of the coherency and dignity which ought to mark it. But on the whole the playing of the band is fine, the tone being full and rich, with less prominence than has heretofore been given to the strings and with a correspondingly better balance of the different choirs.

The Schumann symphony showed the band and its conductor at their best, the romance and the finale being especially noteworthy. Mr. Kneisel played the Brahms concerto with intelligence and feeling, and aroused much enthusiasm by his interpolated cadenza. In the prelude to "Tristan" one missed something that would have lifted it into the first rank. The working up of the crescendo to the climax seemed a trifle too studied. The overture was played brilliantly. The audience was large and the applause was abundant, but at no time did the enthusiasm equal that which has been shown at some of the concerts of this orchestra in former years.

Clipping from Herald Baltimore Md
Date 12/20

BOSTON SYMPHONY CONCERT.

Both Interesting and Classical—It Proves a Decided Success.

The concert given last night by the Boston Symphony Orchestra under the baton of Mr. Arthur Nikisch, the first of this season's series, was on a whole a very successful one. The programme presented was of an extremely classical character, but at the same time interesting alike to musicians and the general public. Mr. Carl Faelten was the pianist, and contributed no small share to the success of the concert.

The opening work performed was Mendelssohn's beautiful overture to "The Hebrides" or "Fingal's Cave." This received a very appropriate rendering, the sombre and melancholy sentiment which pervades the whole number being very carefully regarded.

The orchestra, which may be considered a fine one, is very well balanced, with the exception that the brass seems a trifle weak, but this defect, or effect, may be owing to the building, for the Lyceum is not by any means the best place in the world for sound. The string part of the orchestra strikes the hearer as being particularly good; indeed, the whole body play with a most refreshing nerve and beautiful attack.

The Rubinstein concerto for piano and orchestra, No. 3, G. major with Mr. Carl Faelten at the piano, formed one of the greatest successes of the evening. Both pianist and orchestra seemed a trifle cold in the opening movement, but before the allegro risoluto was reached they both warmed to their work, and the very elaborate piece was finished in excellent style. Mr. Faelten has a beautiful, clear, brilliant touch and plenty of fire, but seems a little wanting in sympathy. He was repeatedly recalled after his performance.

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Clipping from *Tropolian*
Newton Mass
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MUSICAL MATTERS.

MR. NIKISCH AND BOSTON CRITICS.

"Nemo," writing in a recent Saturday Evening Gazette, has at last put into print the subject upon which so much comment and universal denunciation have been heard from musicians of standing ever since Mr. Nikisch's arrival in Boston. "Nemo" says:

"Mr. Henschel and Mr. Gericke were each obliged to undergo more or less abuse before gaining the suffrage of the public; but neither of these gentlemen suffered worse than has Mr. Nikisch. Boston will soon win the most unenviable reputation of a carping, ill-bred city, unless some limit be set to the personalities that underbred writers are allowed to use. A large and influential paper has no right to employ as musical critic a man who neither understands music nor can appreciate good taste. Some papers carry weight with the masses, who are not in a position to realize the crass ignorance of the writer, and who believe the editor has given his musical department to a man fitted to teach and instruct the public. When personal and ignorant abuse is used instead of criticism, the judicious grieve while the ordinary run of readers are deceived and imposed upon. There is hardly a musician in Boston who does not realize this fact; and yet, for some unexplained reason, such writers are still allowed to occupy their positions. This fact is all the more glaring from the very reason that so many of the Boston papers have employed competent and trained musicians."

It is really an outrage upon a musical public, upon the Symphony orchestra, upon Mr. Nikisch, and upon the generour benefactor who has made it possible for Boston to enjoy what it does every Friday and Saturday; for a paper having so widespread an influence over the very class who, being themselves unable to disciminate between the good and the bad in criticism, should by all means be guided by competent and unbiased criticism, it is an outrage for such a paper to employ a man as the teacher of these thousands of readers who not only knows nothing about music beyond a love for that sort of noise which a combination of P. S. Gilmore's band and the Anvil Chorus can alone produce, but, notwithstanding his utter ignorance, always manages to get on the wrong side of everything.

Mr. Higginson, by his generosity, made the Sympnony orchestra what it is; his aim has been to educate the people of Boston; but what could any man do with such obstructions to progress as are constantly offered by this ignorant, malicious sort of work. Mr. Nikisch probably has suffered more than any one else by the attacks of this man; his attacks have been constant and abusive to an extreme; but it is to be hoped that before long a change will be made which will make musical criticism upon all papers what it should be—*criticism*, and not personal abuse.

Eastern Argus.

JOHN M. ADAMS..................Editor.

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Clipping from *American*
Phil Pa.
Date *12/19*

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

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THE PRES[S]

THURSDAY MORNING, DEC. 26.

PORTLAND, MAINE.

THE SYMPHONY ORCHESTRA.

While the concert by the Boston Symphony Orchestra, at City hall, furnished an evening of unalloyed enjoyment to the great audience, perhaps one feature that aided as much as anything to produce that enjoyment, was the conducting by Herr Nickisch, who made his debut in Portland on that occasion. Apparently a little under medium height, of a slight, well proportioned figure, with a countenance beaming with intelligence, yet, while all these go far to create a pleasing impression, it is the graceful gestures with which he directs, and his wonderful ability to dispense with the music score, that makes him exceptional and remarkable among the great musicians that have preceded him in the position. It is this very ability to conduct without notes that enables him to watch every man in the orchestra and see that he is getting from him a proper reading of the score. Mr. Nickish was not only well received, but he was most warmly applauded at the end of every number.

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The "Norwegian Rhapsodie, No. 2 in A," op. 19, by Svendsen, introduced the composition of a Norwegian whose works are all of very high character, remarkable for strong individuality, conciseness and elaborate finish. The rhapsody presented is a work grotesque in conception, thoroughly characteristic, and while Grove's Dictionary states it does not possess national characteristics, is of a natural character if other standard authorities are to be believed. It was dedicated to Ole Bull. The rhapsody was given by the orchestra in a brilliant manner with all the odd effects pertaining to it.

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STOCKBRIDGE

PORTLAND, DEC. 25.

PROGRAMME.

EIGHTH ENTERTAINMENT.

Wednesday Evening, Dec. 25th.

GRAND CONCERT

—BY THE—

BOSTON Symphony Orchestra.

(60 PERFORMERS.)

MR. ARTHUR NICKISH, - Conductor.

Soloist: MR. LEO SCHULZ, Cellist.

1. Goldmark, Overture, "Sakuntala."
2. Eckert, Concerto for Violincello, in A minor, Op. 26.
   Allegro moderato.
   Andante; Scherzo vivace; Andante.
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JEWISH MESSENGER.

DECEMBER 27, 1889.

THE BOSTON ORCHESTRA AND ARTHUR NIKISCH.

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On the programme of the concert with which Arthur Nikisch recently introduced himself to New York, there was no Beethoven number, but his interpretation of Schumann's fourth symphony and the prelude to "Tristan and Isolde" easily enabled us to estimate the extent of his ability and to fix the place which he is destined to occupy in our musical life. It is doing injustice to no one when it is asserted that both selections have never been listened to by local audiences with greater pleasure. The performance of the *vorspiel* was, indeed, a revelation, so clearly, so eloquently, and with such profound impressiveness was its surging passion and its inexpressible, overwhelming pathos made manifest. Nothing that Wagner has written is better adapted for the concert-room, and the silence of the audience for almost a minute after the orchestra had ceased playing suggested the solemnity of a religious function.

In a concert where lighter pieces predominated I had recently seen Mr. Nikisch in Boston. His efforts then and on the occasion under notice convinced me that in his own sphere the present generation has seen no greater conductor. With a memory, apparently, as phenomenal as Von Buelow's, he exerts the same magnetic influence upon his players, and, moreover, there are no personal eccentricities to detract the listener's attention. Thanks to his able predecessor, Mr. Gericke, the Boston orchestra is a superb instrument, kept in perfect tune by constant use. Upon this instrument Nikisch plays with elegance, fervor, and contagious ardor.

The only novelty at this first concert was Brahms' violin concerto, which Mr. Kneisel, the leader of the strings, performed with admirable technical facility and intelligence. It is a classically severe composition, very learned, very elaborate, and very dry. I enjoyed most the part which Brahm did not write, namely, the cadenza by Mr. Kneisel.

JACQUES MAYER.

Clipping from Graphic
Newton Mass
Date 12/20

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PORTLAND, DEC. 25.

[50]

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Symphony Orchestra.

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Soloist: MR. LEO SCHULZ, Cellist.

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On the programme of the concert with which Arthur Nikisch recently introduced himself to New York, there was no Beethoven number, but his interpretation of Schumann's fourth symphony and the prelude to "Tristan and Isolde" easily enabled us to estimate the extent of his ability and to fix the place which he is destined to occupy in our musical life. It is doing injustice to no one when it is asserted that both selections have never been listened to by local audiences with greater pleasure. The performance of the *vorspiel* was, indeed, a revelation, so clearly, so eloquently, and with such profound impressiveness was its surging passion and its inexpressible, overwhelming pathos made manifest. Nothing that Wagner has written is better adapted for the concert-room, and the silence of the audience for almost a minute after the orchestra had ceased playing suggested the solemnity of a religious function.

In a concert where lighter pieces predominated I had recently seen Mr. Nikisch in Boston. His efforts then and on the occasion under notice convinced me that in his own sphere the present generation has seen no greater conductor. With a memory, apparently, as phenomenal as Von Buelow's, he exerts the same magnetic influence upon his players, and, moreover, there are no personal eccentricities to detract the listener's attention. Thanks to his able predecessor, Mr. Gericke, the Boston orchestra is a superb instrument, kept in perfect tune by constant use. Upon this instrument Nikisch plays with elegance, fervor, and contagious ardor.

The only novelty at this first concert was Brahms' violin concerto, which Mr. Kneisel, the leader of the strings, performed with admirable technical facility and intelligence. It is a classically severe composition, very learned, very elaborate, and very dry. I enjoyed most the part which Brahm did not write, namely, the cadenza by Mr. Kneisel.

JACQUES MAYER.

AMERICAN ART JOURNAL
The Oldest Musical Weekly Published in America.
FOUNDED IN 1868 BY HENRY C. WATSON.
OFFICES, 23 UNION SQUARE, NEW YORK.
NEW YORK, SATURDAY, DEC. 21, 1889.

Nikisch and the Boston Symphony Orchestra at Steinway Hall.

The first concert of the Boston Symphony Orchestra took place at Steinway Hall on Tuesday evening. This, together with the fact that it was the first appearance here of the new conductor, Herr Nikisch, attracted a large audience, notwithstanding the inclemency of the weather.

The Boston Symphony Orchestra is a splendid body of musicians, trained so perfectly that its members play as one man. But this we knew before, and it only remained for us to see what the new conductor would do with the fine material under his charge. As far as the observations went upon this occasion the opinion was quite satisfactory, but it was not a programme to fully judge his powers on, for outside of Weber's Euryanthe overture, with which the concert opened, the music all partook of the modern romantic period, in which Herr Nikisch would naturally be supposed to be at home. Even Von Weber's Euryanthe overture is quite as romantic in its sensuous play of melody as the compositions of the present day.

Wagner's Vorspiel to "Tristan and Isolde" was certainly given with thrilling intensity, after which Schumann's delightful Symphony in D-minor came as a delicious relief. How freely Schumann handled the orchestra, and how well he understood its capacity and capabilities. The richness of the themes of this symphony and their masterly development are hardly surpassed by anything of their kind. The orchestra and their leader were plainly at home in Schumann's beautiful measures and the intepretation was a masterly one.

Herr Nikisch weighs his points well, and is upon the whole rather conservative, but when his arm strikes out a little sharply the orchestra responds with a power and brilliancy that is superb. The man is not a demonstrative conductor, and his motions are very small, but emphatic, but when he departs from the conventional beat it means something beyond the ordinary. His further programmes will be awaited with interest.

The soloist of the evening was Mr. Franz Kneisel, the concert-master of the orchestra. Mr. Kneisel has been heard here before and his playing has been critically praised, but he earned added laurels by a magnificent interpretation of Brahms' violin concerto, Opus. 77. This concerto is full of technical difficulties, but Mr. Kneisel's bow is a skillful one and he played with delightful ease and abandon. His pure tone, correct intonation, and artistic touch were greatly appreciated in the intricate measures. In addition to his exceptionally fine performance Mr. Kneisel surprised his hearers with a cadenza in the first movement of his own composition. It was not a mere cadenza for exploiting a facile bow and nimble fingers, but a dignified cadenza whose solid worth was an ornament to the composition. Mr. Kneisel took some of the themes from the concerto and wove them most ingeniously, which made it a legitimate finale. Mr. Kneisel was warmly applauded and several times recalled.

New-Yorker Handels-Zeitung, 21. December

"*Boston Symphony Orchestra*", zu welchem sich, trotz des wahrhaften Hundewetters, an das man allerdings in New York gewöhnt wird, ein die grosse Halle sammt allem Nebengelass vollständig füllendes Publikum erwartungsvollst eingefunden hatte. Die sehr hohen Erwartungen, die man an das erste Erscheinen des Herrn *Nik sch* vor einem New Yorker Publikum geknüpft, haben sich vollständig realisirt, und kann das Bostoner Orchester, das — offen gestanden — uns das beste der Ver. Staaten zu sein scheint, sich gratuliren, einen derartigen Nachfolger des Herrn *Gericke*, welcher seinen Truppen so oft zum Siege verholfen, gefunden zu haben. Herr *Nikisch*, nebenbei bemerkt eine auffallend schöne Künstler-Erscheinung, dessen Kopf uns lebhaft an den Paul Heyse's in jüngeren Jahren und an den des leider so früh verstorbenen Moritz Hartmann erinnerte, dirigirt mit einer vornehmen Ruhe; man fühlt sich, obgleich Herr Nikisch meistens auswendig dirigirt, sofort vollkommen sicher; an ein "Umschmeissen" des Orchesters ist unter seiner Hand nicht zu denken. Die einzelnen Programm-Nummern, darunter die Euryanthe-Ouverture von C. M. v. Weber, das geradezu unübertrefflich gespielte Vorspiel zu Tristan und Isolde von Wagner sowie die D-moll Symphonie von Schumann wurden mit lautem Jubel seitens des Publikums aufgenommen; ebenso erntete der Concertmeister des Bostoner Orchesters, Herr *Franz Kneisel*, der Brahm's Violin-Concert in D. mit Orchester-Begleitung spielte, mit Recht reichen Beifall für seine Leistung. Alles in Allem war es ein höchst genussreicher Abend, der allen Anwesenden in angenehmster Erinnerung bleiben wird. Dem "Manager" dieser Concerte, Herrn *C. A. Ellis*, gebührt der besondere Dank für die jedem Zuhörer mit dem Programm eingehändigten historischen und analytischen Noten, welche — in Pamphlet-Form gebunden — werthvolle Aufschlüsse und Angaben über die einzelnen zur Aufführung gelangten Tonstücke enthalten.

Am Mittwoch Abend gab die Pianistin Frl. *Anna Schulte*, eine Schülerin des Herrn *S. B. Mills*, unter Mitwirkung diverser Künstler und Künstlerinnen, ein Concert in Steinway Hall und wurde von dem Publikum für ihr mit bravuröser Technik verbundenes Spiel, das allerdings, wohl eine Folge ihrer Jugend, noch an manchen Unebenheiten leidet, vielfach ausgezeichnet.

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, DECEMBER 25, 1889.

The Boston Symphony Orchestra.

EVER welcome as the visits of the Boston Symphony Orchestra have been in the last few years, the first one of the present season, which took place on Tuesday evening of last week, was doubly so, for, first of all, New York does not this winter suffer from the last seasons' overdose of good orchestral concerts, and, secondly, everybody who is anybody was curious to hear the excellent organization under their famous new conductor, Arthur Nikisch.

The reports from Boston that had preceded him to this city were of the most glowing description, and let it be said at the outset that they were not exaggerated. Nikisch is a conductor to the manner born and a musician of powerful and original mind. You may be startled by what he does, you may even not always agree with his conception and carrying out of an idea, yet you will be forced to admit that it is musical and that the effect produced seems to justify the means employed. The orchestra under him has retained all the brilliancy in the strings, the rhythmic precision and the general finish of its performances for which it was noted under Gericke, but it has now added to these fine qualities a *brio*, a dash, a verve, an ease and abandon, and above all a sonority in the brasses and a general virility of tone and freedom in expression which formerly were more or less absent. It is "Prometheus Unbound" against the former "Prometheus Bound."

Nikisch knows every note of what he conducts from memory, he indicates every entrance by look and gesture, he phrases with each solo instrument, his beat is firm and decisive, and as he is magnetic and convincing to a degree it is no wonder that he carries the entire orchestra with him on the wings of his own imagination and inspiration, and the performances therefore become real interpretations and not mere mechanical reproductions. His readings moreover are always interesting and original, sometimes, as we said before, startling, but ever musical. The "Euryanthe" overture sounded new and fresh, the episode for muted violins absolutely heavenly and the working up of the final climax noble and grand. The familiar "Tristan" Vorspiel was taken at an unusually slow tempo, but worked out to a degree of finish and clearness of detail, as well as warmth of color that seemed to warrant the slower tempo. And the same may be said with regard to the scherzo of the Schumann D minor symphony, in the reading of which work Mr. Nikisch fairly outdid himself and the original interpretation of which invested the well-known and oft-heard work with a charm of novelty it never before seemed to possess. Note the beautiful working up of the coda of the scherzo, the exquisite little ritardando in the second theme of the last movement and a number of effects too numerous to mention.

It makes one smile to see in an alleged musical paper, which even before Nikisch's arrival vented its hostility upon him, the puerile attempts at belittling his powers. After abusing him for his readings of the two shorter works and yet not being able to deny the success of the symphony, the critic (?) in question tries to crawl out of it as follows:

> The Schumann symphony was given in a more satisfactory manner, owing, perhaps, to the artistic merit of the superb work and to the richness and variety of the instrumentation, which is in itself an imperishable monument to the colossal genius and to the sublime creative power of Schumann.

Imagine anybody talking about "the richness and variety of Schumann's instrumentation, which is in itself an imperishable monument to the colossal genius of Schumann," while every musician knows and acknowledges that the instrumentation is the weakest spot in Schumann's orchestral works, and a man like Raff even was possessed with the idea to re-orchestrate all four of Schumann's symphonies. Only a musical, or rather unmusical, rhinoceros could have written such a sentence, which in itself is on a par with his utterance on Schubert's immortal C major symphony, a work admired by Beethoven, Schumann and Mendelssohn, and about which the same rhinoceros says:

> Thomas is still our greatest director, and even the monotonous and interminable Schubert symphony in C can be listened to, under his baton, with interest if not with pleasure.

And yet such rhinoceroses are allowed to vent their spleen on composers, conductors and their fellow critics!

The soloist of this concert was Franz Kneisel, the efficient concertmeister of the Boston orchestra, and he played the difficult and not over grateful D major violin concerto by Brahms in a manner worthy of the highest praise. His intonation was always pure, even in the most difficult passages; his tone, if not very big, is sweet and agreeable: his conception and phrasing intelligent and musicianly, and his bowing good. A most difficult cadenza of his own composition was played by Mr. Kneisel with such abundant technic and surety that it alone would have sufficed to convince anybody of the concertmeister's skill on his chosen instrument. He was generously applauded by a large sized and fashionable audience; which made Steinway Hall resound with enthusiastic applause also after each of the efforts of the Boston orchestra and its genial conductor.

WE had a very enjoyable visit last Monday morning from Mr. Arthur Nikisch, the conductor of the Boston Symphony Orchestra, and Mr. Franz Kneisel, the violinist. Mr. Nikisch is more than pleased with his reception in the metropolis, Boston and Washington. He was particularly amused at a recent New Haven criticism of his conducting, in which the critic enthusiastically stated that Mr. Nikisch not only conducted without note but even without a music stand.

I fancy everybody that is or claims to be musical was at the Nikisch concert last week. One familiar face after another followed fast and faster, and it seemed as if Mr. Nikisch was about to have an audience composed entirely of musicians and critics.

When Nikisch appeared an interested lady back of me exclaimed, "Aren't his legs thin?"

The new conductor is agile, that is, to judge by the way he jumped up on the lofty structure which served as his standing place. He certainly overlooked matters in general, and the next thing I suppose will be baby prodigy conductors, directing their forces from a stepladder.

The most noticeable thing after Nikisch's rubato beat are his small white and well kept hands.

They are digital poems.

BALTIMORE, December 21, 1889.

SINCE my last we have heard that splendid organization the Boston Symphony Orchestra under its new, interesting and highly accomplished leader, Mr. Arthur Nikisch. You are aware that I never attempt to criticise organizations from abroad whose work has already been reviewed in THE MUSICAL COURIER. The "Fingal's Cave" overture, Rubinstein's concerto in G, the No. 3 played by Carl Faelten, Les Preludes and Beethoven's fifth comprised the program, played gloriously.

The Kneisel Quartet, that company of thorough artists, appeared at the second Faelten Music School concert this evening. The D minor Schubert quartet was really an extraordinary performance, displaying deep musical intelligence and a high regard for the character of the work. The B flat major Rubinstein piano trio was played with Mrs. Rheinhold Faelten at the piano. The lady distinguished herself and was also complimented by the members of the quartet. Mr. Melamet, a baritone, who came here lately, sang the Beethoven cyclus, "To the Distant Beloved."

Prof. Richard Burmeister gave a piano recital yesterday. The program, a performance worthy of the artist, was Beethoven's E major sonata, op. 90; Grieg's sonata in E minor, op. 7, and Liszt's B minor sonata—a rare program.

The Boston Ideals are announced for next week.

HANS SLICK.

AMERICAN ART JOURNAL.
NEW YORK, SATURDAY, DEC. 21, 1889.

Ninth Symphony Concert.

FOR a wonder the censors found no special fault with Nikisch's interpretations. Nay, they could not even mix their bitter brew with references to his standing sin, occasionally resting his hand on his hip,—a criticism which has as much to do with his reading of the Fifth Symphony, as might the fact that Beethoven wrote part of it in his nightshirt, en route between Kahlenberg and Heiligenstadt.

There were two novelties; first, Haydn's Symphony, called the Bear, one of the half-dozen composed for Paris, in 1786, which won him the lasting esteem of Cherubini. It is brimful of melody. The programme said: "It will doubtless puzzle the hearer of Haydn's gentle measures to find the Bear;" but Bruin comes on the rampage in the fourth movement. Indeed it is not hard to hear in this symphony a summer outing, with a juvenile picnic upset by a vagrant wildling, who sends the children scattering; only one in vain waits for the death-shot, possibly because the bear was suddenly tamed.

The second novelty at the concert was a Violin Concerto in D, op. 77, by Brahms, played with extraordinary fineness by Franz Kneisel, who himself wrote a long cadenza in the first movement, left open by Brahms for some such purpose,—the first thing of his own which Mr. Kneisel has given to us. The concerto was written a decade ago for Joachim, and naturally enough is a vehicle for virtuosity, or readily lends itself to that purpose. It is in three movements; in the older classic form: 1, Allegro; 2, Adagio, formerly called *poco larghetto*; 3, Rondo, *allegro giocoso*, to which the composer added *ma non troppo*, after a few performances.

The other two numbers were in no sense novelties; but Beethoven's Dedication Overture is always acceptable; and what can be sweeter than Schubert's Unfinished Symphony with its quiet hopefulness.

Boston Journal.
MONDAY MORNING, DEC. 30, 1889.

ELEVENTH SYMPHONY CONCERT.

Both rehearsal and concert were very crowded, and the following programme was offered:

Symphonic poem No. 7, "Fest-Klänge"..Liszt
Concerto for pianoforte in G major..Rubinstein
Pastorale from Christmas oratorio.....Bach
Symphony No. 2 in D major.....Beethoven

The Liszt symphonic poem was heard for the first time at these concerts, and there does not seem to be any adequate ground for wishing it to be heard again. It is one of the least interesting of the twelve compositions of this class from the great Hungarian master's pen. Its orchestration is ineffective, and its form disjointed and insufferably long drawn out. It was superbly played by the orchestra, and one cannot but wonder that Mr. Nikisch was able to memorize it, as there is so little for the mind to grasp. Reference must be made in this connection to the following passage in the analytical programme notes prepared by Mr. G. H. Wilson: "The portrayal of a series of scenes in illustration of some great national festival seems to have been Liszt's aim. In elucidation of this Mr. C. A. Barry notes that the *entrada* (introduction) which gives rise to strong feelings of expectation, due in each instance to the superposition of a tonic phrase upon the minor seventh of the key, may be regarded as a proclamation that the festival has begun, and at the same time as indicative of the reception of the festive guests in procession." This style of musical analysis is very popular in England; it passes for "learning" over there, and the aforesaid Mr. C. A. Barry is the high priest of the essentially mystic rites of this school; but that does not justify Mr. Wilson in quoting such hopeless twaddle and placing it before an intelligent Boston audience to read. If there is any definite purpose at all in analytical programmes it is that they should explain the music as far as possible, and in a manner which will assist the layman to perceive and appreciate what would otherwise escape him. The stilted, pompous language of the English programmes—to say nothing of their absurd musical definitions and misstatements—has been for years a source of infinite amusement to Continental musicians, and it is certainly an affliction which the American concert-goer ought not to have put upon him.

The Rubinstein G major concerto is anything but a diverting work. No matter how well it may be played, it is certain to be a bore. It belongs to the class of exhibition composition for the pianoforte, and its first and last movements would make an excellent compendium which might be entitled "A complete collection of scales, trills and arpeggios for the modern pianoforte, for advanced pupils only." Miss Aus der Ohe played it superbly. This young lady's technical attainments are very great, but they are considerably in advance of her musical intelligence at present, although she is certainly improving in this direction. For this reason she did wisely to select a work of a showy and brilliant nature as more conducive to success than a more serious and intellectual composition would have been under her fingers. At both rehearsal and concert a number of people, especially those of the large crowd standing up, left after the concerto. This is difficult to explain, and it certainly justifies one in having grave doubts as to the musical knowledge and intelligence of such people. They undoubtedly came chiefly to hear Miss Aus der Ohe play: probably many of them were students, and, if so, they did wisely, for they could all learn a great deal from her. Still, although she is a fine player, she is not a great player; and on this particular occasion she did not play a great work, while the rest of the programme, which these "students" neglected, offered two very great works, from which they might have learned much more. Let us hope that some time the present craze for piano playing will die out, and this useful instrument be relegated to its proper subordinate functions; when this does happen, the cause of music proper will be advanced about a thousand per cent. The Bach pastorale was beautifully played and most expressively read, and the conception of the symphony was grand and noble. The eternally beautiful slow movement was played as nearly perfectly as the most cautious critic could wish, and the last movement was rendered with fire and brilliancy.

Such people as have complained of Mr. Nikisch's programmes and maintained that he was not keeping his promises as to novelties ought to be satisfied next week, as the whole programme consists of works never before played in this city. The soloist will be Mr. Adamowski.

ARTHUR WELD.

Boston Journal.
MONDAY EVENING, DEC. 30, 1889.

The Symphony Concert.

The soloist at Saturday evening's concert was Miss Aus Der Ohe, always a favorite with a Boston audience, and she was given a royal welcome. She had chosen Rubinstein's Concerto in G, a selection abounding in difficulties of technique and requiring the interpretation of a master hand. To say that these difficulties were fully met is but to echo the feelings of the Music Hall audience Saturday night. Her rendition of the number was grand. Her playing is always to be remembered, but it seemed as if there was more breadth of style, a deeper feeling and a more exquisite refinement in it than at previous appearances. The entire concerto was given with precision of touch, and showed the interpretation of an artist in entire sympathy with the composer's spirit. Miss Aus Der Ohe was given an ovation at the close of the number.

The feature of the concert outside of the piano playing was Beethoven's Symphony No. 2, in D, the last selection on the programme. This was given a very conservative interpretation, and was by far the most interesting selection on the programme by the orchestra. Particularly beautiful was the larghetto; not only the music in itself, but Mr. Nikisch's rendering of it. Bach's pastorale from the Christmas Oratorio was disappointing, and Liszt's Symphonic Poem, with which the concert opened, although new to a symphony audience, was not received with special favor; not, however, from any fault in its delivery. There were fewer "standees" than usual, and Mr. Nikisch did not receive the cordial greeting on his entrance that ought to have been his, on his return from the most successful trip the orchestra has taken away from home. At the next concert Mr. Adamowski is to be the soloist. He will play for the first time in this city a concerto by Saint Saens, and the orchestra will give a symphony by Barodin and Volkmann's Festival Overture.

BOSTON, MONDAY MORNING, DEC. 30, 1889.

The Symphony Concert, Miss Aus der Ohe Soloist.

The Casino Company's Boston Engagement—"The Drum Major"—Boston Chorus Singers Wanted—The "Boston Singers'" Popular Concerts—News, Comment and Gossip.

At the concert by the Boston Symphony orchestra in Music Hall last evening, under the direction of Conductor Nikesch' the soloist was Miss Adele Aus der Ohe, pianist, and the programme was:

Symphony poem, No. 7, "Fest-Klange".....Liszt
Concerto for pianoforte, in G.....Rubinstein
Pastorale from Christmas oratorio.....Bach
Symphony No. 2, in D.....Beethoven

Miss Aus der Ohe has gained great favor with the patrons of these concerts in her earlier appearances here and she was welcomed most heartily by the great audience as she entered, unattended and alone, in accordance with the custom of the present season under the new director. Her choice of the Rubinstein concerto in G as her evening's number showed a confidence in her own abilities that she fully justified in her performance of this difficult composition, and her playing has never before given such genuine satisfaction as in this number. With the natural development of her abilities, this artist has gained a breadth of style and masterly control of the keyboard which puts her at the front of the pianists of today, and fully justifies all the high praise given her in former seasons. The composer has described the concerto as a struggle between the piano and orchestra for a recognition of the piano, and from this point of view the soloist is made the champion of the single instrument against the allied forces opposed to it. Miss Aus der Ohe proved well equipped at all points for the contest, and her victory was not only applauded most heartily by the audience, but conceded by the vanquished forces opposed to her as the orchestral players joined in the enthusiastic ovation which rewarded her performance. She was not supported as well as she might have been by Mr. Nikisch, who does not appear to be altogether at his ease in directing his orchestra in such compositions. The Liszt poem was heard for the first time here, and cannot be accepted as a very desirable addition to the season's repertoire. There is an abundance of thematic material supplied, but it is used with little idea of symmetrical effect, and the work demands more effort to comprehend its vagaries, that is repaid by the hearing. It was played for what it was worth by Mr. Nikisch, who, however, did not succeed in interesting his audience in the work. The Bach "Pastorale" has been heard to better advantage here under other conductors, but in his reading of the second symphony, Mr. Nikisch more nearly approached Beethoven than he did in either the fifth or seventh of the "immortal nine." The audience showed the same enthusiastic appreciation of the orchestral work that has come to be expected at these concerts, and gave the conductor ample evidence of the favor in which he is held by his patrons and patronesses. Next Saturday evening's programme will be: Symphony No. 1, in E flat, A. Borodin; concerto for violin, op. 61, Saint-Saens; festival overture, Volkmann; soloist, Mr. Timothee Adamowski.

Gazette
BOSTON, SUNDAY MORNING, DEC. 29.

The Boston Symphony Concert.

Last evening's concert was by far too long, yet the programme, while somewhat incongruous in its make-up, was, at least instructive. Liszt, Rubinstein, Bach and Beethoven were the composers. This contrasting side by side the new with the old, the ambitious and plausible striving after would be originality with creations of real genius, was not altogether profitless in the effect it produced. Liszt's symphonic poem entitled "Fest-Klange," a morbid and lugubrious production of uneven merit, was splendidly played. As regards Rubinstein's G major concerto—which, despite the dreariness imposed by the first two movements, has a more effective and artistic last movement than any modern work of its class—it can be said for Mlle. Aus der Ohe that she carried its many difficulties through triumphantly, and with an abundance of ardor and command. As a conceptive effort her performance was brainy, emotional, and of brilliant interest, yet somewhat lacking in technical smoothness and artistic nicety. The Bach pastorale was coarsely played, and it would have given the composer a genuine heart-ache could he have been there to hear it. The orchestra simply scraped and scrambled through the work, with but the slightest possible regard for its devout pathos and religious sentiment. The second symphony of Beethoven was for the most part admirably played, the grave and stately adagio being well conceived by Mr. Nikisch; but with the allegro con brio there was a dearth of musical perception and artistic sympathy, and the performance was entirely inconsistent with the spirit of the movement. The larghetto, scherzo and finale were each as appropriately performed as the most fastidious could desire.

KNEISEL QUARTET.

SPECIAL NOTICE TO SUBSCRIBERS.

The remaining Concerts in the series by the Kneisel Quartet will be given in UNION HALL, No. 18 Boylston Street, on the dates originally appointed:

Monday Evening, December 30th, 1889.
Monday Evening, January 27th, 1890.
Monday Evening, February 24th, 1890.
Monday Evening, March 31st, 1890.

Holders of Season Tickets will be allotted seats corresponding as nearly as possible to those they hold for Chickering Hall.

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UNION HALL, 18 Boylston St., Monday Evening, December 30, at 8

KNEISEL QUARTET

and MISS ADELE AUS DER OHE.

Programme.

QUARTET in D minor, ... *Haydn*
QUINTET, "Forellen," . . . . . *Schubert*
Piano, Miss AUS DER OHE. Double Bass, Mr. GOLDSTEIN.
QUARTET in C major, op 59, No. 3. . . . *Beethoven*

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Boston Post.

MONDAY MORNING, DEC. 30, 1889.

ELEVENTH SYMPHONY CONCERT.

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Concerto for pianoforte in G major . Rubinstein
Pastorale from Christmas oratorio . . . . . . Bach
Symphony No. 2 in D major . . . . . . Beethoven

The Liszt symphonic poem was heard for the first time at these concerts, and there does not seem to be any adequate ground for wishing it to be heard again. It is one of the least interesting of the twelve compositions of this class from the great Hungarian master's pen. Its orchestration is ineffective, and its form disjointed and insufferably long drawn out. It was superbly played by the orchestra, and one cannot but wonder that Mr. Nikisch was able to memorize it, as there is so little for the mind to grasp. Reference must be made in this connection to the following passage in the analytical programme notes prepared by Mr. G. H. Wilson: "The portrayal of a series of scenes in illustration of some great national festival seems to have been Liszt's aim. In elucidation of this Mr. C. A. Barry notes that the *entrada* (introduction) which gives rise to strong feelings of expectation, due in each instance to the superposition of a tonic phrase upon the minor seventh of the key, may be regarded as a proclamation that the festival has begun, and at the same time as indicative of the reception of the festive guests in procession." This style of musical analysis is very popular in England; it passes for "learning" over there, and the aforesaid Mr. C. A. Barry is the high priest of the essentially mystic rites of this school; but that does not justify Mr. Wilson in quoting such hopeless twaddle and placing it before an intelligent Boston audience to read. If there is any definite purpose at all in analytical programmes it is that they should explain the music as far as possible, and in a manner which will assist the layman to perceive and appreciate what would otherwise escape him. The stilted, pompous language of the English programmes —to say nothing of their absurd musical definitions and misstatements—has been for years a source of infinite amusement to Continental musicians, and it is certainly an affliction which the American concert-goer ought not to have put upon him.

The Rubinstein G major concerto is anything but a diverting work. No matter how well it may be played, it is certain to be a bore. It belongs to the class of exhibition composition for the pianoforte, and its first and last movements would make an excellent compendium which might be entitled "A complete collection of scales, trills and arpeggios for the modern pianoforte, for advanced pupils only." Miss Aus der Ohe played it superbly. This young lady's technical attainments are very great, but they are considerably in advance of her musical intelligence at present, although she is certainly improving in this direction. For this reason she did wisely to select a work of a showy and brilliant nature as more conducive to success than a more serious and intellectual composition would have been under her fingers. At both rehearsal and concert a number of people, especially those of the large crowd standing up, left after the concerto. This is difficult to explain, and it certainly justifies one in having grave doubts as to the musical knowledge and intelligence of such people. They undoubtedly came chiefly to hear Miss Aus der Ohe play; probably many of them were students, and, if so, they did wisely, for they could all learn a great deal from her. Still, although she is a fine player, she is not a great player; and on this particular occasion she did not play a great work, while the rest of the programme, which these "students" neglected, offered two very great works, from which they might have learned much more. Let us hope that some time the present craze for piano playing will die out, and this useful instrument be relegated to its proper subordinate functions; when this does happen, the cause of music proper will be advanced about a thousand per cent. The Bach pastorale was beautifully played and most expressively read, and the conception of the symphony was grand and noble. The eternally beautiful slow movement was played as nearly perfectly as the most captious critic could wish, and the last movement was rendered with fire and brilliancy.

Such people as have complained of Mr. Nikisch's programmes and maintained that he was not keeping his promises as to novelties ought to be satisfied next week, as the whole programme consists of works never before played in this city. The soloist will be Mr. Adamowski.

ARTHUR WELD.

Boston Journal.

MONDAY EVENING, DEC. 30, 1889.

The Symphony Concert.

The soloist at Saturday evening's concert was Miss Aus Der Ohe, always a favorite with a Boston audience, and she was given a royal welcome. She had chosen Rubinstein's Concerto in G, a selection abounding in difficulties of technique and requiring the interpretation of a master hand. To say that these difficulties were fully met is but to echo the feelings of the Music Hall audience Saturday night. Her rendition of the number was grand. Her playing is always to be remembered, but it seemed as if there was more breadth of style, a deeper feeling and a more exquisite refinement in it than at previous appearances. The entire concerto was given with precision of touch, and showed the interpretation of an artist in entire sympathy with the composer's spirit. Miss Aus Der Ohe was given an ovation at the close of the number.

The feature of the concert outside of the piano playing was Beethoven's Symphony No. 2, in D, the last selection on the programme. This was given a very conservative interpretation, and was by far the most interesting selection on the programme by the orchestra. Particularly beautiful was the larghetto; not only the music in itself, but Mr. Nikisch's rendering of it. Bach's pastorale from the Christmas Oratorio was disappointing, and Liszt's Symphonic Poem, with which the concert opened, although new to a symphony audience, was not received with special favor; not, however, from any fault in its delivery. There were fewer "standees" than usual, and Mr. Nikisch did not receive the cordial greeting on his entrance that ought to have been his, on his return from the most successful trip the orchestra has taken away from home. At the next concert Mr. Adamowski is to be the soloist. He will play for the first time in this city a concerto by Saint Saens, and the orchestra will give a symphony by Barodin and Volkmann's Festival Overture.

SUNDAY HERALD.

BOSTON, DECEMBER 29, 1889.

The Symphony Concert, Miss Aus der Ohe Soloist.

The Casino Company's Boston Engagement—"The Drum Major"—Boston Chorus Singers Wanted—The "Boston Singers'" Popular Concerts—News, Comment and Gossip.

At the concert by the Boston Symphony orchestra in Music Hall last evening, under the direction of Conductor Nikesch' the soloist was Miss Adele Aus der Ohe, pianist, and the programme was:

Symphony poem, No. 7, "Fest-Klange" . . . . Liszt
Concerto for pianoforte, in G . . . . Rubinstein
Pastorale from Christmas oratorio . . . . Bach
Symphony No. 2, in D . . . . Beethoven

Miss Aus der Ohe has gained great favor with the patrons of these concerts in her earlier appearances here and she was welcomed most heartily by the great audience as she entered, unattended and alone, in accordance with the custom of the present season under the new director. Her choice of the Rubinstein concerto in G as her evening's number showed a confidence in her own abilities that she fully justified in her performance of this difficult composition, and her playing has never before given such genuine satisfaction as in this number. With the natural development of her abilities, this artist has gained a breadth of style and masterly control of the keyboard which puts her at the front of the pianists of today, and fully justifies all the high praise given her in former seasons. The composer has described the concerto as a struggle between the piano and orchestra for a recognition of the piano, and from this point of view the soloist is made the champion of the single instrument against the allied forces opposed to it. Miss Aus der Ohe proved well equipped at all points for the contest, and her victory was not only applauded most heartily by the audience, but conceded by the vanquished forces opposed to her as the orchestral players joined in the enthusiastic ovation which rewarded her performance. She was not supported as well as she might have been by Mr. Nikisch, who does not appear to be altogether at his ease in directing his orchestra in such compositions. The Liszt poem was heard for the first time here, and cannot be accepted as a very desirable addition to the season's repertoire. There is an abundance of thematic material supplied, but it is used with little idea of symmetrical effect, and the work demands more effort to comprehend its vagaries, that is repaid by the hearing. It was played for what it was worth by Mr. Nikisch, who, however, did not succeed in interesting his audience in the work. The Bach "Pastorale" has been heard to better advantage here under other conductors, but in his reading of the second symphony, Mr. Nikisch more nearly approached Beethoven than he did in either the fifth or seventh of the "immortal nine." The audience showed the same enthusiastic appreciation of the orchestral work that has come to be expected at these concerts, and gave the conductor ample evidence of the favor in which he is held by his patrons and patronesses. Next Saturday evening's programme will be: Symphony No. 1, in E flat, A. Borodin; concerto for violin, op. 61, Saint-Saens; festival overture, Volkmann; soloist, Mr. Timothee Adamowski.

Gazette

BOSTON, SUNDAY MORNING, DEC. 29.

The Boston Symphony Concert.

Last evening's concert was by far too long, yet the programme, while somewhat incongruous in its make-up, was, at least instructive. Liszt, Rubinstein, Bach and Beethoven were the composers. This contrasting side by side the new with the old, the ambitious and plausible striving after would be originality with creations of real genius, was not altogether profitless in the effect it produced. Liszt's symphonic poem entitled "Fest Klange," a morbid and lugubrious production of uneven merit, was splendidly played. As regards Rubinstein's G major concerto—which, despite the dreariness imposed by the first two movements, has a more effective and artistic last movement than any modern work of its class — it can be said for Mlle. Aus der Ohe that she carried its many difficulties through triumphantly, and with an abundance of ardor and command. As a conceptive effort her performance was brainy, emotional, and of brilliant interest, yet somewhat lacking in technical smoothness and artistic nicety. The Bach pastorale was coarsely played, and it would have given the composer a genuine heart-ache could he have been there to hear it. The orchestra simply scraped and scrambled through the work, with but the slightest possible regard for its devout pathos and religious sentiment. The second symphony of Beethoven was for the most part admirably played, the grave and stately adagio being well conceived by Mr. Nikisch; but with the allegro con brio there was a dearth of musical perception and artistic sympathy, and the performance was entirely inconsistent with the spirit of the movement. The larghetto, scherzo and finale were each as appropriately performed as the most fastidious could desire.

KNEISEL QUARTET.

SPECIAL NOTICE TO SUBSCRIBERS.

The remaining Concerts in the series by the Kneisel Quartet will be given in UNION HALL, No. 18 Boylston Street, on the dates originally appointed:

Monday Evening, December 30th, 1889.

Monday Evening, January 27th, 1890.

Monday Evening, February 24th, 1890.

Monday Evening, March 31st, 1890.

[illegible]

[illegible]

[illegible]

UNION HALL, 18 Boylston St., Monday Evening, December 30, at 8

KNEISEL QUARTET

and MISS ADELE AUS DER OHE.

Programme.

[illegible]

Piano, Miss AUS DER OHE. Double Bass, Mr. GOLDSTEIN.

[illegible]

JANUARY 27. MR. CARL BAERMANN

FEBRUARY 24. MR. ERNST PERABO.

INFANTRY HALL, PROVIDENCE.

3

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BOSTON DAILY ADVERTISER
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MONDAY MORNING, DEC. 30, 1889.

MUSICAL MATTERS.

The Symphony Concert of Saturday Night —Miss Aus Der Ohe as Soloist.

The programme of Saturday's concert began with one of Liszt's symphonic poems —"Fest Klaenge." The work is a very spasmodic one, even for Liszt. It might picture anything from a country dance to a revolution. Lofty hymn tunes jostle against trivial dance themes, and the usual ending, in which the chief subject is given with deafening power, is also present. Turkish music plays an important part in the finale, and the work begins with a kettle drum solo, as Litolff's concerto, given at the last concert, did. The breadth with which the work was given was thoroughly in keeping with the spirit of it, and the composition, although not appealing very strongly to a musician who does not like his tonal diet too strongly flavored, was yet a triumph of technical skill for the orchestra, and of leadership for the conductor.

Adele Aus der Ohe never appeared to better advantage than in Rubinstein's piano concerto in G major, which followed. Viewed strictly as a concerto the work has faults. The solo instrument is too continuously prominent, and there is no real intertwining of piano and orchestra, as in the three last Beethoven concertos. It is, like Chopin's concertos, a grand piano solo with an orchestral background. But taken from this latter standpoint the work is immensely successful, for it gives the soloist every possible opportunity to display bravura effects, and presents an array of difficulties sufficient to crush any ordinary pianist. But Miss Aus der Ohe is not an ordinary pianist, and all the technical points were surmounted without any undue exertion. The boldness of the pianist's playing was entirely in place, and at the end of the first movement, when the theme appeared in the orchestra embellished with every kind of fioriture on the piano, the latter instrument fairly balanced the forcible *tutti*. The second movement afforded opportunities for contrast that were well employed. A degree of sadness, a refined melancholy, were in the performance of this, that showed the pianist in a totally different mood from the fiery style of the first and last movements. Miss Aus der Ohe never degenerated from sentiment into sentimentality, and never allowed the pathos of the adagio to become bathos. The third movement is the most successful of the concerto. It is so full of difficulties that it may almost be characterized as one continuous cadenza. There is much antiphonal work between piano and orchestra in this, and a commendable balance characterized the responses. Such octave work, such chromatic passages and such chord work as the pianist gave in the finale, can scarcely be fully explained in type! Suffice it to say that even with the memory of D'Albert fresh in mind, the performance was a most effective one, and the recalls which greeted the fair young artist at the conclusion of the work were evidence that the large audience understood the worth of the performance.

It was interesting to listen to Bach's "Pastorale" so soon after hearing Handel's setting of the same subject, the journey of the shepherds to the Savior's cradle. Of the two works, that of Bach is much the finer. It received a properly conservative reading, and the beautiful contrasts between strings and wood wind were finely brought out. It was sensible too, to call the work "Pastorale" instead of "Pastoral Symphony," since the pre-Haydnite use of the word "symphony" cannot but be confusing to the auditor. I hope that the Handel and Haydn Society will follow this example.

With Beethoven's second symphony the concert ended. The performance of this last work was a worthy one; Mr. Nikisch did not attempt to astound the audience in any way, but gave to the work a dignified yet powerful reading as befitted it. As the symphony belongs to the so called "first period" of the master's style, it was pleasant to find the reading so direct and unexaggerated in character. That degree of individualization which some critics might condone in a fifth or a ninth symphony, would have been out of place in this work which so thoroughly reflects the school of Beethoven's teacher, Haydn. The first movement was finely read and played, but the second, the lovely Larghetto, was the gem of it all. The orchestra has seldom done better shading than was apparent in this. The fiery energy of the finale also was excellently caught up by conductor and men, and the entire concert was one on which the critic can dwell with satisfaction.

LOUIS C. ELSON.

THE NEW HAVEN
EVENING REGISTER.
TUESDAY JANUARY 7.

The next of the Boston Symphony concerts will be given at the Hyperion, Monday evening. The program will consist of the overture "Genoveva," by Schumann; Symphonie Espagnole, for violin and orchestra; Rhapsodie Norwegienne; Fantasie for flute on themes from Oberon and Symphony in C minor. The soloists will be C. M. Loeffler and M. Ch. Mole, and the orchestra will be conducted by Arthur Nikisch. Seats are now on sale at Steinert's music store.

The Beacon.

BOSTON, SATURDAY, DEC. 28, 1889

THE SYMPHONY CONCERTS.

There is surely no pianist in this country who enjoys a greater general favor than Miss Adele aus der Ohe. And there is reason for this, because beside her unquestionably high achievements as a *virtuosa*, the brilliancy, power, endurance and dash of her playing as it comes to the ear, there is the appeal which she always makes to the eye through her agreeable personality, her becoming costumes and the various graceful, although often superflous, movements which she makes as she plays, now swaying to and fro like a reed bending before the breeze, now tossing her hands up with a flashing spurt, as of a jet from a fountain, and now emphasizing some special passage with a sharply down-dropping finger or a tap of her head. One must not perhaps find fault with these movements, too many and too often distracting though they be. Holmes somewhere says that a canary could not sing unless he went through all his little poses and pranks at the same time, and so perhaps if Miss Aus der Ohe were bound to the calm manner of some other artists, something of the life and freedom might go out of her playing. Be this as it may, there can be no doubt but that these things make what she does appear more difficult and more delightful than they really are, to a great many people, and help to swell the admiration to which she is always entitled. Her appearance in the Symphony programme of this week means a crowded audience tonight, as it drew a very large concourse yesterday afternoon. Her selection is Rubinstein's third concerto, that in G, not often attempted, because of its exceeding arduousness. Most compositions written for their own use by great performers have in them passages which can rarely be accomplished with ease and elegance by other players, because the training of the hand and the personal temperament for which they were meant are so seldom repeated in others. But Miss Ans der Ohe has many of the characteristics which this concerto —especially in the two *allegro* movements—requires, and her rendering of it yesterday was eminently bold, competent, and stirring. There is immense *bravura* in the more brilliant pages, but through it all must be kept in view the theme and the intention which Rubinstein has piquantly set out in a little synopsis which we have not space to cite, and the demand made upon the player for clearness and equality as well as for celerity and spirit are incessant and unpitying. Miss Aus der Ohe carried the concerto through unfalteringly, in spite of the fact that Mr. Nikisch's beat occasionally lagged a little behind her accent, and read the gentler second movement peacefully and smoothly, if not exactly with tenderness. A work new to these concerts, Liszt's "Fest-Klange," full of spectacular suggestion, splendor, clangor and excitement, begins the programme. It's author has attached to it no explanations, and the listener, after once the summoning drums and trumpets have ceased, must interpret all the rest into such scenes of festal commemoration and quiet contrast as he chooses. As played yesterday, it sounded not so well as we expected; there was too much noise, too constant a *fatissimo*, and at times a suggestion rather of a less peaceful festivity than Liszt must have had in view. Perhaps if the conductor had had the score before him and had from it controlled some of the minor details all of which no memory can be trusted to carry, the result might have been better. The concert, which will be a long one, will be completed by the addition of the Pastoral from Bach's Christmas oratorio and Beethoven's second sympathy. The programme for next Saturday is a thoroughly new one, being thus made up: the first symphony of Borodin, given for the first time in America, the violin coucerto of Saint Saëns, not before performed in Boston, to be given by Mr. Adamowski, and Valkmann's "Festival" overture, which has not been played in these concerts yet.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 25, 1889.

The Boston Symphony Orchestra.

EVER welcome as the visits of the Boston Symphony Orchestra have been in the last few years, the first one of the present season, which took place on Tuesday evening of last week, was doubly so, for, first of all, New York does not this winter suffer from the last seasons' overdose of good orchestral concerts, and, secondly, everybody who is anybody was curious to hear the excellent organization under their famous new conductor, Arthur Nikisch.

The reports from Boston that had preceded him to this city were of the most glowing description, and let it be said at the outset that they were not exaggerated. Nikisch is a conductor to the manner born and a musician of powerful and original mind. You may be startled by what he does, you may even not always agree with his conception and carrying out of an idea, yet you will be forced to admit that it is musical and that the effect produced seems to justify the means employed. The orchestra under him has retained all the brilliancy in the strings, the rhythmic precision and the general finish of its performances for which it was noted under Gericke, but it has now added to these fine qualities a *brio*, a dash, a verve, an ease and abandon, and above all a sonority in the brasses and a general virility of tone and freedom in expression which formerly were more or less absent. It is "Prometheus Unbound" against the former "Prometheus Bound."

Nikisch knows every note of what he conducts from memory, he indicates every entrance by look and gesture, he phrases with each solo instrument, his beat is firm and decisive, and as he is magnetic and convincing to a degree it is no wonder that he carries the entire orchestra with him on the wings of his own imagination and inspiration, and the performances therefore become real interpretations and not mere mechanical reproductions. His readings moreover are always interesting and original, sometimes, as we said before, startling, but ever musical. The "Euryanthe" overture sounded new and fresh, the episode for muted violins absolutely heavenly and the working up of the final climax noble and grand. The familiar "Tristan" Vorspiel was taken at an unusually slow tempo, but worked out to a degree of finish and clearness of detail, as well as warmth of color that seemed to warrant the slower tempo. And the same may be said with regard to the scherzo of the Schumann D minor symphony, in the reading of which work Mr. Nikisch fairly outdid himself and the original interpretation of which invested the well-known and oft-heard work with a charm of novelty it never before seemed to possess. Note the beautiful working up of the coda of the scherzo, the exquisite little ritardando in the second theme of the last movement and a number of effects too numerous to mention.

It makes one smile to see in an alleged musical paper, which even before Nikisch's arrival vented its hostility upon him, the puerile attempts at belittling his powers. After abusing him for his readings of the two shorter works and yet not being able to deny the success of the symphony, the critic (?) in question tries to crawl out of it as follows:

> The Schumann symphony was given in a more satisfactory manner, owing, perhaps, to the artistic merit of the superb work and to the richness and variety of the instrumentation, which is in itself an imperishable monument to the colossal genius and to the sublime creative power of Schumann.

Imagine anybody talking about "the richness and variety of Schumann's instrumentation, which is in itself an imperishable monument to the colossal genius of Schumann," while every musician knows and acknowledges that the instrumentation is the weakest spot in Schumann's orchestral works, and a man like Raff even was possessed with the idea to re-orchestrate all four of Schumann's symphonies. Only a musical, or rather unmusical, rhinoceros could have written such a sentence, which in itself is on a par with his utterance on Schubert's immortal C major symphony, a work admired by Beethoven, Schumann and Mendelssohn, and about which the same rhinoceros says:

> Thomas is still our greatest director, and even the monotonous and interminable Schubert symphony in C can be listened to, under his baton, with interest if not with pleasure.

And yet such rhinoceroses are allowed to vent their spleen on composers, conductors and their fellow critics!

The soloist of this concert was Franz Kneisel, the efficient concertmeister of the Boston orchestra, and he played the difficult and not over grateful D major violin concerto by Brahms in a manner worthy of the highest praise. His intonation was always pure, even in the most difficult passages; his tone, if not very big, is sweet and agreeable: his conception and phrasing intelligent and musicianly, and his bowing good. A most difficult cadenza of his own composition was played by Mr. Kneisel with such abundant technic and surety that it alone would have sufficed to convince anybody of the concertmeister's skill on his chosen instrument. He was generously applauded by a large sized and fashionable audience, which made Steinway Hall resound with enthusiastic applause also after each of the efforts of the Boston orchestra and its genial conductor.

THURSDAY, JANUARY 2, 18[illegible]

[53]

Boston Symphony Concert.

The Boston Symphony Orchestra gave the third of their series of concerts in Infantry Hall last evening. Miss Adele Aus der Ohe was the soloist and the programme was as follows:

Prelude, "Die Meistersinger".....Wagner
Concerto for Pianoforte No. 3, in G...Rubenstein
MISS AUS DER OHE.
Norwegian Rhapsody No. 3, in A, Op. 19....
.....Svendsen
Tarantelle di Bravura.....Liszt
MISS AUS DER OHE.
Overture, Scherzo and Finale, Op. 52....
.....Schumann

This programme seemed to shadow forth distinctly what the previous two had suggested—that Mr. Nikisch's intentions with regard to Providence have a certain historical direction. He has brought his Providence hearers through something of the classics and the earlier romantic masters, and now presents them with a programme wholly modern in its quality. The performance thus had an interest and an artistic significance wholly apart from what inhered in either of the former appearances of the orchestra here this season; for it showed Mr. Nikisch's tendencies as a conductor in a field that is evidently most absolutely congenial. With Wagner and Schumann especially he has elsewhere proven the intimate kinship of his artistic nature. Thus the two selections by these masters, though both of them are familiar to the concert halls of Providence, had nevertheless very much of that new and exceptional interest with which it is given to this gifted musician to invest almost everything he does.

If any single orchestral movement were wanted to exemplify those exceedingly individual points in Mr. Nikisch's conducting that previously have been pointed out at length in this journal as entitling him to a foremost rank among the world's conductors, the "Meistersinger" Vorspiel would best do it. It certainly furnished an epitome of all that is best and most characteristic in this new art of conducting which Mr. Nikisch is making known to us, so lucid was it in its exposition of every idea and shade of meaning, so eloquent with poetic beauty, with vigorous intellectual mastership. Especially must the observant have noted the exquisite pcesy and loveliness of the transitions between the several divisions of the work, how significantly and broadly treated they were, and the pregnant, passionate stress of utterance with which the right theme was sought out and everywhere given the due prominence at the right point. And yet, so nicely adjusted were the complex parts of this composition, that the whole was splendidly solid and sonorous, as beautiful and stately in its larger proportions as it was finished and ornate in detail. Such a performance shows more clearly than anything else the absolute sway that the conductor has over his orchestra in his ability to fill them so wholly with the letter and the spirit of a complex intention. This rendering of the "Meistersinger" prelude is worthy of far more than a passing note, for it is the most triumphant of all Mr. Nikisch's achievements, in every point so magnificently, so convincingly right; and, all in all, one of the most splendid publications of the composer's intent to be heard anywhere, not even excepting the inspired auditorium of the Bayreuth Theatre.

Of the Schumann "Overture, scherzo and finale"—a symphony in intent, and all but a symphony in its general assemblage of movements—there is less to be said only because there was, on the whole, less of absolutely penetrating vitality of idea in its treatment. Yet there was noticeable through it the same determined purpose to allow no hard and fast notion of time-beating to interfere with or obscure any motive or phrase, melodic or rhythmic, and to preserve, at the cost of any amount of reproach over undue "tempo rubato," the true intent of the musical idea. Warm and romantic the whole little symphony was, in color, its rhythmical niceties entrancingly expounded, its wide variety of sentiment and purport generously perceived and most sympathetically read, with nothing lacking in the fire of the overture, the exquisite freshness and grace of the scherzo, the pomp, the self-insistence of the finale.

Svendsen has put into the rhapsody which formed the lighter element of last evening's programme, apparently three or four "folk songs" of his native land. They are easily enough recognizable as such, if in no other way by piano students from what Grieg has made familiar. These he has assembled and adorned with all the resources of a most consummate master of counterpoint and of orchestration,—the latter element being indeed the chief interest of the composition and a constant study in new and, to tell the truth, sometimes rather experimental effects.

Miss Aus der Ohe never before in her several Providence appearances had things quite so wholly her own way, nor ever quite so well deserved to. To begin with, she was doubtless in better technical form than she has been before, and she played a composition that was practically a complete novelty to nearly everybody present—and such a one! In it the greatest of living pianists, the one best acquainted with the power and the resources, and the possibilities of piano technique, apparently sat down to stretch them to their limit. Rubinstein has here given the concerto form to a splendid summing up of the difficulties and the effects of piano bravura; and more, he has put much of his gift of lovely, spontaneous melody into it, which makes it something better. With what magnificent impetuosity and dazzling verve Miss Aus der Ohe sounded to the very bottom the technical difficulties of the work, can scarcely be described. Her physical power, her dexterity of finger, wrist and arm seemed limitless. Yet there was to her playing, too, another side, on which the true poetic spirit met the deeper and better aspect which Rubenstein had imparted to the work. She gave both to herself and her composer something more than virtuosity, but it cannot be denied that on this score her work was chiefly and worthily notable. Less worthily so was it in the tiresome tarantelle of Liszt's, as near to sound and fury as that most versatile composer ever came, which was sometimes very near. Miss Aus der Ohe was repeatedly recalled, and the excellence of her performance was evidently highly appreciated.

BOSTON DAILY ADVERTISER
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The programme of Saturday's concert began with one of Liszt's symphonic poems —"Fest Klaenge." The work is a very spasmodic one, even for Liszt. It might picture anything from a country dance to a revolution. Lofty hymn tunes jostle against trivial dance themes, and the usual ending, in which the chief subject is given with deafening power, is also present. Turkish music plays an important part in the finale, and the work begins with a kettle drum solo, as Litolff's concerto, given at the last concert, did. The breadth with which the work was given was thoroughly in keeping with the spirit of it, and the composition, although not appealing very strongly to a musician who does not like his tonal diet too strongly flavored, was yet a triumph of technical skill for the orchestra, and of leadership for the conductor.

Adele Aus der Ohe never appeared to better advantage than in Rubinstein's piano concerto in G major, which followed. Viewed strictly as a concerto the work has faults. The solo instrument is too continuously prominent, and there is no real intertwining of piano and orchestra, as in the three last Beethoven concertos. It is, like Chopin's concertos, a grand piano solo with an orchestral background. But taken from this latter standpoint the work is immensely successful, for it gives the soloist every possible opportunity to display bravura effects, and presents an array of difficulties sufficient to crush any ordinary pianist. But Miss Aus der Ohe is not an ordinary pianist, and all the technical points were surmounted without any undue exertion. The boldness of the pianist's playing was entirely in place, and at the end of the first movement, when the theme appeared in the orchestra embellished with every kind of fioriture on the piano, the latter instrument fairly balanced the forcible *tutti*. The second movement afforded opportunities for contrast that were well employed. A degree of sadness, a refined melancholy, were in the performance of this, that showed the pianist in a totally different mood from the fiery style of the first and last movements. Miss Aus der Ohe never degenerated from sentiment into sentimentality, and never allowed the pathos of the adagio to become bathos. The third movement is the most successful of the concerto. It is so full of difficulties that it may almost be characterized as one continuous cadenza. There is much antiphonal work between piano and orchestra in this, and a commendable balance characterized the responses. Such octava work, such chromatic passages and such chord work as the pianist gave in the finale, can scarcely be fully explained in type! Suffice it to say that even with the memory of D'Albert fresh in mind, the performance was a most effective one, and the recalls which greeted the fair young artist at the conclusion of the work were evidence that the large audience understood the worth of the performance.

It was interesting to listen to Bach's "Pastorale" so soon after hearing Handel's setting of the same subject, the journey of the shepherds to the Savior's cradle. Of the two works, that of Bach is much the finer. It received a properly conservative reading, and the beautiful contrasts between strings and wood wind were finely brought out. It was sensible too, to call the work "Pastorale" instead of "Pastoral Symphony," since the pre-Haydnite use of the word "symphony" cannot but be confusing to the auditor. I hope that the Handel and Haydn Society will follow this example.

With Beethoven's second symphony the concert ended. The performance of this last work was a worthy one; Mr. Nikisch did not attempt to astound the audience in any way, but gave to the work a dignified yet powerful reading as befitted it. As the symphony belongs to the so called "first period" of the master's style, it was pleasant to find the reading so direct and unexaggerated in character. That degree of individualization which some critics might condone in a fifth or a ninth symphony, would have been out of place in this work which so thoroughly reflects the school of Beethoven's teacher, Haydn. The first movement was finely read and played, but the second, the lovely Larghetto, was the gem of it all. The orchestra has seldom done better shading than was apparent in this. The fiery energy of the finale also was excellently caught up by conductor and men, and the entire concert was one on which the critic can dwell with satisfaction.

LOUIS C. ELSON.

THE NEW HAVEN
EVENING REGISTER.
TUESDAY JANUARY 7.

The next of the Boston Symphony concerts will be given at the Hyperion, Monday evening. The program will consist of the overture "Genoveva," by Schumann; Symphonie Espagnole, for violin and orchestra; Rhapsodie Norwegienne; Fantasie for flute on themes from Oberon and Symphony in C minor. The soloists will be C. M. Loeffler and M. Ch. Mole, and the orchestra will be conducted by Arthur Nikisch. Seats are now on sale at Steinert's music store.

The Beacon.
BOSTON, SATURDAY, DEC. 28, 1889

THE SYMPHONY CONCERTS.

There is surely no pianist in this country who enjoys a greater general favor than Miss Adele aus der Ohe. And there is reason for this, because beside her unquestionably high achievements as a *virtuosa*, the brilliancy, power, endurance and dash of her playing as it comes to the ear, there is the appeal which she always makes to the eye through her agreeable personality, her becoming costumes and the various graceful, although often superflous, movements which she makes as she plays, now swaying to and fro like a reed bending before the breeze, now tossing her hands up with a flashing spurt, as of a jet from a fountain, and now emphasizing some special passage with a sharply down-dropping finger or a tap of her head. One must not perhaps find fault with these movements, too many and too often distracting though they be. Holmes somewhere says that a canary could not sing unless he went through all his little poses and pranks at the same time, and so perhaps if Miss Aus der Ohe were bound to the calm manner of some other artists, something of the life and freedom might go out of her playing. Be this as it may, there can be no doubt but that these things make what she does appear more difficult and more delightful than they really are, to a great many people, and help to swell the admiration to which she is always entitled. Her appearance in the Symphony programme of this week means a crowded audience tonight, as it drew a very large concourse yesterday afternoon. Her selection is Rubinstein's third concerto, that in G, not often attempted, because of its exceeding arduousness. Most compositions written for their own use by great performers have in them passages which can rarely be accomplished with ease and elegance by other players, because the training of the hand and the personal temperament for which they were meant are so seldom repeated in oth But Miss Ans der Ohe has many of the c acteristics which this concerto —especially in e two *allegro* movements—requires, and her ndering of it yesterday was eminently bold, ompetent, and stirring. There is immense *b ura* in the more brilliant pages, but through it all must be kept in view the theme and the intention which Rubinstein has piqu ntly set out in a little synopsis which we have not space to cite, and the demand made upon the player for clearness and equality as well as for celerity and spirit are incessant and unpitying. Miss Aus der Ohe carried the concerto through unfalteringly, in spite of the fact that Mr. Nikisch's beat occasionally lagged a little behind her accent, and read the gentler second movement peacefully and smoothly, if not exactly with tenderness. A work new to these concerts, Liszt's "Fest-Klange," full of spectacular suggestion, splendor, clangor and excitement, begins the programme. It's author has attached to it no explanations, and the listener, after once the summoning drums and trumpets have ceased, must interpret all the rest into such scenes of festal commemoration and quiet contrast as he chooses. As played yesterday, it sounded not so well as we expected; there was too much noise, too constant a *fatissimo*, and at times a suggestion rather of a less peaceful festivity than Liszt must have had in view. Perhaps if the conductor had had the score before him and had from it ntrolled some of the minor details all of w ch no memory can be trusted to carry, the r lt might have been better. The concert, which will be a long one, will be completed by the addition of the Pastoral from Bach's Christmas oratorio and Beethoven's second sympathy. The programme for next Saturday is a thoroughly new one, being thns made up: the first symphony of Borodin, given for the first time in America, the violin coucerto of Saint Saëns, not before performed in Boston, to be given by Mr. Adamowski, and Valkmann's "Festival" overture, which has not been played in these concerts yet.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 25, 1889.

The Boston Symphony Orchestra.

EVER welcome as the visits of the Boston Symphony Orchestra have been in the last few years, the first one of the present season, which took place on Tuesday evening of last week, was doubly so, for, first of all, New York does not this winter suffer from the last seasons' overdose of good orchestral concerts, and, secondly, everybody who is anybody was curious to hear the excellent organization under their famous new conductor, Arthur Nikisch.

The reports from Boston that had preceded him to this city were of the most glowing description, and let it be said at the outset that they were not exaggerated. Nikisch is a conductor to the manner born and a musician of powerful and original mind. You may be startled by what he does, you may even not always agree with his conception and carrying out of an idea, yet you will be forced to admit that it is musical and that the effect produced seems to justify the means employed. The orchestra under him has retained all the brilliancy in the strings, the rhythmic precision and the general finish of its performances for which it was noted under Gericke, but it has now added to these fine qualities a *brio*, a dash, a verve, an ease and abandon, and above all a sonority in the brasses and a general virility of tone and freedom in expression which formerly were more or less absent. It is "Prometheus Unbound" against the former "Prometheus Bound."

Nikisch knows every note of what he conducts from memory, he indicates every entrance by look and gesture, he phrases with each solo instrument, his beat is firm and decisive, and as he is magnetic and convincing to a degree it is no wonder that he carries the entire orchestra with him on the wings of his own imagination and inspiration, and the performances therefore become real interpretations and not mere mechanical reproductions. His readings moreover are always interesting and original, sometimes, as we said before, startling, but ever musical. The "Euryanthe" overture sounded new and fresh, the episode for muted violins absolutely heavenly and the working up of the final climax noble and grand. The familiar "Tristan" Vorspiel was taken at an unusually slow tempo, but worked out to a degree of finish and clearness of detail, as well as warmth of color that seemed to warrant the slower tempo. And the same may be said with regard to the scherzo of the Schumann D minor symphony, in the reading of which work Mr. Nikisch fairly outdid himself and the original interpretation of which invested the well-known and oft-heard work with a charm of novelty it never before seemed to possess. Note the beautiful working up of the coda of the scherzo, the exquisite little ritardando in the second theme of the last movement and a number of effects too numerous to mention.

It makes one smile to see in an alleged musical paper, which even before Nikisch's arrival vented its hostility upon him, the puerile attempts at belittling his powers. After abusing him for his readings of the two shorter works and yet not being able to deny the success of the symphony, the critic (?) in question tries to crawl out of it as follows:

> The Schumann symphony was given in a more satisfactory manner, owing, perhaps, to the artistic merit of the superb work and to the richness and variety of the instrumentation, which is in itself an imperishable monument to the colossal genius and to the sublime creative power of Schumann.

Imagine anybody talking about "the richness and variety of Schumann's instrumentation, which is in itself an imperishable monument to the colossal genius of Schumann," while every musician knows and acknowledges that the instrumentation is the weakest spot in Schumann's orchestral works, and a man like Raff even was possessed with the idea to re-orchestrate all four of Schumann's symphonies. Only a musical, or rather unmusical, rhinoceros could have written such a sentence, which in itself is on a par with his utterance on Schubert's immortal C major symphony, a work admired by Beethoven, Schumann and Mendelssohn, and about which the same rhinoceros says:

> Thomas is still our greatest director, and even the monotonous and interminable Schubert symphony in C can be listened to, under his baton, with interest if not with pleasure.

And yet such rhinoceroses are allowed to vent their spleen on composers, conductors and their fellow critics!

The soloist of this concert was Franz Kneisel, the efficient concertmeister of the Boston orchestra, and he played the difficult and not over grateful D major violin concerto by Brahms in a manner worthy of the highest praise. His intonation was always pure, even in the most difficult passages; his tone, if not very big, is sweet and agreeable: his conception and phrasing intelligent and musicianly, and his bowing good. A most difficult cadenza of his own composition was played by Mr. Kneisel with such abundant technic and surety that it alone would have sufficed to convince anybody of the concertmeister's skill on his chosen instrument. He was generously applauded by a large sized and fashionable audience, which made Steinway Hall resound with enthusiastic applause also after each of the efforts of the Boston orchestra and its genial conductor.

PROVIDENCE JOURNAL
THURSDAY, JANUARY 2, 1890.

[53]

Boston Symphony Concert.

The Boston Symphony Orchestra gave the third of their series of concerts in Infantry Hall last evening. Miss Adele Aus der Ohe was the soloist and the programme was as follows:

Prelude, "Die Meistersinger".....Wagner
Concerto for Pianoforte No. 3, in G...Rubenstein
MISS AUS DER OHE.
Norwegian Rhapsody No. 3, in A, Op. 19....
.....Svendsen
Tarantelle di Bravura.....Liszt
MISS AUS DER OHE.
Overture, Scherzo and Finale, Op. 52....
.....Schumann

This programme seemed to shadow forth distinctly what the previous two had suggested—that Mr. Nikisch's intentions with regard to Providence have a certain historical direction. He has brought his Providence hearers through something of the classics and the earlier romantic masters, and now presents them with a programme wholly modern in its quality. The performance thus had an interest and an artistic significance wholly apart from what inhered in either of the former appearances of the orchestra here this season; for it showed Mr. Nikisch's tendencies as a conductor in a field that is evidently most absolutely congenial. With Wagner and Schumann especially he has elsewhere proven the intimate kinship of his artistic nature. Thus the two selections by these masters, though both of them are familiar to the concert halls of Providence, had nevertheless very much of that new and exceptional interest with which it is given to this gifted musician to invest almost everything he does.

If any single orchestral movement were wanted to exemplify those exceedingly individual points in Mr. Nikisch's conducting that previously have been pointed out at length in this journal as entitling him to a foremost rank among the world's conductors, the "Meistersinger" Vorspiel would best do it. It certainly furnished an epitome of all that is best and most characteristic in this new art of conducting which Mr. Nikisch is making known to us, so lucid was it in its exposition of every idea and shade of meaning, so eloquent with poetic beauty, with vigorous intellectual mastership. Especially must the observant have noted the exquisite poesy and loveliness of the transitions between the several divisions of the work, how significantly and broadly treated they were, and the pregnant, passionate stress of utterance with which the right theme was sought out and everywhere given the due prominence at the right point. And yet, so nicely adjusted were the complex parts of this composition, that the whole was splendidly solid and sonorous, as beautiful and stately in its larger proportions as it was finished and ornate in detail. Such a performance shows more clearly than anything else the absolute sway that the conductor has over his orchestra in his ability to fill them so wholly with the letter and the spirit of a complex intention. This rendering of the "Meistersinger" prelude is worthy of far more than a passing note, for it is the most triumphant of all Mr. Nikisch's achievements, in every point so magnificently, so convincingly right; and, all in all, one of the most splendid publications of the composer's intent to be heard anywhere, not even excepting the inspired auditorium of the Bayreuth Theatre.

Of the Schumann "Overture, scherzo and finale"—a symphony in intent, and all but a symphony in its general assemblage of movements—there is less to be said only because there was, on the whole, less of absolutely penetrating vitality of idea in its treatment. Yet there was noticeable through it the same determined purpose to allow no hard and fast notion of time-beating to interfere with or obscure any motive or phrase, melodic or rhythmic, and to preserve, at the cost of any amount of reproach over undue "tempo rubato," the true intent of the musical idea. Warm and romantic the whole little symphony was, in color, its rhythmical niceties entrancingly expounded, its wide variety of sentiment and purport generously perceived and most sympathetically read, with nothing lacking in the fire of the overture, the exquisite freshness and grace of the scherzo, the pomp, the self-insistence of the finale.

Svendsen has put into the rhapsody which formed the lighter element of last evening's programme, apparently three or four "folk songs" of his native land. They are easily enough recognizable as such, if in no other way by piano students from what Grieg has made familiar. These he has assembled and adorned with all the resources of a master consummate master of counterpoint and of orchestration.—the latter element being indeed the chief interest of the composition and a constant study in new and, to tell the truth, sometimes rather experimental effects.

Miss Aus der Ohe never before in her several Providence appearances had things quite so wholly her own way, nor ever quite so well deserved to. To begin with, she was doubtless in better technical form than she has been before, and she played a composition that was practically a complete novelty to nearly everybody present—and such a one! In it the greatest of living pianists, the one best acquainted with the power and the resources, and the possibilities of piano technique, apparently sat down to stretch them to their limit. Rubinstein has here given the concerto form to a splendid summing up of the difficulties and the effects of piano bravura; and more, he has put much of his gift of lovely, spontaneous melody into it, which makes it something better. With what magnificent impetuosity and dazzling verve Miss Aus der Ohe sounded to the very bottom the technical difficulties of the work, can scarcely be described. Her physical power, her dexterity of finger, wrist and arm seemed limitless. Yet there was to her playing, too, another side, on which the true poetic spirit met the deeper and better aspect which Rubenstein had imparted to the work. She gave both to herself and her composer something more than virtuosity, but it cannot be denied that on this score her work was chiefly and worthily notable. Less worthily so was it in the tiresome tarantelle of Liszt's, as near to sound and fury as that most versatile composer ever came, which was sometimes very near. Miss Aus der Ohe was repeatedly recalled, and the excellence of her performance was evidently highly appreciated.

THE ADAMOWSKI QUARTET.

T. ADAMOWSKI, 1st Violin. D. KUNTZ, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

WITH ASSISTANCE OF

MR. W. J. WINCH.

THIRD SUBSCRIPTION CONCERT

IN

STEINERT HALL,

MONDAY EVENING, JANUARY 6, 1890.

FREUND'S MUSIC AND DRAMA

SATURDAY, DECEMBER 21, 1889.

THE DEBUT OF NIKISCH.

With an orchestra of about eighty men, some of them imported direct from Leipsic, Herr Nikisch last night invaded the precincts of New York, and challenged admiration in a battlefield which Seidl has abandoned, and where Thomas comes but rarely. The attendance was large, but not overflowing. Very many musicians were present, and the general feeling of the audience was critical, yet friendly.

The concert opened with a vigorous and spirited rendering of Weber's "Euryanthe" overture, in which Nikisch's command of his forces was obvious. His peculiar methods were more observable, however, in the "Tristan Vorspiel," which was given with great poetic taste and rich tonal coloring. In the long Schumann Symphony, also, Mr. Nikisch was successful.

He appears to be a conductor of a more sentimental tendency than many to whom we are accustomed. He uses the right arm, of course, for the bâton, and the left to give emphasis; and also, by a slow, soothing motion, to restrain and subdue the tempests of sound. He is alert to anticipate the different phases of the composer, and intimate to the players their various *entrées*. His friends in Boston think he is something phenomenal, while another class—not of enemies, but of critics—claim that he is too poetical and too variable in his interpretations. To us he seems to be a graceful, interesting conductor, not a giant in will-power, nor remarkable in originality, but certainly efficient, able and poetic.

Mr. Kneisel, a Boston violinist of masterly skill, made a great impression in a concerto by Brahms, the very long and enormously difficult cadenza fairly astonishing both his audience and his brother musicians. Mr. Kneisel has been here before with Gericke, and will always be welcome to New York connoisseurs.

Clipping from Ledger Philadelphia Pa.

Date 12/19

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra gave its first concert of the season last night at the Academy of Music. The house was well filled in every part with an audience whose size, under the circumstances of the weather, denoted a healthy state of musical feeling in this city, and which bestowed upon the work of the orchestra demonstrations of approval that were flattering to the new conductor of the organization, Arthur Nikisch. The ever enjoyable "Euryanthe" (Von Weber) overture, played to perfection, opened the concert charmingly and notified the more observant of a fact subsequently emphasized—that Mr. Nikisch is a decidedly original reader. This was followed by Litoff's Piano Concerto No. 3 (Op. 45), in which Mrs. Fanny Bloomfield-Zeisler, the soloist, displayed artistic abilities much beyond the common. Her playing sometimes lacked power, but at no time clearness, beauty of tone or sincerity. In the allegro passages she attained brilliancy and gave the andante with nice rather than deep expression. Mrs. Bloomfield-Zeisler made a very good impression and deserved all the applause she received.

The only other two numbers were the third and perhaps most familiar of Liszt's symphonic poems—"Les Preludes," and the Symphony (placed at the end, as usual); which was Schumann's fourth, in D minor (op. 120), and which is also so well known as to enable most of those who attended the concert to note differences between former interpretations and those of Mr. Nikisch. Speaking in general terms of the orchestra, it is within bounds to say that it had not before been heard to such advantage as it was last night in regard to its general effectiveness. There was a freedom of execution, fiery sweeps of the strings, and an average virility of tone that came as a novelty from this band, whose balance was never finer, its quality of tone never more lovely. And, in point of virtuosity, it would be difficult for any orchestra to excel this one. Mr. Nikisch, who conducted without notes, except in the concerto, does not beat time, as a rule, in the usual way. He has certain signs, figures and movements, evidently understood clearly by his men, which he uses instead, and the result of his incessant watchfulness, authoritative direction and the magnetic response he gets from the band is wonderful in the finish of its performance. It should be added that this seems to add new "effects"—the introduction of what in stage craft is understood as "business"—where they are not always most welcome to those who are used to quieter "orthodox" readings, but there can be no question as to the superbly finished character of the playing of the Boston Orchestra and its present conductor. The latter, by last night's concert, won a good share of the standing the former had already firmly established here.

Clipping from Express New York N. Y.

Date 12/20

THE WORLD OF MUSIC.

The Boston Symphony Orchestra's Concert—"Il Trovatore" at the Metropolitan Opera House.

The absolute quiet which reigned in the audience at Steinway Hall on Tuesday evening, when the Boston Symphony Orchestra under its new conducter, Mr. Arthur Nikisch, began the opening number, the overture to Weber's "Euryanthe," was something remarkable. Even the people who whisper or keep up an audible commentary on the performance at the expense of their neighbors' enjoyment were awed into silence, and of this numerous company even the boldest held his breath for a time. When the orchestra, which has won so enviable a reputation under its former conductor, was delighting the audience at Steinway Hall in previous years, it was felt that under the direction of a leader who would indulge in a wider range of expression the performances would be nearer perfection. In Mr. Nikisch this admirable organization has such a conductor, and the performance to which the audience, which represented in a more than ordinary degree the musical culture of New York, listened on Tuesday evening amply justified the reputation which the newcomer has gained in Boston as well as in Germany. It was a superb instrument that he had at his command in the band of eighty-two musicians, so carefully trained by Mr. Gericke, and admirably did he display his skill in using it to the best advantage. A programme which, besides the charming overture with which the concert began, comprised the Brahms violin concerto in D, op. 77, the prelude to Wagner's "Tristan and Isolde," and Schumann's D minor symphony, afforded ample scope for a display of the effectiveness of the orchestra under its new leadership, and abundant opportunity for estimating the proper rank to be accorded to Mr. Nikisch as a conductor. The impression produced upon the audience was evidently in the highest degree favorable, and justly so. The performance of the band equaled in technical excellence its achievements last season, and the results so far as poetic expression and variety of effect were concerned, were far more satisfactory than ever before.

The concert was a delightful one from beginning to end. Weber's lovely overture was played with charming grace and delicacy of expression. The prelude to "Tristan and Isolde" was given with superb effect and the romantic beauty of the symphony was made most agreeably manifest. Throughout the evening's performance Mr. Nikisch's rare excellence as a conductor was seen in his perfect control of his band, his nice perception of the delicate shades of meaning in the composition he is interpreting and his evident enthusiasm in his work.

In the Brahms concerto Mr. Franz Kneisel won hearty and well-merited applause, especially by his admirable performance of the cadenza, of his own composing, which he introduced. Altogether the concert was thoroughly enjoyable for its high artistic merit and afforded good reason for pleasurable anticipation of those which are to follow.

THE OPERA.

To many of those present at the Metropolitan Opera House Wednesday evening the real attraction lay in that part of the audience that had the charm of novelty. The Three-Americas delegates occupied the baignoir boxes and Secretary Blaine, ex-Secretary Whitney, ex-President Cleveland and Mrs. Cleveland were also among the spectators. Verdi's "Il Trovatore" was the opera performed, and its familiar and melodious strains were doubtless more acceptable to the distinguished visitors from abroad than the work of some German composer. The performance on this occasion was one of unequal merit. Herr Perotti bore off the honors. He was in excellent voice, and in the tower scene and continuously through the opera, wherever he took part in the proceedings, his clear ringing voice was heard with splendid effect. The "Di quella pura" in which he reaches the high C so effectively aroused the usual enthusiasm and its repetition was eagerly demanded. Herr Reichmann's personation of the Count di Luna did not equal his former assumption of the character. He was not in good voice, and his continual wandering from the key was painfully evident. In response to an encore he repeated "Il Balen" in the original version. Fraulein Betty Frank was the Leonora of the evening, and Frau Sonntag-Uhl took the part of Azucena.

Verdi is certainly having a good share of attention at the Metropolitan nowadays, but it cannot be said that last night's representation of his most popular opera was a specially creditable one, so far as the singers were concerned, excepting, of course, the brilliant work of the tenor. Mr. Walter Damrosch led the orchestra with proper spirit and discretion. On Friday evening Halévy's highly dramatic opera, "The Jewess," will be given.

Clipping from American Baltimore Md.

Date 12/20

A NOTABLE MUSICAL EVENT.

The Boston Symphony Orchestra at the Lyceum Last Night.

The Boston Symphony Orchestra gave its first concert in Baltimore for the present season at the Lyceum Theater last evening, under the new director, Herr Arthur Nikisch. The program was one of the best this orchestra has ever presented, including the Mendelssohn overture, "Fingal's Cave;" Rubinstein piano-concerto No. 3, in G; Liszt symphonic poem "The Preludes," and Beethoven's fifth symphony.

All these works have been frequently performed in Baltimore; and they were therefore all the more highly enjoyed by the very musical audience present. The overture, although one of Mendelssohn's earlier works, is one of his best, it is full of the imagination and fire of youth, and, like Rubinstein's "Ocean Symphony," is the result of an effort to give musical embodiment to the grandeur of one of Nature's great works.

Professor Carl Faelten was given a hearty welcome by his many Baltimore friends when he came forward to play the Rubinstein concerto. He seated himself in his easy, old-fashioned way, threw his head a little to one side, and was soon at home in his work of rolling off the allegro moderato of the first movements. Among all the pianists in America there is no one more at home in the rendition of a concerto than he is.

In addition to his wonderful memory and technique as a virtuoso, he is a thorough orchestral musician, and as well acquainted with the parts of all the other instruments as he is with the noble pet Knabe grand piano on which he plays. He is an easy master of all the forms of pianism, and this concerto gives him a splendid opportunity for the fullest display of his very marvelous art. He was heartily recalled, as he thoroughly deserved to be.

The new director, Herr Arthur Nikisch, was put to the greatest test in the Beethoven C Minor Symphony, No. 5. The Boston critics have been quite divided over the comparative merits of the former and the present director of the Symphony Orchestra, and it was quite evident that there was room for two parties in Baltimore on the same question. Mr. Nikisch is, to begin with, a more graceful conductor than Mr. Gericke; but both are the subjects of most decided mannerisms, which those who dislike them will persist in regarding as affectations. Mr. Gericke was quite addicted to the flying motion with his arms under the excitement of orchestral leading. He also had a particular wiggle, which he gave at the end of certain beats, and which had no meaning except to indicate the particular spot in Europe from which he came. Mr. Nikisch continues this little peculiarity, which attracts more attention from the audience than it does from the orchestra. He directs without notes, as Mr. Hamerik was in the habit of doing when he came to America. It is justifiable only when both conductor and orchestra are not only absolutely familiar with the work, but have just had it in rehearsal, and when the understanding between conductor and orchestra is simply perfect. Frequently, during the symphony last evening, the orchestra was fully an eighth of a beat behind the conductor, giving to the listener, who tried to follow both eye and ear, the inevitable effect of lack of precision and dragging, which is inexcusable in so fine an organization as the Boston Orchestra.

Herr Nikisch differs widely from his predecessors in the reading of the symphony, as well as from the majority of directors in America. The first movement was taken much slower than usual, and the scherzo undoubtedly suffered in the same way. The andante was well rendered, and in the finale some of the spirit lost in the previous movements was recovered.

But the performance of the work as a whole was not up to former renditions of the symphony in Baltimore, or to the high standard of the orchestra last year. However, it goes for the saying that the material of the Boston orchestra is the best in the country, and it is not to be expected that this organization will give a concert that is not very enjoyable. The fine performance of the strings and of the double basses, particularly in the scherzo and finale of the symphony, was a treat that only the most musical could fully appreciate. As a whole, the concert was a rare occasion for the lovers of the best music, and which should have been heard by a much larger audience.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 8, 1890.

——The program of the Symphony Concert last Saturday evening in Boston consisted of three novelties—a symphony by the Russian composer Borodine, a violin concerto No. 3 in B minor by Saint-Saëns, played by Mr. Adamowski, and a festival overture by Volkmann. Next Saturday evening's Symphony Concert will have as a program the following selections: MacDowell, symphonic poems, "Lancelot and Elaine;" Schumann, concerto for pianoforte in A minor, op. 54; Gade, symphony No. 1 in C minor. The soloist will be Mrs. Anna Steniger-Clark.

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A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

WITH ASSISTANCE OF

MR. W. J. WINCH.

THIRD SUBSCRIPTION CONCERT

IN

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MONDAY EVENING, JANUARY 6, 1890.

FREUND'S MUSIC AND DRAMA

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The concert opened with a vigorous and spirited rendering of Weber's "Euryanthe" overture, in which Nikisch's command of his forces was obvious. His peculiar methods were more observable, however, in the "Tristan Vorspiel," which was given with great poetic taste and rich tonal coloring. In the long Schumann Symphony, also, Mr. Nikisch was successful.

He appears to be a conductor of a more sentimental tendency than many to whom we are accustomed. He uses the right arm, of course, for the bâton, and the left to give emphasis; and also, by a slow, soothing motion, to restrain and subdue the tempests of sound. He is alert to anticipate the different phases of the composer, and intimate to the players their various *entrees*. His friends in Boston think he is something phenomenal, while another class—not of enemies, but of critics—claim that he is too poetical and too variable in his interpretations. To us he seems to be a graceful, interesting conductor, not a giant in will-power, nor remarkable in originality, but certainly efficient, able and poetic.

Mr. Kneisel, a Boston violinist of masterly skill, made a great impression in a concerto by Brahms, the very long and enormously difficult cadenza fairly astonishing both his audience and his brother musicians. Mr. Kneisel has been here before with Gericke, and will always be welcome to New York connoisseurs.

Clipping from Ledger Phila. Pa.

Date 12/19

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra gave its first concert of the season last night at the Academy of Music. The house was well filled in every part with an audience whose size, under the circumstances of the weather, denoted a healthy state of musical feeling in this city, and which bestowed upon the work of the orchestra demonstrations of approval that were flattering to the new conductor of the organization, Arthur Nikisch. The ever enjoyable "Euryanthe" (Von Weber) overture, played to perfection, opened the concert charmingly and notified the more observant of a fact subsequently emphasized—that Mr. Nikisch is a decidedly original reader. This was followed by Litoff's Piano Concerto No. 3 (Op. 45), in which Mrs. Fanny Bloomfield-Zeisler, the soloist, displayed artistic abilities much beyond the common. Her playing sometimes lacked power, but at no time clearness, beauty of tone or sincerity. In the allegro passages she attained brilliancy and gave the andante with nice rather than deep expression. Mrs. Bloomfield-Zeisler made a very good impression and deserved all the applause she received.

The only other two numbers were the third and perhaps most familiar of Liszt's symphonic poems—"Les Preludes," and the Symphony (placed at the end, as usual), which was Schumann's fourth, in D minor (op. 120), and which is also so well known as to enable most of those who attended the concert to note differences between former interpretations and those of Mr. Nikisch. Speaking in general terms of the orchestra, it is within bounds to say that it had not before been heard to such advantage as it was last night in regard to its general effectiveness. There was a freedom of execution, fiery sweeps of the strings, and an average virility of tone that came as a novelty from this band, whose balance was never finer, its quality of tone never more lovely. And, in point of virtuosity, it would be difficult for any orchestra to excel this one. Mr. Nikisch, who conducted without notes, except in the concerto, does not beat time, as a rule, in the usual way. He has certain signs, figures and movements, evidently understood clearly by his men, which he uses instead, and the result of his incessant watchfulness, authoritative direction and the magnetic response he gets from the band is wonderful in the finish of its performance. It should be added that this seems to add new "effects"—the introduction of what in stage craft is understood as "business"—where they are not always most welcome to those who are used to quieter "orthodox" readings, but there can be no question as to the superbly finished character of the playing of the Boston Orchestra and its present conductor. The latter, by last night's concert, won a good share of the standing the former had already firmly established here.

Clipping from Express New York N. Y.

Date 12/20

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The concert was a delightful one from beginning to end. Weber's lovely overture was played with charming grace and delicacy of expression. The prelude to "Tristan and Isolde" was given with superb effect and the romantic beauty of the symphony was made most agreeably manifest. Throughout the evening's performance Mr. Nikisch's rare excellence as a conductor was seen in his perfect control of his band, his nice perception of the delicate shades of meaning in the composition he is interpreting and his evident enthusiasm in his work.

In the Brahms concerto Mr. Franz Kneisel won hearty and well-merited applause, especially by his admirable performance of the cadenza, of his own composing, which he introduced. Altogether the concert was thoroughly enjoyable for its high artistic merit and afforded good reason for pleasurable anticipation of those which are to follow.

THE OPERA.

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Verdi is certainly having a good share of attention at the Metropolitan nowadays, but it cannot be said that last night's representation of his most popular opera was a specially creditable one, so far as the singers were concerned, excepting, of course, the brilliant work of the tenor. Mr. Walter Damrosch led the orchestra with proper spirit and discretion. On Friday evening Halévy's highly dramatic opera, "The Jewess," will be given.

Clipping from American Baltimore Md.

Date 12/20

A NOTABLE MUSICAL EVENT.

The Boston Symphony Orchestra at the Lyceum Last Night.

The Boston Symphony Orchestra gave its first concert in Baltimore for the present season at the Lyceum Theater last evening, under the new director, Herr Arthur Nikisch. The program was one of the best this orchestra has ever presented, including the Mendelssohn overture, "Fingal's Cave;" Rubinstein piano-concerto No. 3, in G; Liszt symphonic poem "The Preludes," and Beethoven's fifth symphony.

All these works have been frequently performed in Baltimore; and they were therefore all the more highly enjoyed by the very musical audience present. The overture, although one of Mendelssohn's earlier works, is one of his best. It is full of the imagination and fire of youth, and, like Rubinstein's "Ocean Symphony," is the result of an effort to give musical embodiment to the grandeur of one of Nature's great works.

Professor Carl Faelten was given a hearty welcome by his many Baltimore friends when he came forward to play the Rubinstein concerto. He seated himself in his easy, old-fashioned way, threw his head a little to one side, and was soon at home in his work of rolling off the allegro moderato of the first movements. Among all the pianists in America there is no one more at home in the rendition of a concerto than he is.

In addition to his wonderful memory and technique as a virtuoso, he is a thorough orchestral musician, and as well acquainted with the parts of all the other instruments as he is with the noble pet Knabe grand piano on which he plays. He is an easy master of all the forms of pianism, and this concerto gives him a splendid opportunity for the fullest display of his very marvelous art. He was heartily recalled, as he thoroughly deserved to be.

The new director, Herr Arthur Nikisch, was put to the greatest test in the Beethoven C Minor Symphony, No. 5. The Boston critics have been quite divided over the comparative merits of the former and the present director of the Symphony Orchestra, and it was quite evident that there was room for two parties in Baltimore on the same question. Mr. Nikisch is, to begin with, a more graceful conductor than Mr. Gericke; but both are the subjects of most decided mannerisms, which those who dislike them will persist in regarding as affectations. Mr. Gericke was quite addicted to the flying motion with his arms under the excitement of orchestral leading. He also had a particular wiggle, which he gave at the end of certain beats, and which had no meaning except to indicate the particular spot in Europe from which he came. Mr. Nikisch continues this little peculiarity, which attracts more attention from the audience than it does from the orchestra. He directs without notes, as Mr. Hamerik was in the habit of doing when he came to America. It is justifiable only when both conductor and orchestra are not only absolutely familiar with the work, but have just had it in rehearsal, and when the understanding between conductor and orchestra is simply perfect. Frequently, during the symphony last evening, the orchestra was fully an eighth of a beat behind the conductor, giving to the listener, who tried to follow both eye and ear, the inevitable effect of lack of precision and dragging, which is inexcusable in so fine an organization as the Boston Orchestra.

Herr Nikisch differs widely from his predecessors in the reading of the symphony, as well as from the majority of directors in America. The first movement was taken much slower than usual, and the scherzo undoubtedly suffered in the same way. The andante was well rendered, and in the finale some of the spirit lost in the previous movements was recovered.

But the performance of the work as a whole was not up to former renditions of the symphony in Baltimore, or to the high standard of the orchestra last year. However, it goes for the saying that the material of the Boston orchestra is the best in the country, and it is not to be expected that this organization will give a concert that is not very enjoyable. The fine performance of the strings and of the double basses, particularly in the scherzo and finale of the symphony, was a treat that only the most musical could fully appreciate. As a whole, the concert was a rare occasion for the lovers of the best music, and which should have been heard by a much larger audience.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 8, 1890.

——The program of the Symphony Concert last Saturday evening in Boston consisted of three novelties—a symphony by the Russian composer Borodine, a violin concerto No. 3 in B minor by Saint-Saëns, played by Mr. Adamowski, and a festival overture by Volkmann. Next Saturday evening's Symphony Concert will have as a program the following selections: MacDowell, symphonic poems, "Lancelot and Elaine;" Schumann, concerto for pianoforte in A minor, op. 54; Gade, symphony No. 1 in C minor. The soloist will be Mrs. Anna Steniger-Clark.

STEINERT HALL.

THIRD CONCERT.

MONDAY EVENING, JANUARY 6, AT 8.

PROGRAMME.

QUARTET IN D, (No. 6, PETERS.) — HAYDN

ALLEGRO MODERATO.—ADAGIO CANTABILE.—
MINUETTO (ALLEGRETTO) AND TRIO.—FINALE (VIVACE).

SONG. "ADELAIDE." — BEETHOVEN

MR. WINCH.

QUARTET IN G MINOR, OP. 27. — GRIEG

UN POCO ANDANTE; ALLEGRO MOLTO ED AGITATO (PRESTO; PRESTISSIMO).—

ROMANCE. ANDANTINO; ALLEGRO AGITATO; TEMPO DEL ANIMATO; MA UN POCO PIU ANIMATO; ALLEGRO AGITATO.—

INTERMEZZO. ALLEGRO MOLTO MARCATO.—

FINALE. LENTO; PRESTO; UN POCO ANDANTE; PRESTO

HAYDN ordained that the quartet, like the sonata and the symphony, should consist of four fixed movements, and, as has been prettily said "It was his inexhaustibly fertile invention and his freedom in the treatment of form which nourished and developed the germ of this chamber music until it bore the most beautiful blossom of German musical art." "Inexhaustibly fertile invention" applied to Haydn ssems to the musician of to-day an extravagant estimate of the genius of the composer of the "Surprise" symphony and "The Creation," but to the composers and connoiseurs of 1780 Haydn was an iconoclast. It was Mozart who added strength and elegance to the form designed and winsomely illustrated by Haydn. That Haydn profited by Mozart's style, that the master learned of his pupil, is apparent in his later quartets. Haydn wrote eighty-three string quartets, Mozart only twenty-three. He was a self-taught musician, a man of immense industry, skilfully observant and patient. Of course he succeeded. He says of himself: "I never was a quick writer, and always composed with care and deliberation; that alone is the way to compose works that will last, and a real connoisseur can see at a glance whether a score has been written in undue haste or not."

Another quartet by Joseph Haydn, another fresh draught from the Pierian spring of unadulterated melody, melody that, to use the language of the poet, "flows and sings and shines," may not improbably be the silent reflection of those who know what wholesome influences the works of this spontaneous writer exercise. A special characteristic of the quartet played to-day are its conciseness and brevity: but though with

"—— the beam-like ephemeris
Whose path is the lightning's,"

of Shelley's *Sensitive Plant*, it passes away as the

"——light cloud by the moon,"

of Byron's "*Seige of Corinth*," and is gone almost as soon as seen, or rather silent, almost as soon as heard, it leaves an impression difficult to efface. But the best way is to let the music speak for itself. The quartet bears external evidence of being a comparatively early effort. Haydn began quartet writing when he was twenty-three years old at the instance of a wealthy amateur named Furnberg at whose home near the famous monastery of Melk he composed eighteen quartets in less than two years. (*First performance at Adamowski Concerts.*)

Edward Grieg, the composer, is a true Norseman. "My native place," he says' "is Bergen and my home is still in the neighborhood of that town. I passed my early childhood among some of the grandest scenery of the North, and ever since I can remember has the beauty of my country impressed me as some. thing wonderful and magnificent beyond expression. It is our mountains, our

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New York N. Y.
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lakes and forests which have influenced my work far more than any human being has done, and even now, though I am over forty (I was born in 1843), they have the self-same power over me. My musical education up to my fifteenth year was solely in the hands of my mother, who was a very good pianiste indeed, and who was very careful in her teaching. I remember one amusing scene at school when I was about nine years old, and when my first composition failed to find favor in the eyes of my master. We were having a German lesson, and every pupil was supposed to bring a bulky dictionary to school. I had forgotten mine and was duly scolded by the teacher, when the boy who sat next to me burst out 'He hasn't got his dictionary, but he has got something else. He has a piece of music which he himself has written.' It had to be produced, and the verdict was that I would far better leave such rubbish at home and think of my lessons. I dare say it was rubbish. At all events, it does not exist any more."

No greater contrast to Haydn's lucid measures can be imagined than the romantic, impetuous and unconventional quartet by Grieg, the only work of the kind the Scandinavian composer has written. In its early portions the melancholy, humor and sentiment of the North find picturesque, if not startling expression, while the Italian dance theme of the *finale* has a vehement setting not characteristic of Southern skies. (*First performance at Adamowski Concerts.*)

WORKS PERFORMED AT THREE CONCERTS.

SECOND SEASON. 1889—90.

BEETHOVEN.	SONG. "ADELAIDE."
BRAHMS.	PIANOFORTE QUARTET in A, op. 26.
DAVIDOFF.	"AM SPRINGBRUNNEN," For 'Cello.
FRANZ.	THREE SONGS.
GRIEG.	QUARTET in G minor, op. 27.
HAYDN.	QUARTET in D, (No. 6, Peters)
MACKENZIE.	BENEDICTUS for Violin.
MOLIQUE.	ANDANTE from 'Cello Concerto in D minor.
MOZART.	QUARTET in D, (K 575).
RUBINSTEIN.	PIANOFORTE TRIO in G minor, op. 15.
SCHUMANN.	QUARTET in A minor, op. 41. No. 1.

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With an orchestra of about eighty men, some of them imported direct from Leipsic, Herr Nikisch last night invaded the precincts of New York, and challenged admiration in a battlefield which Seidl has abandoned, and where Thomas comes but rarely. The attendance was large, but not overflowing. Very many musicians were present, and the general feeling of the audience was critical, yet friendly.

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He appears to be a conductor of a more sentimental tendency than many to whom we are accustomed. He uses the right arm, of course, for the bâton, and the left to give emphasis; and also, by a slow, soothing motion, to restrain and subdue the tempests of sound. He is alert to anticipate the different phases of the composer, and intimate to the players their various *entrees*. His friends in Boston think he is something phenomenal, while another class—not of enemies, but of critics—claim that he is too poetical and too variable in his interpretations. To us he seems to be a graceful, interesting conductor, not a giant in will-power, nor remarkable in originality, but certainly efficient, able and poetic.

Mr. Kneisel, a Boston violinist of masterly skill, made a great impression in a concerto by Brahms, the very long and enormously difficult cadenza fairly astonishing both his audience and his brother musicians. Mr. Kneisel has been here before with Gericke, and will always be welcome to New York connoisseurs.

Clipping from Ledger
Phila. Pa.
Date 12/19

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra gave its first concert of the season last night at the Academy of Music. The house was well filled in every part with an audience whose size, under the circumstances of the weather, denoted a healthy state of musical feeling in this city, and which bestowed upon the work of the orchestra demonstrations of approval that were flattering to the new conductor of the organization, Arthur Nikisch. The ever enjoyable "Euryanthe" (Von Weber) overture, played to perfection, opened the concert charmingly and notified the more observant of a fact subsequently emphasized—that Mr. Nikisch is a decidedly original reader. This was followed by Litoff's Piano Concerto No. 3 (Op. 45), in which Mrs. Fanny Bloomfield-Zeisler, the soloist, displayed artistic abilities much beyond the common. Her playing sometimes lacked power, but at no time clearness, beauty of tone or sincerity. In the allegro passages she attained brilliancy and gave the andante with nice rather than deep expression. Mrs. Bloomfield-Zeisler made a very good impression and deserved all the applause she received.

The only other two numbers were the third and perhaps most familiar of Liszt's symphonic poems—"Les Preludes," and the Symphony (placed at the end, as usual), which was Schumann's fourth, in D minor (op. 120), and which is also so well known as to enable most of those who attended the concert to note differences between former interpretations and those of Mr. Nikisch. Speaking in general terms of the orchestra, it is within bounds to say that it had not before been heard to such advantage as it was last night in regard to its general effectiveness. There was a freedom of execution, fiery sweeps of the strings, and an average virility of tone that came as a novelty from this band, whose balance was never finer, its quality of tone never more lovely. And, in point of virtuosity, it would be difficult for any orchestra to excel this one. Mr. Nikisch, who conducted without notes, except in the concerto, does not beat time, as a rule, in the usual way. He has certain signs, figures and movements, evidently understood clearly by his men, which he uses instead, and the result of his incessant watchfulness, authoritative direction and the magnetic response he gets from the band is wonderful in the finish of its performance. It should be added that this seems to add new "effects"—the introduction of what in stage craft is understood as "business"—where they are not always most welcome to those who are used to quieter "orthodox" readings, but there can be no question as to the superbly finished character of the playing of the Boston Orchestra and its present conductor. The latter, by last night's concert, won a good share of the standing the former had already firmly established here.

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, JANUARY 8,

——The program of the Symphony Concer
urday evening in Boston consisted of three
symphony by the Russian composer Borodine,
certo No. 3 in B minor by Saint-Saëns, played by
owski, and a festival overture by Volkmann.
day evening's Symphony Concert will have as a
following selections; MacDowell, symphonic poem
lot and Elaine;" Schumann, concerto for pian
minor, op. 54; Gade, symphony No. 1 in C
soloist will be Mrs. Anna Steniger-Clark.

Clipping from *Times Philadelphia Pa*

Date *12/19*

THE BOSTON SYMPHONY ORCHESTRA.

Nikisch Makes an Impression on His First Appearance.

The opening concert of the season by the Boston Symphony Orchestra, which attracted a fashionable audience to the Academy of Music last night, would have been an important event in any case and was rendered doubly interesting by the first appearance in Philadelphia of Mr. Nikisch, whom Mr. Higginson has brought from Leipsic to take the direction of his superb organization. The new conductor was very cordially received upon his entrance and very quickly established himself in the sympathy and favor of the audience. He is a young man, of slight build, with the alert manner of a Frenchman, and he conducts as a Frenchman might, standing erect upon a high platform, without a desk or book, and directing his musicians with a singularly expressive but always unobtrusive motion of his arms alone. The manner is of interest, because it was at once apparent that Mr. Nikisch had brought to his work the influence of a potent individuality.

Mr. Gericke had left the orchestra unexcelled in completeness of discipline, in purity and exactness of execution. His successor has breathed into it the breath of life, of fervent feeling and poetic imagination, and never before has this magnificent orchestra been heard with so brilliant effect. Mr. Nikisch has slighted nothing in technical delicacy, but he is not afraid for his orchestra to be heard. He believes in climaxes, and under his inspiring leadership the band displayed a splendid sonority and power that it hitherto has lacked.

Just what Mr. Nikisch will do with Beethoven and the classics it is impossible to judge, but his rendering of the "Euryanthe" overture and of Liszt's "Preludes," to which he imparted a meaning seldom expressed, was as full of poetry as of musical knowledge, and the Schuman symphony in D minor, which closed the concert, was played with many original and curious readings that nevertheless did not impair a large and noble ensemble. These three compositions really made up the programme, for the piano concerto of Litolf, though long, is not interesting, and while Mrs. Zeisler played it well, she did not give sufficient distinction to the solo part to make the selection worth while.

We shall have to know Mr. Nikisch better before we can estimate his place as a conductor, but there can be no question of his artistic quality or of the personal interest which he excited and which will heighten the pleasure with which all music lovers will look forward to the succeeding concerts of this admirable orchestra.

TRAVELLER.

JANUARY 7.

MUSICAL NOTES.

Only lack of space prevents due recognition of the admirable concert with which the Adamouski Quartet ended its second season. Last night the quartet played in Steinert Hall Haydn's quartet in D (Peters No. 6) and Grieg's romantic and characteristic G minor quartet, not heard here in its entirety for several years. Between the two instrumental pieces Mr. W. J. Winch sang Beethoven's "Adelaide" with that earnestness of spirit and beauty of sentiment which are his in such a marked degree. The performance of the difficult Grieg quartet, so changeful of mood, indicated a great deal of rehearsing; it was not only an admirable performance technically considered, but the players were heartily in sympathy with its ardent spirit. The work, though unequal, is virile and eloquent. The quartet closes its second season in excellent shape; the coming of Mr. Adamowski's brother to take the position of violoncellist was accomplished without detriment to the ensemble, while it furnished the town with another excellent chamber player.

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, on Thursday evening. Mr. W. J. Winch will be the soloist. The following is the interesting programme: Symphony in G major (No. 13, B. and H.) Haydn; Aria, "Euryanthe," Weber; variations on a theme by Haydn, Brahms; songs, with piano, Dvorák; Overture, "Sakuntala," Goldmark. A limited number of admission tickets will be sold at the door on the evening of the concert.

The Boston Singers' public concert in Music Hall last night was attended by a fair-sized audience.

BOSTON HERALD.

SUNDAY, JANUARY 10, 1890.

SYMPHONY CONCERT AT CAMBRIDGE.

There was the usual large and fashionable audience of Cambridge residents and Harvard students at the Symphony concert in Sanders Theatre last night. Haydn's symphony in G (No. 13 B and H) was rendered by the orchestra in a graceful manner, yet with much exactness. Mr. W. J. Winch, the soloist of the evening, sung an aria from Weber's "Euryanthe," and several songs by Dvorák, which were well received. In the latter numbers, the accompanist was Mr. Winch himself. Perhaps the best number of the evening, however, was the overture from Goldmark's "Sakuntala."

The Independent

251 Broadway, opp. City Hall Park.

NEW YORK, DECEMBER 26th, 1889.

THE first visit to New York this season of the Boston Symphony Orchestra was emphatically the event of last week; and it received the attention it deserved. A stormy night made no conspicuous difference in the size of the audience in Steinway Hall. The character of that audience was of the special sort, the called and chosen of the musical public here, professional or amateur, who rightly regard these entertainments as among the very best things, not to say the best in the way of absolute music the winter brings. The particular fact that a large majority of those present must have been curious to derive its own impression and make up its own mind as to the newly installed conductor, Mr. Arthur Gericke—his outward man and havior and what traits in his leadership would be individualized on such a public occasion, added a lively element of curiosity; and a capital program for enjoyment in itself, or for comparisons, made the sum of special interests complete. To discuss in detail of criticism the performance of the Boston orchestra during the four numbers of the program — Weber's "Euryanthe" Overture, Brahms's Violin Concerto in B Minor, Opus 77, Wagner's "Tristan" prelude and the D Minor Symphony of Schumann, would be merely to repeat phrases and once more write down compliments that are no longer novel from a New York source and even more deserved. It needed only half the course of the Weber Overture, and more particularly, the first movement of Schumann's familiar symphony, to make it evident that if the Bostonians were manifestly the best orchestra in America before now, they are even more wonderful to-day; and that the Mr. Nikisch is all that such an organization demands and a successor to Mr. Gericke admirably qualified to carry out the work committed to him exactly on the noble lines on which it has progressed in the recent past. It is not agreeable to our own *amour-propre* in New York to confess the emphatic inferiority of our best orchestral performances if compared with these guests who teach us the fact modestly but convincingly every time they play a new or an old score for us; to say that the Philharmonic, much less to say the Symphony Society, or Mr. Seidl's, or Mr. Van der Stucken's, or any other vocal leader's efforts have so far failed to give us anything quite so precise, so sympathetic, so solid, such a balance of tone and attention to shading in every measure of a symphony or overture, so conscientious as that realized in the case of the Bostonians. In their performance it would seem that each man is, first of all, a master of his instrument; and, second, that to regard the value of every mark of expression on a page of music has become what Mr. Mivart calls "a matter of mechanical conscientiousness." In hearing such an orchestra one realizes that for a body of eighty musicians to play like one man, and that man a careful and perfect artist need not be so much of an ideal as it generally remains. Mr. Nikisch's reception was a part of the cordiality and enthusiasm of the evening. Smaller in physique than Mr. Gericke he has, nevertheless, a presence and a dignity of bearing that makes his short stature and slight build not to his disadvantage. He conducts with almost as little demonstration as Mr. Gericke, seldom so much as stretching his arm at full length, adhering a good deal to the traditions of a time-beater's methods, to which more than one zealous exponent of muscular leadership herein might do well to revert. He is said to prefer to lead without a score before him; and all except the Brahms Concerto he so directed the other evening. In regard to this last work it would seem that nobody, however out of sympathy with Brahms and his inspirations and treatment of them, could fail to recognize in it a perfect mine of exquisite melody and the loveliest harmonic and instrumental effects—and that in its first movement alone was latent enough musical material to furnish forth a symphony for some of the composer's immediate contemporaries, who are like foothills beside a mountain compared with him. Arbitrary and unmistakable as are his mannerisms, his changes of accent, time and key at his own sweet will, there is a fund of invention in such a piece of musical thought and writing that is marvelous and that atones for works of less originality and expressiveness. The last movement suggests in its theme the Hungarian polka motif used by Bruch in his Violin Concerto, but otherwise is on a par with its predecessors. Mr. Franz Kneisel was the soloist in the concerto and played with great refinement. Still a young man, Mr. Kneisel is a superior artist, and it is easy to believe that with more time for development he would become more widely recognized as such among the many good violinists now in the country.

Boston Weekly Courier.

TUESDAY, JANUARY 7, 1890.

Twelfth Symphony Concert. Mr. Adamowski, Soloist.

The programme of the 12th symphony concert was:

A. Borodin.	Symphony No. 1, in E flat. Adagio; allegro.—Scherzo.— Andante.—Allegro molto vico. (First time in America.)
Saint-Saens.	Concerto for violin, in B minor, No. 3, op. 61. Allegro non troppo.— Andante quasi allegretto.— Molto moderato e maestoso; allegro non troppo. (First time in Boston.)
Volkmann.	Festival overture, in F, op. 50. (First time at these concerts.)

Mr. Timothee Adamowski was the soloist.

From an attitude almost partisan towards familiar German music Mr. Nikisch turns with a bound and startles his hearers with a programme containing only novelties, the chiefest of which is from an entirely new source. It is a hazardous undertaking to place in juxtaposition only novelties. Moreover there is a large class of regular Symphony-goers who perfer the old things; consequently such a programme as Mr. Nikisch provided on Saturday invited a fusilade of quiet criticism; for whereas the conservatives might be coaxed into liking a new work were it skilfully placed between old friends, they are shy of three such, and go to their performance just a bit out of mood, while the progressive element who want novelties are epicurean in their habits, and consider as important the proper balance of things new and old at the feast to which they are bidden. So much on general principles.

Now to the case in point. The three pieces composing Saturday's programme were in such good contrast as to matter and style, and moreover were so brief as to furnish only the slightest defence of the general principles laid down in the preceding paragraph. Borodin is a name new to Boston. He is not well known to amateurs anywhere save in Russia, where he taught chemistry, and finally was won to music. The symphony—one of two in the catalogue of this composer—is evidently a favorite with Mr. Nikisch.

Mr. Nikisch's preference is to be commended, for although the symphony is crude in spots, uneasily and perhaps inelegantly written as are the fundamental string portions, the composer justifies his originality by interesting invention, knows what a good theme is, and is fertile in fancy and imagination. It is easy enough to find suggestions of other composers, but it does not seem to us that Borodin is a conscious plagiarist. The somewhat extended first movement, though unequal and whimsical in form, has force, and in the instrumentation is splendidly barbaric; the finale has an element of humor in the interchange of phrases from top to bottom of the orchestra, is ingeniously scored and thematically sturdy. But the gem of the work is the fascinating *scherzo*, as brittle and dainty a piece of scoring, with an effective color contrast in the trio, as one often hears. The slow movement is not without sentiment, the first theme is good and well treated; both this movement and the *scherzo* betray an enviable ability to write for the wood-wind. The work was read with every regard for the composer's meaning, and as it is as changeful of mood as a Bar Harbor maiden, and difficult, as is said maiden, its performance was a real triumph for the orchestra; the *scherzo* was a remarkable expression of perfect technique. The symphony was enjoyed by the audience, and Mr. Nikisch is to be thanked for presenting it.

The violin concerto has little that is characteristic of its composer. It is a graceful composition, melodic, but not remarkable. Though not extravagantly virtuosic, in the solo portions, the orchestra is subordinate from first to last. Some of the themes, notably the subject of the andante and the second motif of the first movement, are very lovely. In the treatment there are occasional touches in the accompaniment which arrest the attention, but generally the scoring is subjective. Mr. Adamowski's performance was beautifully sympathetic and technically neat; it seemed to us an advance over his admirable playing of the Moszkowski concerto last season.

Mr. Volkman's Pesth-House overture—the work was written for the conservatory at Pesth—is a sumptuous piece of scoring, containing much musicianly work. Volkmann must have written it after hearing "Die Meistersinger."

The next programme will present a new symphonic poem by MacDowell, "Lancelot and Elaine," Gade's C minor symphony, and Schumann's pianoforte concerto. The pianist will be Mme. Anna Steiniger-Clark.

The Beacon.

BOSTON, SATURDAY, JAN. 11, 1890.

THE SYMPHONY CONCERTS.

The first place on tonight's programme will be assigned to an entirely new work, receiving—after two readings at Weisbaden and Darmstadt—its initial performance. This work is the symphonic poem entitled "Launcelot and Elaine," founded upon the characters as portrayed by Tennyson in those "Idylls of the King," which bear their names, and it comes from the pen of Mr. E. A. MacDowell, who has established himself in America, as he had already done in Germany, as a young man of mark. Highly reputed abroad during his years of study and those of public work subsequent to them for the possession of talent, industry, original views and technical mastery in art, he has shown himself since his return as a writer, and also as a player, of force perhaps more than of fancy, his concertos and lighter pieces—even the brilliant and bold "Hexentanz"—having been more eminent for earnestness, ardor and firmness than for elegance, grace and ductility of style, although these qualities were not lacking by any means. His talent and his disposition alike seemed to lead him to choose first positive themes and to enunciate them with energy and insistance, thus promising that when repose and reflection should bring elaboration, reserve and polish, there would be in his compositions the individuality, robustness and tenacity which are often wanting in the delicate and refined writers who never get beyond nice *kapellmeister* music. The subject chosen for this new work requires a command of many elements of expression for a truly significant presentation. On the one hand are the passion, the boldness, the martial spirit, the remorse and downfall of that chief of Arthur's knights, and on the other, the patience, the gentleness, the forbearance, the long-suffering, the trust and the tenderly pathetic end of the obscure and holy maiden—false love against true, warfare against peace, public defeat against unnoticed triumph, the laurel plucked down from lofty living temples and a crown of light laid upon the lowly dead brow. Indeed the choice of a subject so rich in sharp and splendid contrast seems to offer so vast a range for thought and treatment that no possible single episodes could fitly imply its many-sidedness and its material and spiritual antitheses. Mr. MacDowell's poem, however, is felicitous and beautiful, knit up with strength and enlightened with fine imagination. The scheme of it may be hastily sketched thus: A calm introduction, rather legendary (if the word may be so used) than idyllic, in which appears a dignified but warm theme which indicates the presence of the queen in the story; then comes a brief decisive figure which means Launcelot; next comes a foreshadowing of the great tournament scene, followed by the Elaine figure, properly here placed, as it was on his journey that the knight brought her fate to the loving girl; a brilliant, bold and tumultuous battle-piece, through which is heard and felt the Launcelot figure until the end, which comes brokenly and suits into despondent gloom; thence to the finale the two chief themes are interwoven, except for a moment when the queen subject is stormily thrown across them; then soft, sepulchral tones are heard, with lamentable suggestions of bells and chants, the Launcelot theme softens and the whole finishes softly and lingeringly with what might almost be called an apotheosis of the Elaine melody. The effect left by yesterday's hearing was delightful and the general verdict was flattering; the larger scenes show the composer's more urgent characteristics, while opposed to them are plaintive and sensitive moods at which Mr. MacDowell's other works have only hinted; the technical treatment is clear and free, and the temptation to do *outrè* things, to bring in musical instruments, or ever the harp, has been nobly resisted The soloist of tonight will be Mrs. Steiniger-Clark, who has been too long absent from these concerts; her selection is Schumann's piano forte concerto, which she read admirably at yesterday's rehearsal. It is the well known principle of this artist that grace and beauty are the first things to seek in music, and her exposition of the concerto accorded with this principle. The phrase was always lucidly set forth and the technique was subordinated to it, so that what was sometimes lost from warmth and force was compensated for by purity, simplicity and self-abnegation. It was a worthy presentment in spirit and unquestionably apt and evident in form. The first symphony of Gade will complete the programme.

The concert of this day fortnight will have for its novelty Grieg's "Peer Gynt" suite, for its soloist, Mr. W. J. Winch, who will sing a "Euryanthe" air and songs by Dvorák; the overture will be Mendelssohn's "Melusine," and the symphony, Schuman's in E-flat, commonly called the "Rhenish."

[55]

Clipping from *Times Philadelphia Pa*

Date *12/7/89*

THE BOSTON SYMPHONY ORCHESTRA.

Nikisch Makes an Impression on His First Appearance.

The opening concert of the season by the Boston Symphony Orchestra, which attracted a fashionable audience to the Academy of Music last night, would have been an important event in any case and was rendered doubly interesting by the first appearance in Philadelphia of Mr. Nikisch, whom Mr. Higginson has brought from Leipsic to take the direction of his superb organization. The new conductor was very cordially received upon his entrance and very quickly established himself in the sympathy and favor of the audience. He is a young man, of slight build, with the alert manner of a Frenchman, and he conducts as a Frenchman might, standing erect upon a high platform, without a desk or book, and directing his musicians with a singularly expressive but always unobtrusive motion of his arms alone. The manner is of interest, because it was at once apparent that Mr. Nikisch had brought to his work the influence of a potent individuality.

Mr. Gericke had left the orchestra unexcelled in completeness of discipline, in purity and exactness of execution. His successor has breathed into it the breath of life, of fervent feeling and poetic imagination, and never before has this magnificent orchestra been heard with so brilliant effect. Mr. Nikisch has slighted nothing in technical delicacy, but he is not afraid for his orchestra to be heard. He believes in climaxes, and under his inspiring leadership the band displayed a splendid sonority and power that it hitherto has lacked.

Just what Mr. Nikisch will do with Beethoven and the classics it is impossible to judge, but his rendering of the "Euryanthe" overture and of Liszt's "Preludes," to which he imparted a meaning seldom expressed, was as full of poetry as of musical knowledge, and the Schuman symphony in D minor, which closed the concert, was played with many original and curious readings that nevertheless did not impair a large and noble ensemble. These three compositions really made up the programme, for the piano concerto of Litolf, though long, is not interesting, and while Mrs. Zeisler played it well, she did not give sufficient distinction to the solo part to make the selection worth while.

We shall have to know Mr. Nikisch better before we can estimate his place as a conductor, but there can be no question of his artistic quality or of the personal interest which he excited and which will heighten the pleasure with which all music lovers will look forward to the succeeding concerts of this admirable orchestra.

TRAVELLER.

JANUARY 7.

MUSICAL NOTES.

Only lack of space prevents due recognition of the admirable concert with which the Adamouski Quartet ended its second season. Last night the quartet played in Steinert Hall Haydn's quartet in D (Peters No. 6) and Grieg's romantic and characteristic G minor quartet, not heard here in its entirety for several years. Between the two instrumental pieces Mr. W. J. Winch sang Beethoven's "Adelaide" with that earnestness of spirit and beauty of sentiment which are his in such a marked degree. The performance of the difficult Grieg quartet, so changeful of mood, indicated a great deal of rehearsing; it was not only an admirable performance technically considered, but the players were heartily in sympathy with its ardent spirit. The work, though unequal, is virile and eloquent. The quartet closes its second season in excellent shape; the coming of Mr. Adamowski's brother to take the position of violoncellist was accomplished without detriment to the ensemble, while it furnished the town with another excellent chamber player.

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, on Thursday evening. Mr. W. J. Winch will be the soloist. The following is the interesting programme: Symphony in G major (No. 13, B. and H.) Haydn; Aria, "Euryanthe," Weber; variations on a theme by Haydn, Brahms; songs, with piano, Dvorák; Overture, "Sakuntala," Goldmark. A limited number of admission tickets will be sold at the door on the evening of the concert.

The Boston Singers' public concert in Music Hall last night was attended by a fair-sized audience.

BOSTON HERALD.

FRIDAY, JANUARY 10, 1890.

SYMPHONY CONCERT AT CAMBRIDGE.

There was the usual large and fashionable audience of Cambridge residents and Harvard students at the Symphony concert in Sanders Theatre last night. Haydn's symphony in G (No. 13 B and H) was rendered by the orchestra in a graceful manner, yet with much exactness. Mr. W. J. Winch, the soloist of the evening, sung an aria from Weber's "Euryanthe," and several songs by Dvorak, which were well received. In the latter numbers, the accompanist was Mr. Nikisch himself. Perhaps the best number of the evening, however, was the overture from Goldmark's "Sakuntala."

The Independent

251 Broadway, opp. City Hall Park.

NEW YORK, DECEMBER 26th, 1889.

THE first visit to New York this season of the Boston Symphony Orchestra was emphatically the event of last week; and it received the attention it deserved. A stormy night made no conspicuous difference in the size of the audience in Steinway Hall. The character of that audience was of the special sort, the called and chosen of the musical public here, professional or amateur, who rightly regard these entertainments as among the very best things, not to say the best in the way of absolute music the winter brings. The particular fact that a large majority of those present must have been curious to derive its own impression and make up its own mind as to the newly installed conductor, Mr. Arthur Gericke—his outward man and havior and what traits in his leadership would be individualized on such a public occasion, added a lively element of curiosity; and a capital program for enjoyment in itself, or for comparisons, made the sum of special interests complete. To discuss in detail of criticism the performance of the Boston orchestra during the four numbers of the program — Weber's "Euryanthe" Overture, Brahms's Violin Concerto in B Minor, Opus 77, Wagner's "Tristan" prelude and the D Minor Symphony of Schumann, would be merely to repeat phrases and once more write down compliments that are no longer novel from a New York source and even more deserved. It needed only half the course of the Weber Overture, and more particularly, the first movement of Schumann's familiar symphony, to make it evident that if the Bostonians were manifestly the best orchestra in America before now, they are even more wonderful to-day; and that the Mr. Nikisch is all that such an organization demands and a successor to Mr. Gericke admirably qualified to carry out the work committed to him exactly on the noble lines on which it has progressed in the recent past. It is not agreeable to our own *amour-propre* in New York to confess the emphatic inferiority of our best orchestral performances if compared with these guests who teach us the fact modestly but convincingly every time they play a new or an old score for us; to say that the Philharmonic, much less to say the Symphony Society, or Mr. Seidl's, or Mr. Van der Stucken's, or any other vocal leader's efforts have so far failed to give us anything quite so precise, so sympathetic, so solid, such a balance of tone and attention to shading in every measure of a symphony or overture, so conscientious as that realized in the case of the Bostonians. In their performance it would seem that each man is, first of all, a master of his instrument; and, second, that to regard the value of every mark of expression on a page of music has become what Mr. Mivart calls "a matter of mechanical conscientiousness." In hearing such an orchestra one realizes that for a body of eighty musicians to play like one man, and that man a careful and perfect artist need not be so much of an ideal as it generally remains. Mr. Nikisch's reception was a part of the cordiality and enthusiasm of the evening. Smaller in physique than Mr. Gericke he has, nevertheless, a presence and a dignity of bearing that makes his short stature and slight build not to his disadvantage. He conducts with almost as little demonstration as Mr. Gericke, seldom so much as stretching his arm at full length, adhering a good deal to the traditions of a time-beater's methods, to which more than one zealous exponent of muscular leadership herein might do well to revert. He is said to prefer to lead without a score before him; and all except the Brahms Concerto he so directed the other evening. In regard to this last work it would seem that nobody, however out of sympathy with Brahms and his inspirations and treatment of them, could fail to recognize in it a perfect mine of exquisite melody and the loveliest harmonic and instrumental effects—and that in its first movement alone was latent enough musical material to furnish forth a symphony for some of the composer's immediate contemporaries, who are like foothills beside a mountain compared with him. Arbitrary and unmistakable as are his mannerisms, his changes of accent, time and key at his own sweet will, there is a fund of invention in such a piece of musical thought and writing that is marvelous and that atones for works of less originality and expressiveness. The last movement suggests in its theme the Hungarian polka motif used by Bruch in his Violin Concerto, but otherwise is on a par with its predecessors. Mr. Franz Kneisel was the soloist in the concerto and played with great refinement. Still a young man, Mr. Kneisel is a superior artist, and it is easy to believe that with more time for development he would become more widely recognized as such among the many good violinists now in the country.

Boston Daily Traveller.

TUESDAY, JANUARY 7, 1890.

Twelfth Symphony Concert. Mr. Adamowski, Soloist.

The programme of the 12th symphony concert was:

A. Borodin.	Symphony No. 1, in E flat. Adagio; allegro.—Scherzo.—Andante.—Allegro molto vico. (First time in America.)
Saint-Saens.	Concerto for violin, in B minor, No. 3, op. 61. Allegro non troppo.—Andante quasi allegretto.—Molto moderato e maestoso; allegro non troppo. (First time in Boston.)
Volkmann.	Festival overture, in F, op. 50. (First time at these concerts.)

Mr. Timothee Adamowski was the soloist.

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Mr. Nikisch's preference is to be commended, for although the symphony is crude in spots, uneasily and perhaps inelegantly written as are the fundamental string portions, the composer justifies his originality by interesting invention, knows what a good theme is, and is fertile in fancy and imagination. It is easy enough to find suggestions of other composers, but it does not seem to us that Borodin is a conscious plagiarist. The somewhat extended first movement, though unequal and whimsical in form, has force, and in the instrumentation is splendidly barbaric; the finale has an element of humor in the interchange of phrases from top to bottom of the orchestra, is ingeniously scored and thematically sturdy. But the gem of the work is the fascinating *scherzo*, as brittle and dainty a piece of scoring, with an effective color contrast in the trio, as one often hears. The slow movement is not without sentiment, the first theme is good and well treated; both this movement and the *scherzo* betray an enviable ability to write for the wood-wind. The work was read with every regard for the composer's meaning, and as it is as changeful of mood as a Bar Harbor maiden, and difficult, as is said maiden, its performance was a real triumph for the orchestra; the *scherzo* was a remarkable expression of perfect technique. The symphony was enjoyed by the audience, and Mr. Nikisch is to be thanked for presenting it.

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The Beacon.

BOSTON, SATURDAY, JAN. 11, 1890.

[55]

THE SYMPHONY CONCERTS.

The first place on tonight's programme will be assigned to an entirely new work, receiving—after two readings at Weisbaden and Darmstadt—its initial performance. This work is the symphonic poem entitled "Launcelet and Elaine," founded upon the characters as portrayed by Tennyson in those "Idylls of the King," which bear their names, and it comes from the pen of Mr. E. A. MacDowell, who has established himself in America, as he had already done in Germany, as a young man of mark. Highly reputed abroad during his years of study and those of public work subsequent to them for the possession of talent, industry, original views and technical mastery in art, he has shown himself since his return as a writer, and also as a player, of force perhaps more than of fancy, his concertos and lighter pieces—even the brilliant and bold "Hexentanz"—having been more eminent for earnestness, ardor and firmness than for elegance, grace and ductility of style, although these qualities were not lacking by any means. His talent and his disposition alike seemed to lead him to choose first positive themes and to enunciate them with energy and insistance, thus promising that when repose and reflection should bring elaboration, reserve and polish, there would be in his compositions the individuality, robustness and tenacity which are often wanting in the delicate and refined writers who never get beyond nice *kapellmeister* music. The subject chosen for this new work requires a command of many elements of expression for a truly significant presentation. On the one hand are the passion, the boldness, the martial spirit, the remorse and downfall of that chief of Arthur's knights, and on the other, the patience, the gentleness, the forbearance, the long-suffering, the trust and the tenderly pathetic end of the obscure and holy maiden—false love against true, warfare against peace, public defeat against unnoticed triumph, the laurel plucked down from lofty living temples and a crown of light laid upon the lowly dead brow. Indeed the choice of a subject so rich in sharp and splendid contrast seems to offer so vast a range for thought and treatment that no possible single episodes could fitly imply its many-sidedness and its material and spiritual antitheses. Mr. MacDowell's poem, however, is felicitous and beautiful, knit up with strength and enlightened with fine imagination. The scheme of it may be hastily sketched thus: A calm introduction, rather legendary (if the word may be so used) than idyllic, in which appears a dignified but warm theme which indicates the presence of the queen in the story; then comes a brief decisive figure which means Launcelot; next comes a foreshadowing of the great tournament scene, followed by the Elaine figure, properly here placed, as it was on his journey that the knight brought her fate to the loving girl; a brilliant, bold and tumultuous battle-piece, through which is heard and felt the Launcelot figure until the end, which comes brokenly and suits into despondent gloom; thence to the finale the two chief themes are interwoven, except for a moment when the queen subject is stormily thrown across them; then soft, sepulchral tones are heard, with lamentable suggestions of bells and chants, the Launcelot theme softens and the whole finishes softly and lingeringly with what might almost be called an apotheosis of the Elaine melody. The effect left by yesterday's hearing was delightful and the general verdict was flattering; the larger scenes show the composer's more urgent characteristics, while opposed to them are plaintive and sensitive moods at which Mr. MacDowell's other works have only hinted; the technical treatment is clear and free, and the temptation to do *outrè* things, to bring in musical instruments, or even the harp, has been nobly resisted The soloist of tonight will be Mrs. Steiniger-Clark, who has been too long absent from these concerts; her selection is Schumann's piano forte concerto, which she read admirably at yesterday's rehearsal. It is the well known principle of this artist that grace and beauty are the first things to seek in music, and her exposition of the concerto accorded with this principle. The phrase was always lucidly set forth and the technique was subordinated to it, so that what was sometimes lost from warmth and force was compensated for by purity, simplicity and self-abnegation. It was a worthy presentment in spirit and unquestionably apt and evident in form. The first symphony of Gade will complete the programme.

The concert of this day fortnight will have for its novelty Grieg's "Peer Gynt" suite, for its soloist, Mr. W. J. Winch, who will sing a "Euryanthe" air and songs by Dvorák; the overture will be Mendelssohn's "Melusine," and the symphony, Schuman's in E-flat, commonly called the "Rhenish."

Clipping from Times
Philadelphia Pa
Date 1/12/89

THE BOSTON SYMPHONY ORCHESTRA.

Nikisch Makes an Impression on His First Appearance.

The opening concert of the season by the Boston Symphony Orchestra, which attracted a fashionable audience to the Academy of Music last night, would have been an important event in any case and was rendered doubly interesting by the first appearance in Philadelphia of Mr. Nikisch, whom Mr. Higginson has brought from Leipsic to take the direction of his superb organization. The new conductor was very cordially received upon his entrance and very quickly established himself in the sympathy and favor of the audience. He is a young man, of slight build, with the alert manner of a Frenchman, and he conducts as a Frenchman might, standing erect upon a high platform, without a desk or book, and directing his musicians with a singularly expressive but always unobtrusive motion of his arms alone. The manner is of interest, because it was at once apparent that Mr. Nikisch had brought to his work the influence of a potent individuality.

Mr. Gericke had left the orchestra unexcelled in completeness of discipline, in purity and exactness of execution. His successor has breathed into it the breath of life, of fervent feeling and poetic imagination, and never before has this magnificent orchestra been heard with so brilliant effect. Mr. Nikisch has slighted nothing in technical delicacy, but he is not afraid for his orchestra to be heard. He believes in climaxes, and under his inspiring leadership the band displayed a splendid sonority and power that it hitherto has lacked.

Just what Mr. Nikisch will do with Beethoven and the classics it is impossible to judge, but his rendering of the "Euryanthe" overture and of Liszt's "Preludes," to which he imparted a meaning seldom expressed, was as full of poetry as of musical knowledge, and the Schuman symphony in D minor, which closed the concert, was played with many original and curious readings that nevertheless did not impair a large and noble ensemble. These three compositions really made up the programme, for the piano concerto of Litolf, though long, is not interesting, and while Mrs. Zeisler played it well, she did not give sufficient distinction to the solo part to make the selection worth while.

We shall have to know Mr. Nikisch better before we can estimate his place as a conductor, but there can be no question of his artistic quality or of the personal interest which he excited and which will heighten the pleasure with which all music lovers will look forward to the succeeding concerts of this admirable orchestra.

TRAVELLER.

JANUARY 7.

MUSICAL NOTES.

Only lack of space prevents due recognition of the admirable concert with which the Adamouski Quartet ended its second season. Last night the quartet played in Steinert Hall Haydn's quartet in D (Peters No. 6) and Grieg's romantic and characteristic G minor quartet, not heard here in its entirety for several years. Between the two instrumental pieces Mr. W. J. Winch sang Beethoven's "Adelaide" with that earnestness of spirit and beauty of sentiment which are his in such a marked degree. The performance of the difficult Grieg quartet, so changeful of mood, indicated a great deal of rehearsing; it was not only an admirable performance technically considered, but the players were heartily in sympathy with its ardent spirit. The work, though unequal, is virile and eloquent. The quartet closes its second season in excellent shape; the coming of Mr. Adamowski's brother to take the position of violoncellist was accomplished without detriment to the ensemble, while it furnished the town with another excellent chamber player.

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, on Thursday evening. Mr. W. J. Winch will be the soloist. The following is the interesting programme: Symphony in G major (No. 13, B. and H.) Haydn; Aria, "Euryanthe," Weber; variations on a theme by Haydn, Brahms; songs, with piano, Dvorák; Overture, "Sakuntala," Goldmark. A limited number of admission tickets will be sold at the door on the evening of the concert.

The Boston Singers' public concert in Music Hall last night was attended by a fair-sized audience.

BOSTON HERALD.

FRIDAY, JANUARY 10, 1890.

SYMPHONY CONCERT AT CAMBRIDGE.

There was the usual large and fashionable audience of Cambridge residents and Harvard students at the Symphony concert in Sanders Theatre last night. Haydn's symphony in G (No. 13 B and H) was rendered by the orchestra in a graceful manner, yet with much exactness. Mr. W. J. Winch, the soloist of the evening, sung an aria from Weber's "Euryanthe," and several songs by Dvorak, which were well received. In the latter numbers, the accompanist was Mr. Nikisch himself. Perhaps the best number of the evening, however, was the overture from Goldmark's "Sakuntala."

The Independent

251 Broadway, opp. City Hall Park.

NEW YORK, DECEMBER 26th, 1889.

THE first visit to New York this season of the Boston Symphony Orchestra was emphatically the event of last week; and it received the attention it deserved. A stormy night made no conspicuous difference in the size of the audience in Steinway Hall. The character of that audience was of the special sort, the called and chosen of the musical public here, professional or amateur, who rightly regard these entertainments as among the very best things, not to say the best in the way of absolute music the winter brings. The particular fact that a large majority of those present must have been curious to derive its own impression and make up its own mind as to the newly installed conductor, Mr. Arthur Gericke—his outward man and havior and what traits in his leadership would be individualized on such a public occasion, added a lively element of curiosity; and a capital program for enjoyment in itself, or for comparisons, made the sum of special interests complete. To discuss in detail of criticism the performance of the Boston orchestra during the four numbers of the program — Weber's "Euryanthe" Overture, Brahms's Violin Concerto in B Minor, Opus 77, Wagner's "Tristan" prelude and the D Minor Symphony of Schumann, would be merely to repeat phrases and once more write down compliments that are no longer novel from a New York source and even more deserved. It needed only half the course of the Weber Overture, and more particularly, the first movement of Schumann's familiar symphony, to make it evident that if the Bostonians were manifestly the best orchestra in America before now, they are even more wonderful to-day; and that the Mr. Nikisch is all that such an organization demands and a successor to Mr. Gericke admirably qualified to carry out the work committed to him exactly on the noble lines on which it has progressed in the recent past. It is not agreeable to our own *amour-propre* in New York to confess the emphatic inferiority of our best orchestral performances if compared with these guests who teach us the fact modestly but convincingly every time they play a new or an old score for us; to say that the Philharmonic, much less to say the Symphony Society, or Mr. Seidl's, or Mr. Van der Stucken's, or any other vocal leader's efforts have so far failed to give us anything quite so precise, so sympathetic, so solid, such a balance of tone and attention to shading in every measure of a symphony or overture, so conscientious as that realized in the case of the Bostonians. In their performance it would seem that each man is, first of all, a master of his instrument; and, second, that to regard the value of every mark of expression on a page of music has become what Mr. Mivart calls "a matter of mechanical conscientiousness." In hearing such an orchestra one realizes that for a body of eighty musicians to play like one man, and that man a careful and perfect artist need not be so much of an ideal as it generally remains. Mr. Nikisch's reception was a part of the cordiality and enthusiasm of the evening. Smaller in physique than Mr. Gericke he has, nevertheless, a presence and a dignity of bearing that makes his short stature and slight build not to his disadvantage. He conducts with almost as little demonstration as Mr. Gericke, seldom so much as stretching his arm at full length, adhering a good deal to the traditions of a time-beater's methods, to which more than one zealous exponent of muscular leadership herein might do well to revert. He is said to prefer to lead without a score before him; and all except the Brahms Concerto he so directed the other evening. In regard to this last work it would seem that nobody, however out of sympathy with Brahms and his inspirations and treatment of them, could fail to recognize in it a perfect mine of exquisite melody and the loveliest harmonic and instrumental effects—and that in its first movement alone was latent enough musical material to furnish forth a symphony for some of the composer's immediate contemporaries, who are like foothills beside a mountain compared with him. Arbitrary and unmistakable as are his mannerisms, his changes of accent, time and key at his own sweet will, there is a fund of invention in such a piece of musical thought and writing that is marvelous and that atones for works of less originality and expressiveness. The last movement suggests in its theme the Hungarian polka motif used by Bruch in his Violin Concerto, but otherwise is on a par with its predecessors. Mr. Franz Kneisel was the soloist in the concerto and played with great refinement. Still a young man, Mr. Kneisel is a superior artist, and it is easy to believe that with more time for development he would become more widely recognized as such among the many good violinists now in the country.

Boston Daily Traveller.

TUESDAY, JANUARY 7, 1890.

Twelfth Symphony Concert. Mr. Adamowski, Soloist.

The programme of the 12th symphony concert was:

A. Borodin.	Symphony No. 1, in E flat. Adagio; allegro.—Scherzo.—Andante.—Allegro molto vico. (First time in America.)
Saint-Saens.	Concerto for violin, in B minor, No. 3, op. 61. Allegro non troppo.—Andante quasi allegretto.—Molto moderato e maestoso; allegro non troppo. (First time in Boston.)
Volkmann.	Festival overture, in F, op. 50. (First time at these concerts.)

Mr. Timothee Adamowski was the soloist.

From an attitude almost partisan towards familiar German music Mr. Nikisch turns with a bound and startles his hearers with a programme containing only novelties, the chiefest of which is from an entirely new source. It is a hazardous undertaking to place in juxtaposition only novelties. Moreover there is a large class of regular Symphony-goers who perfer the old things; consequently such a programme as Mr. Nikisch provided on Saturday invited a fusilade of quiet criticism; for whereas the conservatives might be coaxed into liking a new work were it skilfully placed between old friends, they are shy of three such, and go to their performance just a bit out of mood, while the progressive element who want novelties are epicurean in their habits, and consider as important the proper balance of things new and old at the feast to which they are bidden. So much on general principles.

Now to the case in point. The three pieces composing Saturday's programme were in such good contrast as to matter and style, and moreover were so brief as to furnish only the slightest defence of the general principles laid down in the preceding paragraph. Borodin is a name new to Boston. He is not well known to amateurs anywhere save in Russia, where he taught chemistry, and finally was won to music. The symphony—one of two in the catalogue of this composer—is evidently a favorite with Mr. Nikisch.

Mr. Nikisch's preference is to be commended, for although the symphony is crude in spots, uneasily and perhaps inelegantly written as are the fundamental string portions, the composer justifies his originality by interesting invention, knows what a good theme is, and is fertile in fancy and imagination. It is easy enough to find suggestions of other composers, but it does not seem to us that Borodin is a conscious plagiarist. The somewhat extended first movement, though unequal and whimsical in form, has force, and in the instrumentation is splendidly barbaric; the finale has an element of humor in the interchange of phrases from top to bottom of the orchestra, is ingeniously scored and thematically sturdy. But the gem of the work is the fascinating *scherzo*, as brittle and dainty a piece of scoring, with an effective color contrast in the trio, as one often hears. The slow movement is not without sentiment, the first theme is good and well treated; both this movement and the *scherzo* betray an enviable ability to write for the wood-wind. The work was read with every regard for the composer's meaning, and as it is as changeful of mood as a Bar Harbor maiden, and difficult, as is said maiden, its performance was a real triumph for the orchestra; the *scherzo* was a remarkable expression of perfect technique. The symphony was enjoyed by the audience, and Mr. Nikisch is to be thanked for presenting it.

The violin concerto has little that is characteristic of its composer. It is a graceful composition, melodic, but not remarkable. Though not extravagantly virtuosic, in the solo portions, the orchestra is subordinate from first to last. Some of the themes, notably the subject of the andante and the second motif of the first movement, are very lovely. In the treatment there are occasional touches in the accompaniment which arrest the attention, but generally the scoring is subjective. Mr. Adamowski's performance was beautifully sympathetic and technically neat; it seemed to us an advance over his admirable playing of the Moszkowski concerto last season.

Mr. Volkman's Pesth-House overture—the work was written for the conservatory at Pesth—is a sumptuous piece of scoring, containing much musicianly work. Volkmann must have written it after hearing "Die Meistersinger."

The next programme will present a new symphonic poem by MacDowell, "Lancelot and Elaine," Gade's C minor symphony, and Schumann's pianoforte concerto. The pianist will be Mme. Anna Steiniger-Clark.

The Beacon.

BOSTON, SATURDAY, JAN. 11, 1890.

[55]

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The first place on tonight's programme will be assigned to an entirely new work, receiving—after two readings at Weisbaden and Darmstadt—its initial performance. This work is the symphonic poem entitled "Launcelot and Elaine," founded upon the characters as portrayed by Tennyson in those "Idylls of the King," which bear their names, and it comes from the pen of Mr. E. A. MacDowell, who has established himself in America, as he had already done in Germany, as a young man of mark. Highly reputed abroad during his years of study and those of public work subsequent to them for the possession of talent, industry, original views and technical mastery in art, he has shown himself since his return as a writer, and also as a player, of force perhaps more than of fancy, his concertos and lighter pieces—even the brilliant and bold "Hexentanz"—having been more eminent for earnestness, ardor and firmness than for elegance, grace and ductility of style, although these qualities were not lacking by any means. His talent and his disposition alike seemed to lead him to choose first positive themes and to enunciate them with energy and insistance, thus promising that when repose and reflection should bring elaboration, reserve and polish, there would be in his compositions the individuality, robustness and tenacity which are often wanting in the delicate and refined writers who never get beyond nice *kapellmeister* music. The subject chosen for this new work requires a command of many elements of expression for a truly significant presentation. On the one hand are the passion, the boldness, the martial spirit, the remorse and downfall of that chief of Arthur's knights, and on the other, the patience, the gentleness, the forbearance, the long-suffering, the trust and the tenderly pathetic end of the obscure and holy maiden—false love against true, warfare against peace, public defeat against unnoticed triumph, the laurel plucked down from lofty living temples and a crown of light laid upon the lowly dead brow. Indeed the choice of a subject so rich in sharp and splendid contrast seems to offer so vast a range for thought and treatment that no possible single episodes could fitly imply its many-sidedness and its material and spiritual antitheses. Mr. MacDowell's poem, however, is felicitous and beautiful, knit up with strength and enlightened with fine imagination. The scheme of it may be hastily sketched thus: A calm introduction, rather legendary (if the word may be so used) than idyllic, in which appears a dignified but warm theme which indicates the presence of the queen in the story; then comes a brief decisive figure which means Launcelot; next comes a foreshadowing of the great tournament scene, followed by the Elaine figure, properly here placed, as it was on his journey that the knight brought her fate to the loving girl; a brilliant, bold and tumultuous battle-piece, through which is heard and felt the Launcelot figure until the end, which comes brokenly and suits into despondent gloom; thence to the finale the two chief themes are interwoven, except for a moment when the queen subject is stormily thrown across them; then soft, sepulchral tones are heard, with lamentable suggestions of bells and chants, the Launcelot theme softens and the whole finishes softly and lingeringly with what might almost be called an apotheosis of the Elaine melody. The effect left by yesterday's hearing was delightful and the general verdict was flattering; the larger scenes show the composer's more urgent characteristics, while opposed to them are plaintive and sensitive moods at which Mr. MacDowell's other works have only hinted; the technical treatment is clear and free, and the temptation to do *outrè* things, to bring in musical instruments, or even the harp, has been nobly resisted. The soloist of tonight will be Mrs. Steiniger-Clark, who has been too long absent from these concerts; her selection is Schumann's piano forte concerto, which she read admirably at yesterday's rehearsal. It is the well known principle of this artist that grace and beauty are the first things to seek in music, and her exposition of the concerto accorded with this principle. The phrase was always lucidly set forth and the technique was subordinated to it, so that what was sometimes lost from warmth and force was compensated for by purity, simplicity and self-abnegation. It was a worthy presentment in spirit and unquestionably apt and evident in form. The first symphony of Gade will complete the programme.

The concert of this day fortnight will have for its novelty Grieg's "Peer Gynt" suite, for its soloist, Mr. W. J. Winch, who will sing a "Euryanthe" air and songs by Dvorák; the overture will be Mendelssohn's "Melusine," and the symphony, Schuman's in E-flat, commonly called the "Rhenish."

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY, JANUARY 9TH, AT 7.45, P. M.

PROGRAMME.

HAYDN.	SYMPHONY in G, No. 13. (B. & H.) Adagio; Allegro.—Largo.— Minuet (Allegretto).—Allegretto con spirito.
WEBER.	ARIA. "Euryanthe."
BRAHMS.	VARIATIONS on a THEME by HAYDN.
DVOŘÁK.	SONGS WITH PIANO. *a*) "MEIN LIED ERTONT." *b*) "EI WIE MEIN TRIANGEL." *c*) "RINGS IST DER WALD." *d*) "ALS DIE ALTE MUTTER."
GOLDMARK.	OVERTURE. "Sakuntala."

SOLOIST:

MR. W. J. WINCH.

The Pianoforte used is a Steinway.

THE BOSTON TIMES

BOSTON, SUNDAY, JANUARY 12, 1890.

THE SYMPHONIES.

THIRTEENTH CONCERT.

The programme selected by Mr. Nikisch for the Symphony concert last evening in Music hall may be said to have exactly its proper place in the present series of programmes, and in this respect at least was well selected.

The new "symphonic poem" by MacDowell, based upon Tennyson's "Elaine," is a work that is in every way creditable to the composer's skill. His knowledge of harmony, his mastery of orchestration and, in brief, his artistic ingenuity, are shown in a highly favorable light. All such traits, while praiseworthy, are merely technical in their relation to the general merit of Mr. MacDowell's work. His "poem" is otherwise too labored and uninspired to admit of its being denominated an important work. In brief, the composer has written in a very skilful manner and at no inconsiderable length, but with no such effects as might be indicative of his possession of genius.

Schumann's A minor concerto for pianoforte followed the "symphonic poem," and with Mme. Anna Steiniger-Clark as soloist. The purity of the artist's execution, and the general finish and refinement of her performance were impressive. In other respects her playing was not especially effective, and failed to bear a just relation to the emotional virility of Schumann's noble music. Mrs. Clark, however, is an intensely sincere and accomplished artiste and the justice of her appearance in so important a concert as that of last evening must have at least proved satisfactory to any musician.

The concert ended with Gade's symphony in C minor. Gade's music was more generally known here in the well-remembered concert days of the Harvard Musical association than it is now. The composer does not rank with the brilliant geniuses of the age, but the sincerity, chasteness and artistic integrity of his music invariably command a respectful hearing. He is also a musician of marked individuality; yet his C minor symphony is a work that is very characteristic of his famously sombre moods. This of itself were enough to prevent it from being rated as a really great symphony.

The orchestra throughout the concert played quite as usual, the readings of Conductor Nikisch being quite generally in accordance with the incitations of the score. That the orchestra was not at its best is partly due to absence of Mr. Reiter and his incomparably good horn playing.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 11, 1890.

Twelfth Boston Symphony Concert.

THREE Novelties. First there was the Symphony in E-flat, No. 1, by Borodine of St. Petersburg, a work never but once performed in Germany, and then under Nikisch's direction. The opening Adagio and Allegro are followed, not by the Andante, but by the Scherzo,—swift, beautiful, quaint. Then comes the Andante, scored only for strings; wood-wind (including English horn), and horns; and finally the *Allegro molto vivo*. The Symphony was heard for the first time in America, and roused profound interest by its sharp contrasts and wide suggestions.

The Third Violin Concerto, in B-minor, op. 61, by Saint-Saens, was heard for the first time in our city, and Timothee Adamowski was the soloist, drawing out, in the Allegro, notes of fine-spun glass. This Concerto is dedicated to Sarasate, who might well recognize fraternity in Adamowski's good work. The last movement, *Andante quasi allegretto* is honey-laden. The last movement *Molto moderata e maestoso, allegro non troppo*, roused decided enthusiasm. Of what does that recurrent theme remind you? Is it "Draw the sword Scotland"?

Volkmann's Festival Overture in F, op. 50, composed for the 25th anniversary of his Conservatory at Pesth, is rich in full orchestral work, majestic and broad, and was never played before at these concerts. J. H. W.

NEW HAVEN, CONN.

Thursday, January 9, 1890.

THE SYMPHONY ORCHESTRA.

The First Appearance of Herr Nikisch in New York City—The Metropolitan Newspapers Praise Him Highly—A Brilliant Young Conductor.

The second concert by the Boston Symphony orchestra will be given at theHyperion Theater next Monday evening. At the last concert the principal feature was the first appearance of Herr Nikisch and the real excellence of the concert was for the time overlooked in the general admiration of the new conductor. Since the concert Herr Nikisch had made his debut before a metropolitan audience and all the newspapers of New York city, with one or two exceptions, have accorded him the highest praise.

The Tribune published the following: "Under Mr. Nikisch's direction it may safely be said that the technical finish of the orchestra's playing is not brought so constantly and impressively to the attention of the listeners as formerly, but in its place we have something infinitely better—a robust tone and a vitality of proclamation which sacrifices nothing of the composer's intended eloquence to the love of placidity and undisturbed euphony. Mr. Nikisch evidently believes that the breath which the blowers of brass breathe into their instruments should be the breath of life, and when the music stands in need of a sonorous forte he brings it out. Fortunately he is gifted with a beautiful sense of symmetry and balance of tone, and never permits the outbursts of sound to obscure the musical idea. In his development of climaxes he proceeds with the most refined care, and with a deliberation which is rare among men who cherish theories like his concerning the privilege of conductors in reading the works of composers. He never precipitates a climax by anticipation, but builds it up steadily and strongly, and when the supreme moment is at hand, strikes like a thunderbolt."

The Herald contained the following characteristic criticism: "Herr Nikisch is a young and handsome fellow who takes his task with extreme seriousness. In manner he resembles Bulow as a conductor. He is not content with beating time; he literally leads his orchestra. He is the master musician, playing upon a vast instrument made up of many players. This, of course, is the highest function of the ideal leader. Herr Nikisch has nothing of the metronome in him. His mood changes with every bar of the music. It will naturally be asked. How does the Boston orchestra's work under Herr Nikisch compare with its work under his predecessor, Herr Gericke? The difference was felt in the first dozen bars of the "Euryanthe" overture, and steadily accented during the evening. The famous band, which Boston owes to the generosity of Mr. Higginson, is not so wonderful an instrument as it was, but it is handled with greater freedom. Whether upon the whole there is gain or loss depends upon taste. To leave comparison aside, last night's concert was a beautiful one, and was applauded with the heartiness it deserved. The band played throughout, notably in the symphony, with splendid vigor and musical spirit, and at the close of the concert Herr Nikisch received quite an ovation."

The Sun thus commended both the orchestra and its leader: "It is no disparagement to our own excellent orchestral organizations to say that the annual visits of the Boston Symphony Orchestra are as important in their line as any entertainments that occur in this city, not excepting the notable concerts of the Philharmonic Society. We have no instrumental body which is kept at work throughout the season every week under the guidance of one man, and our bands cannot be expected to achieve those high results which are to be reached only through constant and rigorous drill. The 'Tristan' Vorspiel was read nobly. The announcement of the opening motive was pregnant with dramatic power, the crescendo in the 'cello phrase being most effective. The tremendous climax, one of the mightiest utterances of all music, was given with great breadth and dignity, and with a magnificently expressive balance of the interwoven voice parts. But the conductor's finest achievement was in the symphony. It was played in a marvelously fine manner. The performance of it showed that Mr. Nikisch could make an orchestra not only sing, but also declaim, a feature which was equally conspicuous in the cantabile passage of the overture. Under this leader the orchestra does not, it is true, achieve such exquisite polish as it did under Mr. Gericke, but it reveals something far better—a grand sweep of power and a masterly dramatic force. That Mr. Nikisch was successful last night is beyond a question, and New York has almost as much reason to be thankful for his presence in America as Boston ought to have."

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, JAN. 13, 1890.

The Symphony—New Work By Mr. MacDowell—Mme. Clark as Soloist.

It is a pleasure to acknowledge for the programme that Mr. Nikisch prepared for the 13th symphony concert in Music Hall on Saturday evening, that whatsoever it may have lacked in importance was almost wholly reconciled by the beauty of proportion, and excellent adjustment of its very enjoyable parts. The chief feature of interest was a "symphonic poem" composed by E. A. MacDowell In calling his work a "symphonic poem"—based as it is upon the suggestions of Tennyson's "Elaine"—Mr. MacDowell would seem to have followed in the wake of Liszt and other musicians of the "higher development" school. With what literary justification, however, the term symphonic poem has been used in this connection is by no means clear. True the word poetry has a very wide latitude of meaning, yet it may be seriously questioned whether any such mixed up metaphor as the one in question did not originate as a mere catch-phrase. Be this as it may, it is none the less clear that, while the work can be favorably considered from almost any other standpoint than that of its pretensions, it should be acknowledged for the composer that not even the most analytical scholarship of any musician can be expected to enter the domain of poetry as the actual poets think and feel in it. It is for this reason possibly that one finds in his "poem" that the composer has simply been mastered by impressions and that these impressions are by no means intuitive but susceptible, by no means logical but reflective, and not so invariably actual as visionary. Extrinsically considered much of Mr. MacDowell's work is admirable. There is a noticeable absence of an incoherent and overcrowded score, although it cannot be said for his themes themselves that they are either so clearly laid down or so logically treated as one might wish. Just as the interest in almost any one of the motives seems about to grow to a fine climax, there is encountered the aggravating disappointment of a delightful antecedent motive being followed by a wholly illogical consequent.

In other respects the work is exceedingly well made. It mainly consists of a kaleidoscopic arrangement of charming harmonies, and equally charming progressions and resolutions, which appear to have originated the very themes themselves, and not to have been influenced by them. Ergo the thematic development by itself considered is often obscure and seldom either musical or pleasing. In brief, Mr. Mac Dowell's "symphonic poem" is not without many beauties, but these are for the most part artificial; otherwise there are transient moments of fineness and even grandeur, yet with no such fancy, exuberant, rich, spontaneous and flowing as the exigency of so pretentious a work would seem to demand. The work was as well received as the most optimistic admirer of the composer could wish, and joining in the applause as ardently as any in the audience were some of the best known artists and amateurs.

The soloist for Schumann's A minor pianoforte concerto was Mme. Anna Steiniger-Clark. The artist played the work with all that purity of technique and artistic refinement for which she is justly noted, yet the performance throughout was so delicately Chopinesque as to seem quite inconsistent with the breadth and virility of Schumann's noble themes. The concert ended with Gade's admirable symphony in C minor. The orchestra played exceptionally well. C. L. CAPEN.

[56]

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY, JANUARY 9TH, AT 7.45, P. M.

PROGRAMME.

HAYDN.	SYMPHONY in G, No. 13. (B. & H.) Adagio; Allegro.—Largo.— Minuet (Allegretto).—Allegretto con spirito.
WEBER.	ARIA. "Euryanthe."
BRAHMS.	VARIATIONS on a THEME by HAYDN.
DVOŘÁK.	SONGS WITH PIANO. *a*) "MEIN LIED ERTONT." *b*) "EI WIE MEIN TRIANGEL." *c*) "RINGS IST DER WALD." *d*) "ALS DIE ALTE MUTTER."
GOLDMARK.	OVERTURE. "Sakuntala."

SOLOIST:

MR. W. J. WINCH.

The Pianoforte used is a Steinway.

THE BOSTON TIMES

BOSTON, SUNDAY, JANUARY 12, 1890.

THE SYMPHONIES.

THIRTEENTH CONCERT.

The programme selected by Mr. Nikisch for the Symphony concert last evening in Music hall may be said to have exactly its proper place in the present series of programmes, and in this respect at least was well selected.

The new "symphonic poem" by MacDowell, based upon Tennyson's "Elaine," is a work that is in every way creditable to the composer's skill. His knowledge of harmony, his mastery of orchestration and, in brief, his artistic ingenuity, are shown in a highly favorable light. All such traits, while praiseworthy, are merely technical in their relation to the general merit of Mr. MacDowell's work. His "poem" is otherwise too labored and uninspired to admit of its being denominated an important work. In brief, the composer has written in a very skilful manner and at no inconsiderable length, but with no such effects as might be indicative of his possession of genius.

Schumann's A minor concerto for pianoforte followed the "symphonic poem," and with Mme. Anna Steiniger-Clark as soloist. The purity of the artist's execution, and the general finish and refinement of her performance were impressive. In other respects her playing was not especially effective, and failed to bear a just relation to the emotional virility of Schumann's noble music. Mrs. Clark, however, is an intensely sincere and accomplished artiste and the justice of her appearance in so important a concert as that of last evening must have at least proved satisfactory to any musician.

The concert ended with Gade's symphony in C minor. Gade's music was more generally known here in the well-remembered concert days of the Harvard Musical association than it is now. The composer does not rank with the brilliant geniuses of the age, but the sincerity, chasteness and artistic integrity of his music invariably command a respectful hearing. He is also a musician of marked individuality; yet his C minor symphony is a work that is very characteristic of his famously sombre moods. This of itself were enough to prevent it from being rated as a really great symphony.

The orchestra throughout the concert played quite as usual, the readings of Conductor Nikisch being quite generally in accordance with the incitations of the score. That the orchestra was not at its best is partly due to absence of Mr. Reiter and his incomparably good horn playing.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 11, 1890.

Twelfth Boston Symphony Concert.

THREE Novelties. First there was the Symphony in E-flat, No. 1, by Borodine of St. Petersburg, a work never but once performed in Germany, and then under Nikisch's direction. The opening Adagio and Allegro are followed, not by the Andante, but by the Scherzo,—swift, beautiful, quaint. Then comes the Andante, scored only for strings; wood-wind (including English horn), and horns; and finally the *Allegro molto vivo*. The Symphony was heard for the first time in America, and roused profound interest by its sharp contrasts and wide suggestions.

The Third Violin Concerto, in B-minor, op. 61, by Saint-Saens, was heard for the first time in our city, and Timothee Adamowski was the soloist, drawing out, in the Allegro, notes of fine-spun glass. This Concerto is dedicated to Sarasate, who might well recognize fraternity in Adamowski's good work. The last movement, *Andante quasi allegretto* is honey-laden. The last movement *Molto moderata e maestoso, allegro non troppo,* roused decided enthusiasm. Of what does that recurrent theme remind you? Is it "Draw the sword Scotland"?

Volkmann's Festival Overture in F, op. 50, composed for the 25th anniversary of his Conservatory at Pesth, is rich in full orchestral work, majestic and broad, and was never played before at these concerts. J. H. W.

Journal and Courier

NEW HAVEN, CONN.

Thursday, January 9, 1890.

THE SYMPHONY ORCHESTRA.

The First Appearance of Herr Nikisch in New York City—The Metropolitan Newspapers Praise Him Highly—A Brilliant Young Conductor.

The second concert by the Boston Symphony orchestra will be given at the Hyperion Theater next Monday evening. At the last concert the principal feature was the first appearance of Herr Nikisch and the real excellence of the concert was for the time overlooked in the general admiration of the new conducter. Since the concert Herr Nikisch had made his debut before a metropolitan audience and all the newspapers of New York city, with one or two exceptions, have accorded him the highest praise.

The Tribune published the following: "Under Mr. Nikisch's direction it may safely be said that the technical finish of the orchestra's playing is not brought so constantly and impressively to the attention of the listeners as formerly, but in its place we have something infinitely better—a robust tone and a vitality of proclamation which sacrifices nothing of the composer's intended eloquence to the love of placidity and undisturbed euphony. Mr. Nikisch evidently believes that the breath which the blowers of brass breathe into their instruments should be the breath of life, and when the music stands in need of a sonorous forte he brings it out. Fortunately he is gifted with a beautiful sense of symmetry and balance of tone, and never permits the outbursts of sound to obscure the musical idea. In his development of climaxes he proceeds with the most refined care, and with a deliberation which is rare among men who cherish theories like his concerning the privilege of conductors in reading the works of composers. He never precipitates a climax by anticipation, but builds it up steadily and strongly, and when the supreme moment is at hand, strikes like a thunderbolt."

The Herald contained the following characteristic criticism: "Herr Nikisch is a young and handsome fellow who takes his task with extreme seriousness. In manner he resembles Bulow as a conductor. He is not content with beating time; he literally leads his orchestra. He is the master musician, playing upon a vast instrument made up of many players. This, of course, is the highest function of the ideal leader. Herr Nikisch has nothing of the metronome in him. His mood changes with every bar of the music. It will naturally be asked. How does the Boston orchestra's work under Herr Nikisch compare with its work under his predecessor, Herr Gericke? The difference was felt in the first dozen bars of the "Euryanthe" overture, and steadily accented during the evening. The famous band, which Boston owes to the generosity of Mr. Higginson, is not so wonderful an instrument as it was, but it is handled with greater freedom. Whether upon the whole there is gain or loss depends upon taste. To leave comparison aside, last night's concert was a beautiful one, and was applauded with the heartiness it deserved. The band played throughout, notably in the symphony, with splendid vigor and musical spirit, and at the close of the concert Herr Nikisch received quite an ovation."

The Sun thus commended both the orchestra and its leader: "It is no disparagement to our own excellent orchestral organizations to say that the annual visits of the Boston Symphony Orchestra are as important in their line as any entertainments that occur in this city, not excepting the notable concerts of the Philharmonic Society. We have no instrumental body which is kept at work throughout the season every week under the guidance of one man, and our bands cannot be expected to achieve those high results which are to be reached only through constant and rigorous drill. The 'Tristan' Vorspiel was read nobly. The announcement of the opening motive was pregnant with dramatic power, the crescendo in the 'cello phrase being most effective. The tremendous climax, one of the mightiest utterances of all music, was given with great breadth and dignity, and with a magnificently expressive balance of the interwoven voice parts. But the conductor's finest achievement was in the symphony. It was played in a marvelously fine manner. The performance of it showed that Mr. Nikisch could make an orchestra not only sing, but also declaim, a feature which was equally conspicuous in the cantabile passage of the overture. Under this leader the orchestra does not, it is true, achieve such exquisite polish as it did under Mr. Gericke, but it reveals something far better—a grand sweep of power and a masterly dramatic force. That Mr. Nikisch was successful last night is beyond a question, and New York has almost as much reason to be thankful for his presence in America as Boston ought to have."

The World's critic evidently does not like Herr Nikisch. The very features which the other newspapers praised most the World most strongly condemned. The following paragraph closed the criticism: "The interest of the evening was of course with the new conductor, whose next number was the prelude to Wagner's 'Tristan and Isolde,' a work which is very familiar to all concert audiences. In this it must be admitted that Mr. Nikisch did only respectably. It was, in fact, scarcely Wagner at all. The overture as rendered by the Bostonians had nothing of the thrilling intensity that Seidl gives to it that carries an audience away with the throbbing woes of two unfortunate lovers. It had nothing of Wagner's genius in it. It was too calm, too studied, too sleepy and without a breath of inspiration. Seidl and Thomas as Wagner conductors rose immeasurably under its last night's rendition. In the symphony, Schumann,s No. 4 in D minor, however, the Boston leader reached a very high point of artistic excellence. In this the orchestra played with most vigorous and artistic feeling. In the strength and powerful sweep of the cadences, it would be difficult to equal, certainly to surpass, this fine performance. Altogether, in exquisite poetry of feeling and delicate beauty, particularly on the strings, Mr. Nikisch does not touch Mr. Thomas, and in the sentimentality and artificiality of his Wagner reading he cannot be mentioned in the same breath with Seidl's overwhelming greatness in the interpretation of Tristan."

Now that Herr Nikisch has been fairly introduced to our music lovers, they will be able to give their undivided attention to the excellent programme selected for the next concert.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, JAN. 13, 1890.

The Symphony—New Work By Mr. MacDowell—Mme. Clark as Soloist.

It is a pleasure to acknowledge for the programme that Mr. Nikisch prepared for the 13th symphony concert in Music Hall on Saturday evening, that whatsoever it may have lacked in importance was almost wholly reconciled by the beauty of proportion, and excellent adjustment of its very enjoyable parts. The chief feature of interest was a "symphonic poem" composed by E. A. MacDowell In calling his work a "symphonic poem"—based as it is upon the suggestions of Tennyson's "Elaine"—Mr. MacDowell would seem to have followed in the wake of Liszt and other musicians of the "higher development" school. With what literary justification, however, the term symphonic poem has been used in this connection is by no means clear. True the word poetry has a very wide latitude of meaning, yet it may be seriously questioned whether any such mixed up metaphor as the one in question did not originate as a mere catch-phrase. Be this as it may, it is none the less clear that, while the work can be favorably considered from almost any other standpoint than that of its pretensions, it should be acknowledged for the composer that not even the most analytical scholarship of any musician can be expected to enter the domain of poetry as the actual poets think and feel in it. It is for this reason possibly that one finds in his "poem" that the composer has simply been mastered by impressions and that these impressions are by no means intuitive but susceptible, by no means logical but reflective, and not so invariably actual as visionary. Extrinsically considered much of Mr. MacDowell's work is admirable. There is a noticeable absence of an incoherent and overcrowded score, although it cannot be said for his themes themselves that they are either so clearly laid down or so logically treated as one might wish. Just as the interest in almost any one of the motives seems about to grow to a fine climax, there is encountered the aggravating disappointment of a delightful antecedent motive being followed by a wholly illogical consequent.

In other respects the work is exceedingly well made. It mainly consists of a kaleidoscopic arrangement of charming harmonies, and equally charming progressions and resolutions, which appear to have originated the very themes themselves, and not to have been influenced by them. Ergo the thematic development by itself considered is often obscure and seldom either musical or pleasing. In brief, Mr. Mac Dowell's "symphonic poem" is not without many beauties, but these are for the most part artificial; otherwise there are transient moments of fineness and even grandeur, yet with no such fancy, exuberant, rich, spontaneous and flowing as the exigency of so pretentious a work would seem to demand. The work was as well received as the most optimistic admirer of the composer could wish, and joining in the applause as ardently as any in the audience were some of the best known artists and amateurs.

The soloist for Schumann's A minor pianoforte concerto was Mme. Anna Steiniger-Clark. The artist played the work with all that purity of technique and artistic refinement for which she is justly noted, yet the performance throughout was so delicately Chopinesque as to seem quite inconsistent with the breadth and virility of Schumann's noble themes. The concert ended with Gade's admirable symphony in C minor. The orchestra played exceptionally well. C. I. CAPEN.

[57]

N HOME JOURNAL.

SATURDAY, JANUARY 11, 1890

THE TWELFTH SYMPHONY CONCERT.

Borodine.....Symphony No. 1, in E-flat
(First time in America.)
Saint Saens.....
Concerto for Violin, No. 3, in B minor, op. 61
(First time in Boston.)
Volkmann.....Festival Overture, in F, op. 50
(First time at these concerts.)

It is stated in the annotated program of this concert that the "only performance in Germany" of the Symphony in E-flat of Borodine was "at the Lower Rhine Festival of 1883, held at Wiesbaden, when it was played under the direction of Mr. Nikisch." This statement is not correct. The Symphony was also brought out in Berlin Feb. 11, 1884, by Franz Wüllner at the second concert of his second season. It was superbly played; and it provoked discussion; yet they who were not pleased with the work, admitted its strength and spoke of it respectfully. Nor indeed is it a composition to be idly passed over; to be carelessly dismissed with a jest.

It is safe to say that the originality, flavor, and characteristics of any national school of music can be seen in the folk-songs of the nation; now the greater number of Russian folk-songs handed down from one generation to the next were conceived in the "tonality" of plain song; and so the "tonality" of modern Russian music affects strangely our ears accustomed as they are to the modern major and minor. It is true that plain-song ruled formerly in Germany, Italy and France, and even now in the streets of Paris men and women hawk their wares in pure Gregorian: as, *"voila l'plaisir, mesdames, voila l' plaisir!"* But the modern tonality predominates generally throughout even the rural districts of these three countries, while in Russia plain-song has almost held its own, although Russian critics deplore the fact that by means of hand-organs and orchestrions and cheap editions of Western music, their people learn Italian and French melodies with "deplorable ease." Now the "tonality" of plain song if sparingly used is effective and beautiful in dramatic music of the present day; as for example Meyerbeer's use of it in "The Prophet" and Gounod's in "King of Thule." Unless it is discreetly employed, if it permeates the whole composition, it results in monotony, and that which at first attracted and charmed, soon repels and wearies. Take again an example, "On the Steppes," a short orchestral piece by Borodine, a composition extremely effective chiefly on account of its old tonality and singular instrumentation; the piece is not so long that the ear becomes accustomed to strange impressions and is eated.

The chief characteristics of pure Russian music, the music of Stcherbatcheff, Dargomijsky, Borodine, Tschaikowsky and others are then a perhaps inevitable predilection for an old tonality, a consequent tendency toward profound melancholy, a sense of rhythm which at times degenerates into barbaric frenzy uncontrolled by form, a love of the grotesque. If the Russians have been influenced by any one, and have taken ideas from other nations (and in music there is no such word as Protection), they have looked towards France rather than Germany; and the deep and lasting impression made by the appearance of Hector Berlioz in Russia is seen to-day in all music coming from that country.

Now the national characteristics of a musical composition should not so predominate that its pure and cosmopolitan musical beauties take a second place and can not readily be appreciated by the hearers of another and far-removed nation. A musician should not write merely for his own people; he should write for the whole musical world. At the same time a Russian composer has a right to expect that the audience of a foreign country should not capriciously say, "This music differs from that which we have been in the habit of hearing; therefore it is not good and we do not like it. It is Russian, therefore it must be barbarous stuff." He has a right to reply, "It is true I am a Russian; I am necessarily influenced by my temperament, by traditions, by associations. Gogol and Dostoievsky were affected by the conditions under which they wrote, their habit of thought and mode of expression differed from the habit and mode of Fielding or Balzac or Hawthorne; do you therefore deny them a place in literature? Is there nothing in this work of mine except 'local color' or 'national eccentricity?'"

How is it then with this Symphony of Borodine presented to an orthodox Boston audience in Music Hall? Is it possible to judge of it after one hearing? Must not one condemn superficially or praise too suddenly? Is one not too apt to weigh a new work in a self-adjusted balance without stopping to think that this balance may be false? Let us then only put down impressions. And now let it be said that the first movement is most ingenious, curiously scored; at times fascinating in the extreme, particularly in the employment of the wood wind, occasionally almost ugly in the treatment of the strings; abounding in beautiful passages placed side by side with that which seems intentionally grotesque; there are strange and effective passages for the brass;—as a whole, this movement seems too long, and there is an almost painful reiteration of that which is in itself of little value,—as in Dostoievsky's "Les Possédés" a trifling infirmity of Stépan is dwelt upon until it becomes a bore. The second movement suggests to some the "Queen Mab" music of Berlioz. The resemblance is not so striking that the word "plagiarism" can be used. On the contrary, both the Scherzo and the Andante, though certain measures may bring the great Frenchman to the mind, are, from many points of view, very original. And the instrumentation is striking and at the same time clear. It is true that Berlioz was fond of the English horn, and that Borodine uses it in this symphony as in other works of his. But are certain passages given by Wagner to divided strings any the less beautiful because in the "Caduta de 'Decemviri" of Alessandro Scarlatti nearly three centuries ago the first violins were divided into four parts. Others object to the "melancholy" nature of the andante just as others demand that the "ending" of all novels and plays should be cheerful. This is such a gay world, life is such a blessed thing, the gaining of enough meat to keep one's body and soul together and of sufficient clothing to cover one's nakedness is such a mere joke to thousands, that melancholy has no place among us; nor should music which gives rise to melancholy be any more encouraged than a lonely moor or the sinking of a ship in midocean.

The last movement of this strange symphony is Schumanesque and remarkable for its rhythmic difficulties. It is the least interesting part of the work. As a whole the composition is undeniably worthy of another hearing; for whether it is the work of a professional or an amateur, it is too strongly and earnestly written to be contemptuously passed by.

Mr. Timothee Adamowski played a new concerto for the violin by Saint Saens. It was written for Sarasate, and it is intentionally a concerto for violin, "with accompaniment of orchestra." It may be here remarked that the accompaniment was coarsely played; so that the exquisite instrumentation lost in effect, and the soloist at times was seen and not heard. Mr. Nikisch from the very start has been unfortunate in the matter of accompaniment, and [illegible] his experience as a theater director should [illegible]. However he accompanies pianist, violinist or singer, the soloist, Mr. Nikisch and the orchestra are at cross purposes. Since this is the rule and not the exception, it is evidently the fault of Mr. Nikisch. The concerto itself abounds in pleasing melodies, and it is a "grateful" composition for a soloist; though it cannot be placed among the best works of Saint Saens. Mr. Adamowski played it with taste, and it is pleasant to observe at his successive performances a steady gain in tone. He was very warmly applauded.

The Volkmann Overture, a *pièce d'occasion*, if cut down a little, would make a good "theater overture." It is well written and is an eminently respectable composition containing nothing which could offend the most sensitive hearer.

Boston Post

MONDAY MORNING, JAN. 13, 1890

THIRTEENTH SYMPHONY CONCERT.

The programme Saturday evening was of exactly the right length, and of a most interesting character, and it was listened to with the most evident and unqualified attention of the audience. What one expects from a symphony audience is attention, but this can not be obtained if the concerts are too long; in this particular a successful dinner and an interesting concert have great points of similarity. The programme:

Symphonic poem. "Lancelot and Elaine," op. 25 (new, first time). E. A. MacDowell
Concerto for pianoforte in A minor, op. 54.....Schumann
Symphony No. 1 in C minor.....Gade

The symphonic poem is beyond all doubt a very interesting work, and it conclusively proves that Mr. MacDowell possesses especial gifts for this style of modern composition; at the same time one cannot but hope that certain all too evident shortcomings in the score of this work will be avoided in future. The most noticeable of these is the incessant and prominent use of the horns, which gives a cloying and monotonous coloring to the orchestration. This peculiar feature of the instrumentation, as well as one or two familiar rhythms (notably at the beginning of the so-called "Tournament music," piu allegro e con fuoco), show very plainly that Mr. MacDowell's admiration for his old master, Joachim Raff, sometimes leads him to unconscious imitation. Mr. Wilson in the analytical programme prints a long description of what the work is intended to mean, and as he doubtless obtained this from the composer himself, it must be accepted as final. At the same time it must be observed that although this is a very beautiful "symphonic poem," perhaps the most beautiful ever written by an American, it is difficult to see the connection between the music itself and the "programme."

The work opens with a simple but extremely effective bit of writing for strings alone in D minor, followed by striking horn and trumpet calls; a rush of the strings, a heavy chord and then a pause. The first passage is repeated in the wood, taken up by the strings, which gradually descend to a subdued tremolo, and a horn announces the Lancelot theme in a fragmentary manner, interrupted by a harsh note of warning on the low oboe. This passage is extremely effective, and immediately afterwards the whole Lancelot theme is played on three horns, accompanied by the basses and 'cellos pizzicato. The theme is then repeated by the strings with the whole orchestra, excepting the heavy brass. By this time the attention of the whole audience was riveted on the music, and nearly everyone seemed to feel the undoubted power of the composition. The time changes to an easy treble rhythm, a strong passage for the whole orchestra with high strings is gracefully repeated by the wood-wind—bassoons—and the four horns again appear by way of modulation to the Elaine theme on the oboe in F major. It is original and taking, and it is like a slap in the face to find it immediately followed by an undeniably vulgar passage where the ubiquitous four horns and the violas perform a sort of slow waltz to the accompaniment of the other strings in trills and pizzicato to arpeggios. This passage is an unfortunate but very prominent blemish in this otherwise beautiful work. The violas hint at the tournament theme, which is finally reached through a strong and splendid piece of writing for all the brass. The music is now vigorous, and often very skilfully and originally scored. The prancing horses, eager fighters and excited onlookers are all tolerably well depicted in the stirring tones, and this is one of the most successful parts of the work. The Elaine and Lancelot themes appear again, and also the objectionable "waltz tune"—and, as the programme informs us, "Lancelot and Elaine separate." The theme of the introduction returns again, and is immediately followed by the Lancelot theme in the original key, but now to the wood and strings. The "waltz tune," now strong and dignified, is played boldly on the two trumpets, in unison with an original and tremendously effective accompaniment by the strings. The programme volunteers the information that this represents the interview between Lancelot and the Queen; whatever it means it is a superb piece of orchestral writing. From here on to the end the different themes appear in fragmentary forms. There is a feeling of constant diminuendo, and the music dies away in quiet peace.

This description is unfortunately wholly inadequate to give a proper idea of the very profound impression which two hearings of this work made. It seems just, however, to say that the second hearing not only increased the pleasure which the work gave, but also accentuated what have already been mentioned as its obvious faults. It will be seen that these seem to be chiefly in the manner of expression, and not in the subject matter itself. If Mr. MacDowell would follow the great modern instrumentalists as closely in their method of using the strings as he has in their manner of writing for brass, his score would be improved, if possible, a hundred per cent. At all events, it is undoubtedly one of the most important and beautiful works ever produced by a fellow-countryman, and it is to be hoped that Mr. MacDowell has many more as good or better works going through the familiar mellowing process in the drawers of his writing desk, but it will be a favor to the public if he does not leave them there too long. The work was nothing short of superbly played, and it was long and loudly applauded.

Mme. Anna Steiniger-Clark played the Schumann concerto in an inadequate and inartistic manner. It is impossible to hear her light touch in Music Hall, and she did not appear to at all understand this beautiful and noble work. The Gade symphony was magnificently played. It is impossible to believe that it could be better performed. The airy structure of the scherzo was most daintily interpreted, and the vigorous finale was grandly given. There will be no concert next week, as the orchestra does not return until Sunday.

ARTHUR WELD.

SUNDAY HERALD.

BOSTON, JANUARY 12, 1890.

The Symphony Concert, Mme. Anna

The programme given at last evening's symphony concert, under the direction of Mr. Arthur Nikisch, was greatly enjoyed by the large audience in attendance, and the works presented, as well as their performance, richly merited the applause given by those attending. The novelty of the three compositions performed was Mr. E. A. MacDowell's symphonic poem, "Lancelot and Elaine," op. 25, which had its first hearing in this country on this occasion. It belongs to the more recent period of this composer, having been written only three years ago at Wiesbaden, where it was first produced. The subject of Tennyson's "Idyll" lends itself to musical treatment admirably under the hand of such a musician as Mr. MacDowell has shown himself to be, and the opportunities afforded for sharp contrasts and effective episodes have been used with consummate skill in this composition. Mr. MacDowell's poem tells the story of Tennyson's characters in a clear and definite style, the leading themes being eminently in keeping with the scenes and ideas portrayed, and all these are elaborated and worked out with admirable skill. The motifs used as descriptive of King Arthur's court, the tournament, the themes given to depict the two characters of Lancelot and Elaine, and the strong dramatic music of the work, all show the stamp of genius, and bear the mark of the born musician. The charming individuality of the composer is shown throughout the poem, and the work is a new evidence of the largeness and breadth of his musical nature. The value of the composition was instantly realized by the audience, and the performance given it under Mr. Nickish's baton, brought out all its beauties in bold relief. The composer and the conductor were alike honored by the applause following the conclusion of the work. The appearance of Mme. Anna Steiniger-Clark as the solo pianist in Schumann's pianoforte concerto in A minor, op. 54, was the second event of the evening, and this talented and conscientious player, had a very cordial reception from the audience. Her performance in the concerto was characterized by the same merits that she has shown in earlier appearances here, and she was rewarded with a very generous expression of the approval of her hearers. The symphony by Gade, No. 1, in C minor ended the evening's programme, and the performance of this most enjoyable work marked the highest point of success attained by Mr. Nikisch since his arrival in this country. The scherzo was given in the daintiest fashion, and the graceful third movement was played in the most charming fashion. The tuneful characteristic of the entire symphony, its remarkably rich tone colorings and all its wealth of musical ideas were finely brought out in this reading, and the concert, as a whole, left a very pleasant impression. The orchestra will be away during the coming week, and the next concert will occur on the 24th inst.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, JAN. 13, 1890.

The Symphony Concert.

Mr. Nikisch has begun the last half of the series of concerts with a programme that proved to be as successful as any that he has given during the season. Not only were the selections novelties, to some extent—at all events they were not familiar—but they had in them the merit of giving pleasure to the audience. There were many substitutes for familiar faces in the seats of the hall, and those who are not regular attendants heard a concert which aroused them to much enthusiasm. Nothing since the famous three-symphony concert has shown the wonderful playing of the orchestra and the ability of Mr. Nikisch as a director more than the concert of Saturday evening.

Two numbers only had been assigned to the orchestra—the symphonic poem "Lancelot and Elaine," by the young American composer, MacDowell, and Gade's Symphony in C minor. The poem is the latest work of the composer that has been published, and it was its first performance here. The composition abounds in lively effects for the wood-wind particularly, and the several themes or motifs are heard conspicuously in different movements, while through it all is a development of harmony and an absorption on the part of the composer in the idea of the poem on which it is founded. It was rendered magnificently. The contrast in the different movements, the beautiful crescendos, the shading and the finest passages were all in harmony with the composer. An ovation to Mr. Nikisch and his orchestra was followed up until Mr. MacDowell, who was seated in the second balcony, was compelled to bow his acknowledgments.

The Gade symphony was a success in every way. We are informed in the lucid notes of Brother Wilson that this symphony delighted Mendelssohn more than anything he had heard when it was first taken up by his orchestra for rehearsal. There is not a dull moment in the entire four movements, and apart from the rich coloring and even elaborate development there is a melody which appeals to the ordinary musical auditor. The scherzo and andantino are specially noteworthy in this regard, and it is very creditable to Mr. Nikisch to allow the audience the opportunity of hearing it and his broad and masterly reading of it. The closing movement was brought out with spirit and majesty—to the strength of the full orchestra, and the musicians seemed inspired.

There was a soloist, also, Mme. Anna Steiniger-Clark, who gave Schumann's only concerto for pianoforte and orchestra. It is not possible to commend as strongly the rendition of this number, either by the orchestra or soloist. Mme. Clark is an artist, and some of the work was feelingly and conscientiously delivered, but much of her work was overpowered by the orchestra. There appeared to be little power to her playing, and the piano had a muffled sound. There was not the clear and brilliant effect to the passages which we must give Mme. Clark the credit of believing would have been the case had the pianos used by the previous performers at these concerts been selected by her. If this is not true, her technique must be faulty. The concerto itself is a beautiful thing, and the work itself was pleasurable to the audience. It is worthy of note that Mr. Nikisch had the score before him in the direction of the Gade symphony for the first time. There is to be no concert this week. William J. Winch is to be the soloist at the next concert, to which, with the programme, reference will be made later on.

Gazette

BOSTON, SUNDAY MORNING, JAN. 12.

The Boston Symphony Concert.

Last night's concert of the Boston Symphony Orchestra opened with Mr. E. A. MacDowell's Symphonic Poem, "Lancelot and Elaine," op. 25, which had not been heard at these concerts before. It is an artistic bit of work, admirably scored, and technically is clean cut, able and scholarly. That it is especially edifying as music was not made apparent to us on a first hearing. The Liszt influence is very strongly suggested in it, and tone, color and sudden contrasts in effect are made to do service for still more important essentials that are lacking. The work is programme music pure and simple, needing a commentary to make its meaning clear at every stage of its progress. Without such commentary, it is utterly unmeaning, for it has no connected musical flow, and no form to make it coherent. The general effect is that of a rhapsodic improvisation upon the suggestions of the story, and it would doubtless provide good tone coloring for a stage presentation of the poem, but, standing alone and upon its own suggestiveness, it says anything or nothing at all. There are several impressive moments in the massive effects of the score, and, as we have said, the work is musicianly and is creditable to the skill and the ability of the composer. It was beautifully played, and was listened to with attentive interest, meeting with great applause at its end, the composer being forced to bow his acknowledgments from the upper gallery in response to the recognition attending his work and himself. The symphony was Gade's in C-minor, No. 1, which was splendidly and brilliantly interpreted by Mr. Nikisch; in fact, we cannot recall a finer reading and performance of this work than were given to it last night. It was one of Mr. Nikisch's successes of the season. The andante was exquisitely rendered and the finale with a power and impetuosity that were as strong as they were impressive. The soloist was Madame Anna Steiniger-Clark, who played Schumann's concerto with sincere feeling, and on the whole with excellent technical finish, but lack of physical power on the part of the artist marred her obvious good intention. Madam Clark was liberally applauded and recalled. At the next concert Mendelssohn's "Melusine" overture; Grieg's suite "Peer Gynt" (first time), and Schumann's Symphony in E flat will be played. Mr. W. J. Winch is to be the soloist.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 12, 1890.

SYMPHONY ECHOES.

A New Descriptive Poem, a Schumann Concerto and Gade's First Symphony Heard in Music Hall.

A delicate and poetic work is E. A. MacDowell's "Launcelot and Elaine," which opened Mr. Nikisch's programme yesterday. It is a musical setting, of course, of Tennyson's idyl; and much of the spirit of the poem actuates this effective orchestral novelty. In the best sense, Mr. McDowell's symphonic poem is a "descriptive" work, and the Boston Symphony orchestra interprets all its themes with daintiness and skill. The beautiful Schumann concerto for piano forte was interpreted by Mme. Anna Clark Steiniger. No more sympathetic artist ever performed this master work here. She has a keen appreciation of the delicacy and poetic quality that are so characteristic of the concerto; and she possesses also a remarkable skill in setting forth these characteristics. There is something lacking in power and fire in Mme. Steiniger Clark's playing, yet as a whole her performance is so imbued with the master's spirit that is delightful to follow. For the most part the orchestral accompaniment was admirably balanced and subordinated. Gade's noble symphony in C minor, given with wonderful smoothness and a clear appreciation of the peculiar charm of the work, ended the 13th concert. It made a most favorable impression; the scherzo and the andantino were followed by very warm applause. This week's programme opens with Mendelssohn's "Melusine" overture and closes with Schumann's "Rhenish" symphony. An Ibsen flavor may be imparted to the concert, for Griegs' suite "Peer Oynt" is one of the selections. It is new here. Mr. W. J. Winch will sing an aria from Weber's "Euryanthe" and four songs by Dvorak (pronounce, if you please, Vorshak) with piano accompaniment.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 8, 1890.

——The program of the Symphony Concert last Saturday evening in Boston consisted of three novelties—a symphony by the Russian composer Borodine, a violin concerto No. 3 in B minor by Saint-Saëns, played by Mr. Adamowski, and a festival overture by Volkmann. Next Saturday evening's Symphony Concert will have as a program the following selections: MacDowell, symphonic poems, "Lancelot and Elaine;" Schumann, concerto for pianoforte in A minor, op. 54; Gade, symphony No. 1 in C minor. The soloist will be Mrs. Anna Steniger-Clark.

——The Schubert Club, composed of the following professional artists: Lizzie Webb Cary, Marie S. Bissell, Carrie Hun-King, Fannie Hirsch, Minnie E. Denniston, [illegible] Dudley

[57]

N HOME JOURNAL.

SATURDAY, JANUARY 11, 1890

THE TWELFTH SYMPHONY CONCERT.

Borodine.....Symphony No. 1, in E-flat
(First time in America.)

Saint Saens.....
Concerto for Violin, No. 3, in B minor, op. 61
(First time in Boston.)

Volkmann.....Festival Overture, in F, op. 50
(First time at these concerts.)

It is stated in the annotated program of this concert that the "only performance in Germany" of the Symphony in E-flat of Borodine was "at the Lower Rhine Festival of 1883, held at Wiesbaden, when it was played under the direction of Mr. Nikisch." This statement is not correct. The Symphony was also brought out in Berlin Feb. 11, 1884, by Franz Wüllner at the second concert of his second season. It was superbly played; and it provoked discussion; yet they who were not pleased with the work, admitted its strength and spoke of it respectfully. Nor indeed is it a composition to be idly passed over; to be carelessly dismissed with a jest.

It is safe to say that the originality, flavor, and characteristics of any national school of music can be seen in the folk-songs of the nation; now the greater number of Russian folk-songs handed down from one generation to the next were conceived in the "tonality" of plain song; and so the "tonality" of modern Russian music affects strangely our ears accustomed as they are to the modern major and minor. It is true that plain-song ruled formerly in Germany, Italy and France, and even now in the streets of Paris men and women hawk their wares in pure Gregorian: as, *"voila l'plaisir, mesdames, voila l' plaisir!"* But the modern tonality predominates generally throughout even the rural districts of these three countries, while in Russia plain-song has almost held its own, although Russian critics deplore the fact that by means of hand-organs and orchestrions and cheap editions of Western music, their people learn Italian and French melodies with "deplorable ease." Now the "tonality" of plain song if sparingly used is effective and beautiful in dramatic music of the present day; as for example Meyerbeer's use of it in "The Prophet" and Gounod's in "King of Thule." Unless it is discreetly employed, if it permeates the whole composition, it results in monotony, and that which at first attracted and charmed, soon repels and wearies. Take again an example, "On the Steppes," a short orchestral piece by Borodine, a composition extremely effective chiefly on account of its old tonality and singular instrumentation; the piece is not so long that the ear becomes accustomed to strange impressions and is sated.

The chief characteristics of pure Russian music, the music of Stcherbatcheff, Dargomijsky, Borodine, Tschaikowsky and others are then a perhaps inevitable predilection for an old tonality, a consequent tendency toward profound melancholy, a sense of rhythm which at times degenerates into barbaric frenzy uncontrolled by form, a love of the grotesque. If the Russians have been influenced by any one, and have taken ideas from other nations (and in music there is no such word as Protection), they have looked towards France rather than Germany; and the deep and lasting impression made by the appearance of Hector Berlioz in Russia is seen to-day in all music coming from that country.

Now the national characteristics of a musical composition should not so predominate that its pure and cosmopolitan musical beauties take a second place and can not readily be appreciated by the hearers of another and far-removed nation. A musician should not write merely for his own people; he should write for the whole musical world. At the same time a Russian composer has a right to expect that the audience of a foreign country should not capriciously say, "This music differs from that which we have been in the habit of hearing; therefore it is not good and we do not like it. It is Russian, therefore it must be barbarous stuff." He has a right to reply, "It is true I am a Russian; I am necessarily influenced by my temperament, by traditions, by associations. Gogol and Dostoievsky were affected by the conditions under which they wrote, their habit of thought and mode of expression differed from the habit and mode of Fielding or Balzac or Hawthorne; do you therefore deny them a place in literature? Is there nothing in this work of mine except 'local color' or 'national eccentricity?'"

How is it then with this Symphony of Borodine presented to an orthodox Boston audience in Music Hall? Is it possible to judge of it after one hearing? Must not one condemn superficially or praise too suddenly? Is one not too apt to weigh a new work in a self-adjusted balance without stopping to think that this balance may be false? Let us then only put down impressions. And now let it be said that the first movement is most ingenious, curiously scored; at times fascinating in the extreme, particularly in the employment of the wood wind, occasionally almost ugly in the treatment of the strings; abounding in beautiful passages placed side by side with that which seems intentionally grotesque; there are strange and effective passages for the brass;—as a whole, this movement seems too long, and there is an almost painful reiteration of that which is in itself of little value,—as in Dostoievsky's "Les Possédés" a trifling infirmity of Stépan is dwelt upon until it becomes a bore. The second movement suggests to some the "Queen Mab" music of Berlioz. The resemblance is not so striking that the word "plagiarism" can be used. On the contrary, both the Scherzo and the Andante, though certain measures may bring the great Frenchman to the mind, are, from many points of view, very original. And the instrumentation is striking and at the same time clear. It is true that Berlioz was fond of the English horn, and that Borodine uses it in this symphony as in other works of his. But are certain passages given by Wagner to divided strings any the less beautiful because in the "Caduta de 'Decemviri" of Alessandro Scarlatti nearly three centuries ago the first violins were divided into four parts. Others object to the "melancholy" nature of the andante just as others demand that the "ending" of all novels and plays should be cheerful. This is such a gay world, life is such a blessed thing, the gaining of enough meat to keep one's body and soul together and of sufficient clothing to cover one's nakedness is such a mere joke to thousands, that melancholy has no place among us; nor should music which gives rise to melancholy be any more encouraged than a lonely moor or the sinking of a ship in midocean.

The last movement of this strange symphony is Schumanesque and remarkable for its rhythmic difficulties. It is the least interesting part of the work. As a whole the composition is undeniably worthy of another hearing; for whether it is the work of a professional or an amateur, it is too strongly and earnestly written to be contemptuously passed by.

Mr. Timothee Adamowski played a new concerto for the violin by Saint Saens. It was written for Sarasate, and it is intentionally a concerto for violin, "with accompaniment of orchestra." It may be here remarked that the accompaniment was coarsely played; so that the exquisite instrumentation lost in effect, and the soloist at times was seen and not heard. Mr. Nikisch from the very start has been unfortunate in the matter of accompanying a soloist; here his experience as a theater director should help him. The moment however he accompanies pianist, violinist or singer, the soloist, Mr. Nikisch and the orchestra are at cross purposes. Since this is the rule and not the exception, it is evidently the fault of Mr. Nikisch. The concerto itself abounds in pleasing melodies, and it is a "grateful" composition for a soloist; though it cannot be placed among the best works of Saint Saens. Mr. Adamowski played it with taste, and it is pleasant to observe at his successive performances a steady gain in tone. He was very warmly applauded.

The Volkmann Overture, a *pièce d'occasion*, if cut down a little, would make a good "theater overture." It is well written and is an eminently respectable composition containing nothing which could offend the most sensitive hearer.

Boston Post

MONDAY MORNING, JAN. 13, 1890

THIRTEENTH SYMPHONY CONCERT.

The programme Saturday evening was of exactly the right length, and of a most interesting character, and it was listened to with the most evident and unqualified attention of the audience. What one expects from a symphony audience is attention, but this can not be obtained if the concerts are too long; in this particular a successful dinner and an interesting concert have great points of similarity. The programme:

Symphonic poem. "Lancelot and Elaine," op. 25 (new, first time)..E. A. MacDowell
Concerto for pianoforte in A minor, op. 54.....Schumann
Symphony No. 1 in C minor.....Gade

The symphonic poem is beyond all doubt a very interesting work, and it conclusively proves that Mr. MacDowell possesses especial gifts for this style of modern composition; at the same time one cannot but hope that certain all too evident shortcomings in the score of this work will be avoided in future. The most noticeable of these is the incessant and prominent use of the horns, which gives a cloying and monotonous coloring to the orchestration. This peculiar feature of the instrumentation, as well as one or two familiar rhythms (notably at the beginning of the so-called "Tournament music," piu allegro e con fuoco), show very plainly that Mr. MacDowell's admiration for his old master Joachim Raff, sometimes leads him to unconscious imitation. Mr. Wilson in the analytical programme prints a long description of what the work is intended to mean, and as he doubtless obtained this from the composer himself, it must be accepted as final. At the same time it must be observed that although this is a very beautiful "symphonic poem," perhaps the most beautiful ever written by an American, it is difficult to see the connection between the music itself and the "programme."

The work opens with a simple but extremely effective bit of writing for strings alone in D minor, followed by striking horn and trumpet calls; a rush of the strings, a heavy chord and then a pause. The first passage is repeated in the wood, taken up by the strings, which gradually descend to a subdued tremolo, and a horn announces the Lancelot theme in a fragmentary manner, interrupted by a harsh note of warning on the low oboe. This passage is extremely effective, and immediately afterwards the whole Lancelot theme is played on three horns, accompanied by the basses and 'cellos pizzicato. The theme is then repeated by the strings with the whole orchestra, excepting the heavy brass. By this time the attention of the whole audience was riveted on the music, and nearly everyone seemed to feel the undoubted power of the composition. The time changes to an easy treble rhythm, a strong passage for the whole orchestra with high strings is gracefully repeated by the wood-wind—bassoons—and the four horns again appear by way of modulation to the Elaine theme on the oboe in F major. It is original and taking, and it is like a slap in the face to find it immediately followed by an undeniably vulgar passage where the ubiquitous four horns and the violas perform a sort of slow waltz to the accompaniment of the other strings in trills and pizzicato to arpeggios. This passage is an unfortunate but very prominent blemish in this otherwise beautiful work. The violas hint at the tournament theme, which is finally reached through a strong and splendid piece of writing for all the brass. The music is now vigorous, and often very skilfully and originally scored. The prancing horses, eager fighters and excited onlookers are all tolerably well depicted in the stirring tones, and this is one of the most successful parts of the work. The Elaine and Lancelot themes appear again, and also the objectionable "waltz tune"—and, as the programme informs us, "Lancelot and Elaine separate." The theme of the introduction returns again, and is immediately followed by the Lancelot theme in the original key, but now to the wood and strings. The "waltz tune," now strong and dignified, is played boldly on the two trumpets, in unison with an original and tremendously effective accompaniment by the strings. The programme volunteers the information that this represents the interview between Lancelot and the Queen; whatever it means it is a superb piece of orchestral writing. From here on to the end the different themes appear in fragmentary forms. There is a feeling of constant diminuendo, and the music dies away in quiet peace.

This description is unfortunately wholly inadequate to give a proper idea of the very profound impression which two hearings of this work made. It seems just, however, to say that the second hearing not only increased the pleasure which the work gave, but also accentuated what have already been mentioned as its obvious faults. It will be seen that these seem to be chiefly in the manner of expression, and not in the subject matter itself. If Mr. MacDowell would follow the great modern instrumentalists as closely in their method of using the strings as he has in their manner of writing for brass, his score would be improved, if possible, a hundred per cent. At all events, it is undoubtedly one of the most important and beautiful works ever produced by a fellow-countryman, and it is to be hoped that Mr. MacDowell has many more as good or better works going through the familiar mellowing process in the drawers of his writing desk, but it will be a favor to the public if he does not leave them there too long. The work was nothing short of superbly played, and it was long and loudly applauded.

Mme. Anna Steiniger-Clark played the Schumann concerto in an inadequate and inartistic manner. It is impossible to hear her light touch in Music Hall, and she did not appear to at all understand this beautiful and noble work. The Gade symphony was magnificently played. It is impossible to believe that it could be better performed. The airy structure of the scherzo was most daintily interpreted, and the vigorous finale was grandly given. There will be no concert next week, as the orchestra does not return until Sunday.

ARTHUR WELD.

SUNDAY HERALD.

BOSTON, JANUARY 12, 1890.

The Symphony Concert, Mme. Anna

The programme given at last evening's symphony concert, under the direction of Mr. Arthur Nikisch, was greatly enjoyed by the large audience in attendance, and the works presented, as well as their performance, richly merited the applause given by those attending. The novelty of the three compositions performed was Mr. E. A. MacDowell's symphonic poem, "Lancelot and Elaine," op. 25, which had its first hearing in this country on this occasion. It belongs to the more recent period of this composer, having been written only three years ago at Weisbaden, where it was first produced. The subject of Tennyson's "Idyll" lends itself to musical treatment admirably under the hand of such a musician as Mr. MacDowell has shown himself to be, and the opportunities afforded for sharp contrasts and effective episodes have been used with consummate skill in this composition. Mr. MacDowell's poem tells the story of Tennyson's characters in a clear and definite style, the leading themes being eminently in keeping with the scenes and ideas portrayed, and all these are elaborated and worked out with admirable skill. The motifs used as descriptive of King Arthur's court, the tournament, the themes given to depict the two characters of Lancelot and Elaine, and the strong dramatic music of the work, all show the stamp of genius, and bear the mark of the born musician. The charming individuality of the composer is shown throughout the poem, and the work is a new evidence of the largeness and breadth of his musical nature. The value of the composition was instantly realized by the audience, and the performance given it under Mr. Nickish's baton, brought out all its beauties in bold relief. The composer and the conductor were alike honored by the applause following the conclusion of the work. The appearance of Mme. Anna Steiniger-Clark as the solo pianist in Schumann's pianoforte concerto in A minor, op. 54, was the second event of the evening, and this talented and conscientious player, had a very cordial reception from the audience. Her performance in the concerto was characterized by the same merits that she has shown in earlier appearances here, and she was rewarded with a very generous expression of the approval of her hearers. The symphony by Gade, No. 1, in C minor ended the evening's programme, and the performance of this most enjoyable work marked the highest point of success attained by Mr. Nikisch since his arrival in this country. The scherzo was given in the daintiest fashion, and the graceful third movement was played in the most charming fashion. The tuneful characteristic of the entire symphony, its remarkably rich tone colorings and all its wealth of musical ideas were finely brought out in this reading, and the concert, as a whole, left a very pleasant impression. The orchestra will be away during the coming week, and the next concert will occur on the 24th inst.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, JAN. 13, 1890.

The Symphony Concert.

Mr. Nikisch has begun the last half of the series of concerts with a programme that proved to be as successful as any that he has given during the season. Not only were the selections novelties, to some extent—at all events they were not familiar—but they had in them the merit of giving pleasure to the audience. There were many substitutes for familiar faces in the seats of the hall, and those who are not regular attendants heard a concert which aroused them to much enthusiasm. Nothing since the famous three-symphony concert has shown the wonderful playing of the orchestra and the ability of Mr. Nikisch as a director more than the concert of Saturday evening.

Two numbers only had been assigned to the orchestra—the symphonic poem "Lancelot and Elaine," by the young American composer, MacDowell, and Gade's Symphony in C minor. The poem is the latest work of the composer that has been published, and it was its first performance here. The composition abounds in lively effects for the wood-wind particularly, and the several themes or motifs are heard conspicuously in different movements, while through it all is a development of harmony and an absorption on the part of the composer in the idea of the poem on which it is founded. It was rendered magnificently. The contrast in the different movements, the beautiful crescendos, the shading and the finest passages were all in harmony with the composer. An ovation to Mr. Nikisch and his orchestra was followed up until Mr. MacDowell, who was seated in the second balcony, was compelled to bow his acknowledgments.

The Gade symphony was a success in every way. We are informed in the lucid notes of Brother Wilson that this symphony delighted Mendelssohn more than anything he had heard when it was first taken up by his orchestra for rehearsal. There is not a dull moment in the entire four movements, and apart from the rich coloring and even elaborate development there is a melody which appeals to the ordinary musical auditor. The scherzo and andantino are specially noteworthy in this regard, and it is very creditable to Mr. Nikisch to allow the audience the opportunity of hearing it and his broad and masterly reading of it. The closing movement was brought out with spirit and majesty—to the strength of the full orchestra, and the musicians seemed inspired.

There was a soloist, also, Mme. Anna Steiniger-Clark, who gave Schumann's only concerto for pianoforte and orchestra. It is not possible to commend as strongly the rendition of this number, either by the orchestra or soloist. Mme. Clark is an artist, and some of the work was feelingly and conscientiously delivered, but much of her work was overpowered by the orchestra. There appeared to be little power to her playing, and the piano had a muffled sound. There was not the clear and brilliant effect to the passages which we must give Mme. Clark the credit of believing would have been the case had the pianos used by the previous performers at these concerts been selected by her. If this is not true, her technique must be faulty. The concerto itself is a beautiful thing, and the work itself was pleasurable to the audience. It is worthy of note that Mr. Nikisch had the score before him in the direction of the Gade symphony for the first time. There is to be no concert this week. William J. Winch is to be the soloist at the next concert, to which, with the programme, reference will be made later on.

Gazette

BOSTON, SUNDAY MORNING, JAN. 12.

The Boston Symphony Concert.

Last night's concert of the Boston Symphony Orchestra opened with Mr. E. A. MacDowell's Symphonic Poem, "Lancelot and Elaine," op. 25, which had not been heard at these concerts before. It is an artistic bit of work, admirably scored, and technically is clean cut, able and scholarly. That it is especially edifying as music was not made apparent to us on a first hearing. The Liszt influence is very strongly suggested in it, and tone, color and sudden contrasts in effect are made to do service for still more important essentials that are lacking. The work is programme music pure and simple, needing a commentary to make its meaning clear at every stage of its progress. Without such commentary, it is utterly unmeaning, for it has no connected musical flow, and no form to make it coherent. The general effect is that of a rhapsodic improvisation upon the suggestions of the story, and it would doubtless provide good tone coloring for a stage presentation of the poem, but, standing alone and upon its own suggestiveness, it says anything or nothing at all. There are several impressive moments in the massive effects of the score, and, as we have said, the work is musicianly and is creditable to the skill and the ability of the composer. It was beautifully played, and was listened to with attentive interest, meeting with great applause at its end, the composer being forced to bow his acknowledgments from the upper gallery in response to the recognition attending his work and himself. The symphony was Gade's in C minor, No. 1, which was splendidly and brilliantly interpreted by Mr. Nikisch; in fact, we cannot recall a finer reading and performance of this work than were given to it last night. It was one of Mr. Nikisch's successes of the season. The andante was exquisitely rendered and the finale with a power and impetuosity that were as strong as they were impressive. The soloist was Madame Anna Steiniger-Clark, who played Schumann's concerto with sincere feeling, and on the whole with excellent technical finish, but lack of physical power on the part of the artist marred her obvious good intention. Madam Clark was liberally applauded and recalled. At the next concert Mendelssohn's "Melusine" overture; Grieg's suite "Peé Gynt" (first time), and Schumann's Symphony in E flat will be played. Mr. W. J. Winch is to be the soloist.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 12, 1890.

SYMPHONY ECHOES.

A New Descriptive Poem, a Schumann Concerto and Gade's First Symphony Heard in Music Hall.

A delicate and poetic work is E. A. McDowell's "Launcelot and Elaine," which opened Mr. Nikisch's programme yesterday. It is a musical setting, of course, of Tennyson's idyl; and much of the spirit of the poem actuates this effective orchestral novelty. In the best sense, Mr. McDowell's symphonic poem is a "descriptive" work, and the Boston Symphony orchestra interprets all its themes with daintiness and skill. The beautiful Schumann concerto for piano forte was interpreted by Mme. Anna Clark Steiniger. No more sympathetic artist ever performed this master work here. She has a keen appreciation of the delicacy and poetic quality that are so characteristic of the concerto; and she possesses also a remarkable skill in setting forth these characteristics. There is something lacking in power and fire in Mme. Steiniger Clark's playing, yet as a whole her performance is so imbued with the master's spirit that is delightful to follow. For the most part the orchestral accompaniment was admirably balanced and subordinated. Gade's noble symphony in C minor, given with wonderful smoothness and a clear appreciation of the peculiar charm of the work, ended the 13th concert. It made a most favorable impression; the scherzo and the andantino were followed by very warm applause. This week's programme opens with Mendelssohn's "Melusine" overture and closes with Schumann's "Rhenish" symphony. An Ibsen flavor may be imparted to the concert, for Griegs' suite "Peer Oynt" is one of the selections. It is new here. Mr. W. J. Winch will sing an aria from Weber's "Euryanthe" and four songs by Dvorak (pronounce, if you please, Vorshak) with piano accompaniment.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 8, 1890.

——The program of the Symphony Concert last Saturday evening in Boston consisted of three novelties—a symphony by the Russian composer Borodine, a violin concerto No. 3 in B minor by Saint-Saëns, played by Mr. Adamowski, and a festival overture by Volkmann. Next Saturday evening's Symphony Concert will have as a program the following selections: MacDowell, symphonic poems, "Lancelot and Elaine;" Schumann, concerto for pianoforte in A minor, op. 54; Gade, symphony No. 1 in C minor. The soloist will be Mrs. Anna Steniger-Clark.

——The Schubert Club, composed of the following professional artists: Lizzie Webb Cary, Marie S. Bissell, Carrie Hun-King, Fannie Hirsch, Minnie E. Denniston,

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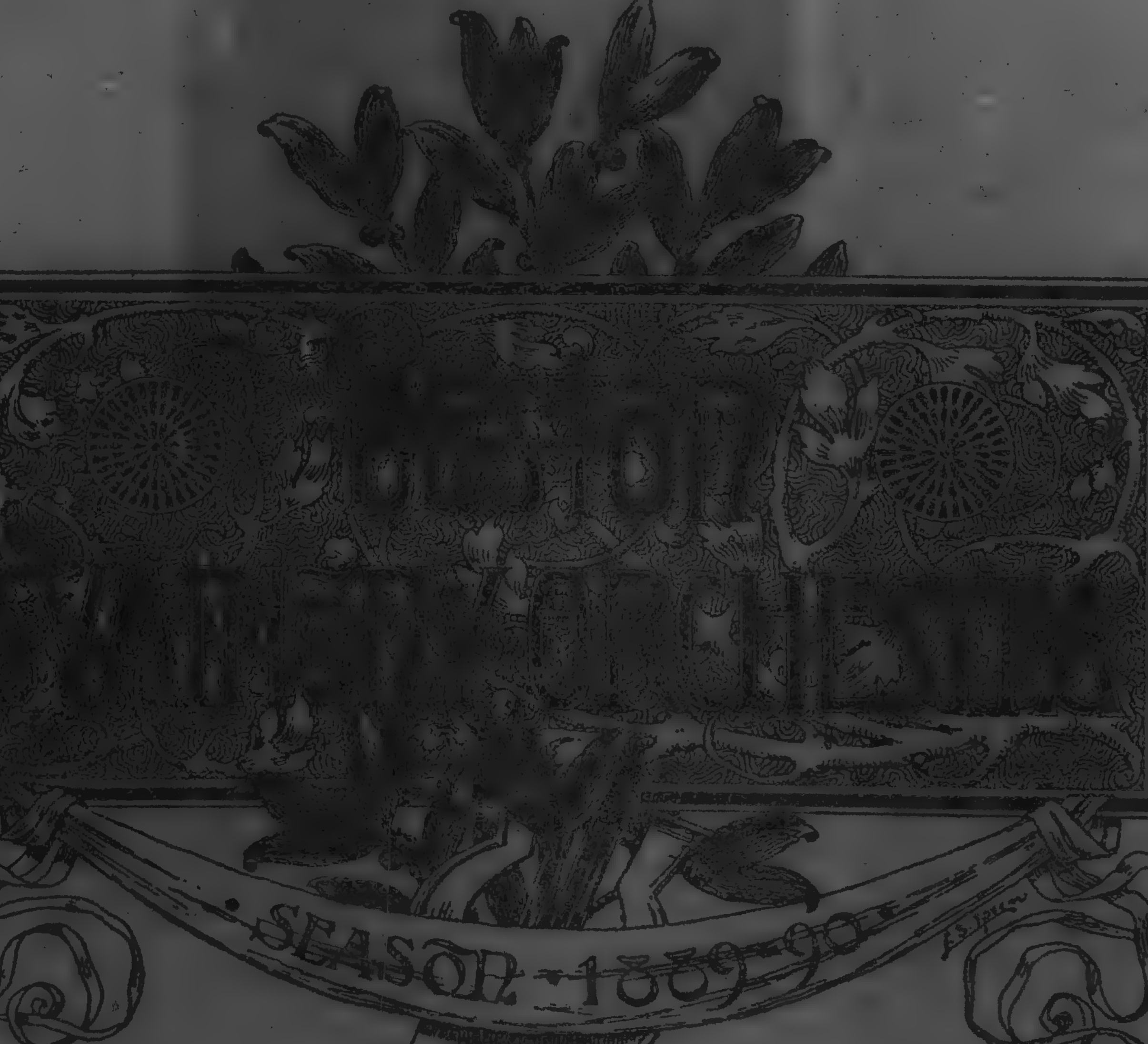
C. A. ELLIS, *Manager.*

STEINWAY HALL, NEW YORK.

Tuesday Evening, January 14, at 8.



PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

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The second concert of the Boston Symphony Orchestra brought a large audience together in Steinway Hall last evening. The entertainment was one of more than ordinary interest. The programme consisted of Goldmark's "Sakuntala" overture, Saint-Saëns's concerto for 'cello in A minor, opus 33, Brahms's variations on a theme by Haydn, opus 56, and Alexander Borodin's first symphony in E flat. The last work was recently produced in Boston for the first time in America, and the 'cello concerto served to introduce a new artist, Mr. Anton Hekking, lately first 'cello of the Berlin Philharmonic Orchestra.

Borodin was a Russian composer, who, like Berlioz, was originally intended for the medical profession. He died at the age of 50 a few years ago, leaving behind him two symphonies, some smaller orchestral compositions, some chamber music, and an unfinished opera. Judging by the work heard last night, Borodin had a decided talent for orchestral exposition of the characteristic melody of his native land, and though it is not probable that he would have left any imperishable monument to his memory, he might have produced more work worthy of the general acquaintance of music lovers.

His symphony is a short one, and, excepting the placing of the scherzo before the andante, follows the classical model both in the character and sequence of its movements as well as in the internal structure of the movements themselves. The composition, however, is modern and romantic in spirit and distinctly northern in character. Its thematic material is borrowed from Russian folk melodies, and the harmonic background is full of sombre and weird tints. The first movement is, without much doubt, the strongest. The first theme is one of abrupt, nervous character and the second a flowing melody of sad meaning. The two are well worked one against the other, the force and incisiveness of the first giving a generally rugged and aggressive feeling to the movement. The scoring is full of extremely well-managed contrasting solos and the climax is admirably written.

The scherzo is the brightest and prettiest movement, but is less charged with matter than the opening allegro. It contains some brilliant and difficult passages for the wood, which were cleverly disposed of by Mr. Nikisch's men. The andante is very dark and gloomy, being a faithful reflection of that deep undercurrent of sadness which is found in the northern nations of Europe, and which some writers, with good reason, regard as a result of their national environment. The last movement of the symphony is a somewhat boisterous allegro, very ingeniously handled. One of its features is a passage of fine breadth, built on the first theme, and richly scored. Taken as a whole, the symphony is a good though not a great composition, well worthy of a place on one of Mr. Nikisch's programmes, and a decidedly interesting novelty. It was performed superbly, the conductor bringing out its varied effects with magnificent dramatic force and electrical precision.

The Saint-Saëns concerto was very well played by Mr. Hekking, who proved to be a valuable addition to the orchestral virtuosi of this country. His tone is full, and his style warm and sympathetic. He was not at his best in the more rapid passages, but in the broader cantabile measures he played with great feeling. The orchestral performance of the Brahms and Goldmark compositions was worthy of the very highest praise. Mr. Nikisch's reading [of the Go]ldmark overture was superb, the [v]igor and intensity of this excellent [w]riting being revealed in the finest [st]yle. Altogether the concert was one [of ex]cellence, and demonstrated anew that [in Mr.] Nikisch the Bostonians have acquired [a leade]r who can preserve their marvellous [finish i]n ensemble playing, and impart to [it] a keen and penetrative dramatic [force whi]ch it formerly lacked.

PAGES.

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MUSIC.

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Criticism, in the sense that the short-sighted and unreasoning employ the term, has little to do with performances like that of the Boston Symphony Society, at Steinway Hall last night. Indeed, it has little to do it in the true sense, which suggests as its province the separation of excellence from defect. It is chiefly that sublimated criticism which is all praise that is challenged by Mr. Nikisch and his band of virtuosi, for the things that were excellent last night so greatly outnumbered those that were defective that it would be a waste of time to attempt to draw the line between them. The sound, healthy, beautiful grain hid the chaff from view. If musical New-York were disposed to petty feelings, there would be a chance for envy.

Mr. Nikisch's programme contained two compositions that have frequently been heard with admiration and two that were novel. In the overture to "Sakuntala" and Brahms's variations on a choral melody by Haydn (op. 56), the audience (an ample one by the way, but a little less exuberant in its tributes of applause than the first) was permitted to enjoy the brilliancy of the band's performance and the tastefulness, warmth and intelligence of Mr. Nikisch's readings without division of attention. In the other numbers, a concerto for violoncello (in A minor, op. 33), by Saint-Saens, and a symphony in E flat, by the Russian composer, Borodin, a two-fold exercise of judgment was asked, for the music was unfamiliar, as well as the performance. The concerto, a serious composition, which aims at artistic expression, and not at display of the solo instrument, was played by Mr. Anton Hekking, who came from Berlin to join the orchestra at the beginning of the season. Mr. Hekking is an artist of fine quality, reposeful in manner, correct in feeling, though we should say not very warm, and technically a master. His playing gave great pleasure. Russian music forcing itself upon the notice of the world almost as persistently as Russian literature, and it is quite as worthy of attention. One-half of the symphony played last night is a perfect warrant for the admission of Borodin to the ranks of modern symphonists. If the legacy which he left to the world when he died, a few years ago, before his fame had penetrated to these parts, contains any more compositions like this symphony, he deserves to share the attention now so largely monopolized by Tschaikowsky. The work is not at all revolutionary in form or manner, and only in parts does it employ some of the characteristic elements of Russian folk-music. Yet it has a most decided individuality, and its first two movements are not only original but beautiful. The first allegro is exceedingly energetic, and the distortion of rhythm by means of syncopation, puts a peculiar impress of eagerness on the first subject. The second subject is effectively contrasted in style and spirit, and, in spite of a tendency to bizarre effects in the instrumentation, the development of the themes in the free fantasia part of the movement, is full of ingenuity and beauty. The scherzo takes the second place in the symphony, and is vital with a lively, yet delicate humor, quite different from the mixture of ruggedness and melancholy so frequently found in the playful movements of Russian composers. In the trio there is a suggestion of national color, but nothing forced or unnatural. The andante and finale do not bear comparison with the other movements, either in their melodic material, or its employment. Mr. Nikisch has added materially to the interest of the musical season of New-York by bringing forward this symphony. Amateurs will be glad to hear other novelties from him.

Herald

[NE]W RUSSIAN SYMPHONY.

[Brought] Forward by Herr Nikisch at the [B]oston Orchestra's Concert.

[PATTI]E AND D'ALBERT, AU REVOIR!

[The Bos]bays Give Their Third Recital at Chickering Hall.

[An] interesting feature of the excellent con[cert given] before a large and enthusiastic audience [by the Bost]on Orchestra in Steinway Hall last night [under the] direction of Mr. Arthur Nikisch, was [prob]ably a symphony by the Russian com[poser Alex]ander Borodin, who has heretofore been [known] in our concert rooms solely by a short [piec]e, "On the Steppes."

[He wa]s, however, the author of much music, composed chiefly as a relaxation from [his] work as professor of chemistry at the [A]cademy of St. Petersburg. He died a [few years a]go, leaving an unfinished opera, two [symphonies] and many miscellaneous compositions. [The sym]phony heard last night—that in E flat—is [the on]e known outside of Russia, its first per[formance i]n Germany having been due to Mr. Nik[isch, who h]ad it played at a music festival held in [18]83. It is in the usual four movements, [and is] one more proof that if Russian music [lacks any]thing of form and polish according to [our st]andards it is by no means devoid of [ide]as.

[It is t]o be noted that the orchestral treat[ment is al]ways interesting and often masterly. [The s]eeming crudities, endless reiteration of [shor]t phrases, for instance, which are saved [by re]ally brilliant musical handling, of which [Berlioz wou]ld not have been ashamed.

[It was a m]atter of personal pride with Mr. Nikisch [to have thi]s symphony well given, and its interpre[tation does h]im and his fine orchestra credit.

[Another i]nterest on the programme was Saint-[Saëns's] concerto in A minor, a beautiful, if [somewhat l]ong-drawn-out work, which was well [played by M]r. Anton Hekking, a regular member of [the orches]tra.

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Clipping from News
New Haven Conn
Date 1/14

NIKISCH'S SECOND.

Another Excellent Concert by the Boston Symphony Orchestra.

The second concert by the Boston Symphony orchestra under Herr Nikisch, passed off at the Hyperion last evening with as great eclat as any ever enjoyed by New Haven music-lovers. With the exception of the names of Schumann and Mendelssohn, the composers were somewhat unfamiliar to others than strictly musical people. The concert opened with the overture from the opera, "Genoveva," by Schumann. This, when first produced, was received with little enthusiasm, as Schumann's genius was too far in advance of his own time to obtain the immediate recognition which that of his illustrious contemporary Mendelssohn, received. The rendering was very fine; though the piece was not such as to arrest great attention. The Symphonie Espagnole, of modern character, by Lalo, was beautifully rendered by the violinist, C. M. Loeffler, whose sympathetic playing was best heard in the andante movement, but the naivete of the Scherzando and the bright cheerfulness of the Rondo were particularly appreciated by the audience. The orchestral effects in the latter part of the Rondo deserves special mention. The Norwegian Rhapsody of Svendsen contained the weird beauty and delightfully melodious arias of Northern music, and the abrupt termination after a succession of sweet harmonies was truly characteristic. Perhaps the feature of the evening was the beautiful flute solo rendered by Charles Mole, who deserves the world-wide fame he has won. It will be remembered that Gericke introduced him into this country a few years ago. He is from Paris. He received prolonged and hearty applause to which [illegible] he did not respond. [illegible]

[5

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STEINWAY HALL, NEW YORK.

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Clipping from *Times*
New Haven Conn
Date *1/14*

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ELSEWHERE IN ARCHIVES

BOSTON SYMPHONY ORCHESTRA,

SEASON 1889-90.

Leave Boston Monday, January 13, 1 P. M., Providence Depot.
Arrive in New Haven Monday, 6 P. M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8 P. M.
Leave New Haven directly after Concert. Sleeping Cars at Depot.
Arrive in New York Tuesday, Jan. 14.
METROPOLITAN HOTEL, corner Broadway and Prince Street.
Concert at Steinway Hall, 8 P. M.
Leave New York Wednesday, Jan. 15, at 11 A. M., *via* Baltimore and Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia, 1.45 P. M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P. M.
Leave Philadelphia Thursday, Jan. 16, at 11.10 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Baltimore, 1.45 P. M.
CARROLLTON HOUSE.
Concert at Lyceum Theatre, 8 P. M.
Leave Baltimore Friday, Jan. 17, at 9.15 A. M., Camden Station, Camden and Eutaw Streets.
Arrive Washington 10.15 A. M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8 P. M.
Leave Washington Saturday, Jan. 18, at 9.20 A. M.
Arrive Philadelphia, 12 45 P. M.
Concert at Academy of Music, 8 P. M.
Leave Philadelphia Sunday, Jan. 18, at 9 A. M.
Arrive New York, 12 noon.
Leave New York, 5 P. M.
Arrive Boston, 11 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, January 13, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

AMUSEMENTS.

THE BOSTON ORCHESTRA.

The second concert of the Boston Symphony Orchestra brought a large audience together in Steinway Hall last evening. The entertainment was one of more than ordinary interest. The programme consisted of Goldmark's "Sakuntala" overture, Saint-Saëns's concerto for 'cello in A minor, opus 33, Brahms's variations on a theme by Haydn, opus 56, and Alexander Borodin's first symphony in E flat. The last work was recently produced in Boston for the first time in America, and the 'cello concerto served to introduce a new artist, Mr. Anton Hekking, lately first 'cello of the Berlin Philharmonic Orchestra.

Borodin was a Russian composer, who, like Berlioz, was originally intended for the medical profession. He died at the age of 50 a few years ago, leaving behind him two symphonies, some smaller orchestral compositions, some chamber music, and an unfinished opera. Judging by the work heard last night, Borodin had a decided talent for orchestral exposition of the characteristic melody of his native land, and though it is not probable that he would have left any imperishable monument to his memory, he might have produced more work worthy of the general acquaintance of music lovers.

His symphony is a short one, and, excepting the placing of the scherzo before the andante, follows the classical model both in the character and sequence of its movements as well as in the internal structure of the movements themselves. The composition, however, is modern and romantic in spirit and distinctly northern in character. Its thematic material is borrowed from Russian folk melodies, and the harmonic background is full of sombre and weird tints. The first movement is, without much doubt, the strongest. The first theme is one of abrupt, nervous character and the second a flowing melody of sad meaning. The two are well worked one against the other, the force and incisiveness of the first giving a generally rugged and aggressive feeling to the movement. The scoring is full of extremely well-managed contrasting solos and the climax is admirably written.

The scherzo is the brightest and prettiest movement, but is less charged with matter than the opening allegro. It contains some brilliant and difficult passages for the wood, which were cleverly disposed of by Mr. Nikisch's men. The andante is very dark and gloomy, being a faithful reflection of that deep undercurrent of sadness which is found in the northern nations of Europe, and which some writers, with good reason, regard as a result of their national environment. The last movement of the symphony is a somewhat boisterous allegro, very ingeniously handled. One of its features is a passage of fine breadth, built on the first theme, and richly scored. Taken as a whole, the symphony is a good though not a great composition, well worthy of a place on one of Mr. Nikisch's programmes, and a decidedly interesting novelty. It was performed superbly, the conductor bringing out its varied effects with magnificent dramatic force and electrical precision.

The Saint-Saëns concerto was very well played by Mr. Hekking, who proved to be a valuable addition to the orchestral virtuosi of this country. His tone is full, and his style warm and sympathetic. He was not at his best in the more rapid passages, but in the broader cantabile measures he played with great feeling. The orchestral performance of the Brahms and Goldmark compositions was worthy of the very highest praise. Mr. Nikisch's reading of the Goldmark overture was superb, the dramatic vigor and intensity of this excellent piece of writing being revealed in the finest possible style. Altogether the concert was one of rare excellence, and demonstrated anew that in Arthur Nikisch the Bostonians have acquired a conductor who can preserve their marvellous precision in ensemble playing, and impart to their work a keen and penetrative dramatic power which it formerly lacked.

Herald

Tribune

PAGES.

snug little fortune of $10,000, which he had accumulated during thirty years of begging.

MUSIC.

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A NEW RUSSIAN SYMPHONY.

Brought Forward by Herr Nikisch at the Boston Orchestra's Concert.

SARASATE AND D'ALBERT, AU REVOIR!

The Korbays Give Their Third Recital at Chickering Hall.

The most interesting feature of the excellent concert given before a large and enthusiastic audience by the Boston Orchestra in Steinway Hall last night under the direction of Mr. Arthur Nikisch, was unquestionably a symphony by the Russian composer, Alexander Borodin, who has heretofore been represented in our concert rooms solely by a short suite entitled, "On the Steppes."

Borodin is, however, the author of much music, although he composed chiefly as a relaxation from his regular work as professor of chemistry at the Imperial Academy of St. Petersburg. He died a few years ago, leaving an unfinished opera, two symphonies and many miscellaneous compositions.

The symphony heard last night—that in E flat—is the only one known outside of Russia, its first performance in Germany having been due to Mr. Nikisch, who had it played at a music festival held in Leipsic in 1883. It is in the usual four movements, and gives one more proof that if Russian music lacks something of form and polish according to Western standards it is by no means devoid of musical ideas.

It is also to be noted that the orchestral treatment is always interesting and often masterly. There are seeming crudities, endless reiteration of insignificant phrases, for instance, which are saved only by a really brilliant musical handling, of which Berlioz need not have been ashamed.

It was a matter of personal pride with Mr. Nikisch to have this symphony well given, and its interpretation did him and his fine orchestra credit.

Next in interest on the programme was Saint-Saëns' 'cello concerto in A minor, a beautiful, if somewhat long-drawn-out work, which was well played by Mr. Anto_ Hekking, a regular member of the orchestra.

The rest of the evening was given up to a masterly performance of Goldmark's "Sakuntala" overture and to Braham's interesting but too extended variations upon a Haydn theme.

Clipping from News
New Haven Conn
Date 1/14

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ACADEMY OF MUSIC, PHILADELPHIA.

Wednesday Evening, Jan. 15th, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

BURDITT & NORTH, Managers of Philadelphia Concerts.

Clipping No.

Clipping from Press
New York N.Y.

Date 1/15-

MUSIC.

THE BOSTON SYMPHONY CONCERT.

Mr. Nikisch and his splendid band from Boston played a symphony new to our concert frequenters last evening at Steinway Hall, a symphony in E flat, No. 1, by Alexander Borodin, a Russian, who died a few years ago at the age of 50.

Borodin wrote only two symphonies, and they have rarely been played outside of Russia. Mr. Nikisch had the honor of conducting the one in E flat at the German Musical Festival, which was held in Leipzig in 1888, and his familiarity with it was illustrated by the fact that he conducted the composition last evening without the score—a custom that seems to be invariable with him.

A novelty of this importance—for the composer is unknown to local connoisseurs save through an orchestral piece called "On the Steppes" and some chamber music—lent great interest to the programme, and served to draw a large and cultured audience to the concert. The impression that the work leaves after a single hearing is, on the whole, favorable, but the composition is not all on the same plane of excellence.

The allegro movements show the composer at his best. The Slav temperament seems to be reflected in these portions of the symphony with more power, more directness of purpose and more vigorous spirit, than in the scherzo or in the andante. The subjects are treated with firmness and consistency, the scoring being full, rich and virile, and a just proportion between the several choirs being maintained throughout.

The work, in these movements especially, and also in the trio of the scherzo, is characterized by individuality, vitality and variety of color, and is well worthy of the attention of our local orchestras. The andante is ingenious and interesting, but not so impressive as the fast movements, while the scherzo loses something in clearness on account of the nature of the leading theme and the rapidity with which it is given.

The band played the symphony superbly, with a splendid body of tone and with a sympathetic appreciation of all of the beauties of the score. Mr. Nikisch's reading of the "Sakuntala" overture by Goldmark was masterly. We doubt if the composition has ever been played with finer effect in this city; all the dramatic, romantic and poetic meaning of the work being brought out with the utmost finish and power.

The other two numbers were Saint-Saens's concerto in A minor, opus 33, the solo part being admirably played by Anton Hekking, the successor of Fritz Giese, and Brahms's variations on a theme by Haydn, opus 56. The concert was a delightful one, and those that are to follow by the same orchestra should be largely patronized.

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AMUSEMENTS.

Boston Symphony Orchestra.

Last evening's performance of the Boston Symphony Orchestra at Steinway Hall once more established the fact that the band, under Mr. Arthur Nikisch's direction, is far and away the most admirably balanced and best disciplined organization now in existence on this side of the Atlantic. In the interpretation of dramatic music, perhaps, more vivid effects have now and then been attained at the expense, often, of symmetry and finish, but as regards volume and richness of tone, delicacy of execution, and absolute precision, no work that has been done for years by other orchestras can be cited as having even approached its happiest efforts. The four compositions that made up the programme of yesterday's concert, although as unlike to one another as could be wished, were capitally chosen to bring out the strongest points of Mr Nikisch's forces. They were Goldmark's "Sakuntala" overture, Saint-Saëns's concerto for violoncello in A minor, Opus 33, Brahms's variations on a theme by Haydn, and (to New York audiences) a new symphony—No. 1, in E flat, by Alexander Borodin.

Of these four works, Goldmark's well-known overture is to be referred to as having emphasized most forcefully the excellences of the band and the emotional quality of its guiding spirit. Nothing more suavely beautiful can be imagined than its rendering of Goldmark's familiar tone-poem, a composition of rare loveliness and sensuous charm, albeit not wholly free from the somewhat lachrymose character of most of the musician's writings. As a medium through which the strength of the band in its different divisions was, if anything, still more vividly shown, Brahms's variations were yet more valuable, and whatever charm could be imparted to a series of technical *tours de force* by a rendering accurate, clear cut, and of all attainable tonal sweetness and muscularity, according as one or the other was required, was generously bestowed. Saint-Saëns's 'cello concerto is more interesting because of the daintiness and occasional vivacity of its scoring than through any other attributes. The solo part was assigned to Mr. Anton Hekking, who gets a good if not a particularly rich tone from his instrument, and whose execution is clean and unaffected, though neither very emotional nor brilliant.

The novelty on the programme was Borodin's symphony, which is fairly well known in Russia and in Germany, but which had last night its first hearing in this city. Borodin's name was brought before the local public two or three years ago in connection with a brief tone poem of exceptional eloquence and color, entitled, "On the Steppes." His symphony, which shows him to have acquired a mastery of the resources of modern instrumentation, is cast, of course, in a wholly different mould, and is of such proportions and elaborateness as to elude apprehension through a single performance. As a whole, its impression is vague, save in respect of its rhythmical vigor and rich instrumental color. Of its four movements—adagio—allegro, Scherzo, andante, and allegro molto vivo—The first and third are more Russian than the remainder. The scherzo prestissimo is marked by a graceful fancifulness, and by many dainty effects of sonority. The ultimate suggestion of the symphony, however, is that its composer was more ingenious than inspired, a reflection, in truth, that forced itself even upon the most delighted listener to "On the Steppes." The concert drew a large audience, and Mr. Mikisch had two recalls after each of the four pieces on the house-bill.

ON HOME JOURNAL.

SATURDAY, JANUARY 18, 1890.

Music.

THE THIRTEENTH SYMPHONY CONCERT.

E. A. MacDowell, Symphonic Poem, "Lancelot and Elaine," op. 25.
(New, first time.)
Schumann, Concerto for Pianoforte, in A minor, op. 54.
Gade..................Symphony No. 1, in C minor

The Schumann pianoforte concerto was played by Mrs. Steiniger Clark. Her interpretation of this immortal work was marked by earnestness and care; indeed, such minute attention was paid to detail that there were no salient points, no musical effects, legitimate or illegitimate. Instead of fire, passion, the sweetness arising from strength, was seen a correctness which was insipidity. Her technique enables her to play with remarkable clearness; on the other hand, her tone is small, and she seems to have but little sense of color or rhythm.

There is no disputing the fact that the first symphony of Gade is an applause-provoking work. The people like the charming scherzo and the sugary andantino. The hands are the hands of Gade, but the voice is the familiar voice of Mendelssohn. No wonder that the latter praised it so heartily and wrote to his sister that he wondered more and more with every bar, and yet felt more at home. For when Mendelssohn swung the censer, it was not simply to tickle the nostrils of another.

"Lancelot and Elaine," a symphonic poem by Mr. MacDowell, is "program-music." Let us consider the music itself without any reference to the title or accompanying text. It is written by a man of imagination who is keenly sensitive to musical impressions; and when he comes to the expression of his thoughts, his style is fluent yet not verbose, polished without being finical, masculine and at the same time refined. With him strength does not run into brutality, sentiment is free from sickliness. And although, as is natural, he has been influenced by certain modern composers, notably Wagner, he is original both in his thoughts and in the manner of expressing them. (As to the intrinsic value of the motives in this particular work—that is another question.) He is then a musician by birth, fully equipped for what he undertakes; and his compositions therefore demand serious and respectful attention. And first let it be said that the instrumentation of this "poem" is admirable; it would have been even more striking, had not the horn-quartet last Saturday evening been excusably weak. It is clear, well contrasted, cunningly written for the various instruments. It is brilliant but never bombastic; striking, without the taint of *bizarrerie*. But however effectively instrumentation may force the composer's thoughts upon you, the question is, are the thoughts themselves of real and abiding value? Looking at the themes known as the Lancelot and Elaine "motives," are they either of them to-day in the minds of the hearers of last week. Do they haunt during the day? Are they heard during the watches of the night? Let it be admitted that when heard, they gave rise to pleasurable [illegible]; were either of the themes of striking, native beauty? And were they so treated throughout the composition that even if they were insignificant in themselves, they nevertheless, like the famous Phaëton motive of Saint-Saëns, appeared to be of irresistible force? This work of Mr. MacDowell may be compared to a succession of rapidly dissolving views, where one view seems charming to the eye and he who sees would fain look closer; it remains but for a moment and fades away and is forgotten in another; until at last the looker-on is conscious merely of a vague and fleeting pleasure.

To put it bluntly, this "poem" is not firmly knit together; episode succeeds episode, and though motives are brought together, there is no central point, no climax, no general summing up. No deep impression is made, though the ear welcomes the instrumentation and the mind applauds the technical skill displayed by the composer.

But perhaps the apparent looseness of construction and episodic character of this composition is necessary from the very form or seemingly necessary lack of form of a "symphonic poem." A composer says to himself: "Come now, I shall put the story of Arthur and Guinevere into music; I shall express by means of music the finding of Arthur, the meeting of Lancelot and Guinevere, the scene at the tournament, the flight of the guilty queen, the passing of the King." Necessarily then the composition must be merely a collection of sketches; and we are called upon to admire the faithfulness with which these scenes are presented. We are asked to recognize Arthur by a few measures of music which are fixed upon him wherever he goes, as a tag upon a parcel. Guinevere is distinguished by sundry other measures, and so each figure is introduced and afterwards identified. But so far as the music itself is concerned, if it be without explanatory diagrams, to one person it may call to mind Hero and Leander, or Abelard and Heloise; or to another it may merely serve as a stimulant for thoughts which during the performance run zigzag; while to a third person the music serves as a mild narcotic. For how can a composer express by music that which is concrete? How can he express in music any ideas but musical ideas?

Extraordinary qualities have been attributed to music in all ages. Peter Lichtenthal at the beginning of this century claimed that the gout, sciatica, fever and ague, the plague, and even stupidity itself could be cured by music judiciously administered to the patient; and Baptista Porta gravely urged upon sufferers from dropsy the importance of listening to a flute-player, whose instrument had been made out of the hellebore plant. Is it any more absurd to say with a straight face that certain strains of music can portray the taking and consequent effect of a love potion, or that other strains represent light overcoming darkness? The composer may say to himself, "I may express despair by a peculiar use of the bassoons and kettle-drums;" but he may not say, "and when A, B, and C hear this combination, they will at once be overcome by that feeling of despair." For people who hear the same music are affected in different ways, unless they follow blindly a printed program; and even then they wander from the path in which they should walk. Listen to De Quincey: "Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. The mistake of most people is to suppose that it is by the ear they communicate with music, and, therefore, that they are purely passive to its effects. But this is not so; it is by the reaction of the mind upon the notices of the ear (the *matter* coming by the senses, the *form* from the mind), that the pleasure is constructed; and therefore it is that people of equally good ear differ so much in this point from one another." Or as Sir Thomas Browne puts it, "Even that vulgar and tavern-music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first composer. But the modern school of sophist-musicians believe in program-music and "symphonic poems"; and as in America we are sadly superficial in nearly all which pertains to Art, many of us believe implicitly in music as a vehicle of thought. We learn by heart all the diagrams which accompany the later works of Wagner and court a thorough examination. When we hear new music we ask, "What does it mean?" and we add another "motiv" to our collection. To-day more than ever perhaps do we deserve the sneer of Henry Fothergill Chorley: "The Americans have shown a marvelous proclivity, in instrumental music, towards that which is occult and incomprehensible; and to judge from what reaches the old country in the shape of printed opinion, are already far in advance of us in comprehending that which seems full of darkness and doubt to our eyes. Whether in this they are not beginning at the end of music, may be reserved for others to decide."

To a man of the imagination of Mr. MacDowell the "symphonic poem" must appear peculiarly attractive; and perhaps they are right who claim that ultimately the "poem" will supplant the symphony. But after the sophists have had their day, the musicians will come back and drive them out of the temple. Nor do I believe that Mr. MacDowell as he goes on and forward in his musical career will stand with metaphysicians and spend his strength upon "program music."

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 19, 1890.

BUFFALO WON'T HEAR ELIJAH.

Several Thousand Dollars Are Missing and Cannot be Found.

BUFFALO, N. Y., Jan. 18.—Buffalo was to have had a great musical festival in May, with a magnificent chorus, the Boston Symphony orchestra and Emil Fischer and other noted soloists. Perhaps it will have, but it is doubtful. The whyfore is that the money is gone; where, no one seems to know; why, no one knows. But gone it is.

A year ago, Rev. E. C. F. Ernst of the St. Jacob's church sought to give the oratorio of "Elijah" to raise funds for his church. His plans grew and developed until it became evident that it was a bigger thing than he could handle. Music Hall, with its 3000 seating capacity, was engaged for three nights, and tickets to fill the hall for two performances had already been sold. Mr. Ernst said at this time he sought the aid of a number of able musicians and others of this city, in order to perfect his arrangements in a proper manner. He said that there had been collected several thousand dollars, which were deposited in bank.

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ACADEMY OF MUSIC, PHILADELPHIA.

Wednesday Evening, Jan. 15th, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

BURDITT & NORTH, Managers of Philadelphia Concerts.

Clipping No.

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Date 1/15-

MUSIC.

THE BOSTON SYMPHONY CONCERT.

Mr. Nikisch and his splendid band from Boston played a symphony new to our concert frequenters last evening at Steinway Hall, a symphony in E flat, No. 1, by Alexander Borodin, a Russian, who died a few years ago at the age of 50.

Borodin wrote only two symphonies, and they have rarely been played outside of Russia. Mr. Nikisch had the honor of conducting the one in E flat at the German Musical Festival, which was held in Leipzig in 1883, and his familiarity with it was illustrated by the fact that he conducted the composition last evening without the score—a custom that seems to be invariable with him.

A novelty of this importance—for the composer is unknown to local connoisseurs save through an orchestral piece called "On the Steppes" and some chamber music—lent great interest to the programme, and served to draw a large and cultured audience to the concert. The impression that the work leaves after a single hearing is, on the whole, favorable, but the composition is not all on the same plane of excellence.

The allegro movements show the composer at his best. The Slav temperament seems to be reflected in these portions of the symphony with more power, more directness of purpose and more vigorous spirit, than in the scherzo or in the andante. The subjects are treated with firmness and consistency, the scoring being full, rich and virile, and a just proportion between the several choirs being maintained throughout.

The work, in these movements especially, and also in the trio of the scherzo, is characterized by individuality, vitality and variety of color, and is well worthy of the attention of our local orchestras. The andante is ingenious and interesting, but not so impressive as the fast movements, while the scherzo loses something in clearness on account of the nature of the leading theme and the rapidity with which it is given.

The band played the symphony superbly, with a splendid body of tone and with a sympathetic appreciation of all of the beauties of the score. Mr. Nikisch's reading of the "Sakuntala" overture by Goldmark was masterly. We doubt if the composition has ever been played with finer effect in this city; all the dramatic, romantic and poetic meaning of the work being brought out with the utmost finish and power.

The other two numbers were Saint-Saens's concerto in A minor, opus 33, the solo part being admirably played by Anton Hekking, the successor of Fritz Giese, and Brahms's variations on a theme by Haydn, opus 56. The concert was a delightful one, and those that are to follow by the same orchestra should be largely patronized.

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AMUSEMENTS.

Boston Symphony Orchestra.

Last evening's performance of the Boston Symphony Orchestra at Steinway Hall once more established the fact that the band, under Mr. Arthur Nikisch's direction, is far and away the most admirably balanced and best disciplined organization now in existence on this side of the Atlantic. In the interpretation of dramatic music, perhaps, more vivid effects have now and then been attained at the expense, often, of symmetry and finish, but as regards volume and richness of tone, delicacy of execution, and absolute precision, no work that has been done for years by other orchestras can be cited as having even approached its happiest efforts. The four compositions that made up the programme of yesterday's concert, although as unlike to one another as could be wished, were capitally chosen to bring out the strongest points of Mr Nikisch's forces. They were Goldmark's "Sakuntala" overture, Saint-Saëns's concerto for violoncello in A minor, Opus 33, Brahms's variations on a theme by Haydn, and (to New York audiences) a new symphony—No. 1, in E flat, by Alexander Borodin.

Of these four works, Goldmark's well-known overture is to be referred to as having emphasized most forcefully the excellences of the band and the emotional quality of its guiding spirit. Nothing more suavely beautiful can be imagined than its rendering of Goldmark's familiar tone-poem, a composition of rare loveliness and sensuous charm, albeit not wholly free from the somewhat lachrymose character of most of the musician's writings. As a medium through which the strength of the band in its different divisions was, if anything, still more vividly shown, Brahms's variations were yet more valuable, and whatever charm could be imparted to a series of technical *tours de force* by a rendering accurate, clear cut, and of all attainable tonal sweetness and muscularity, according as one or the other was required, was generously bestowed. Saint-Saëns's 'cello concerto is more interesting because of the daintiness and occasional vivacity of its scoring than through anyother attributes. The solo part was assigned to Mr. Anton Hekking, who gets a good if not a particularly rich tone from his instrument, and whose execution is clean and unaffected, though neither very emotional nor brilliant.

The novelty on the programme was Borodin's symphony, which is fairly well known in Russia and in Germany, but which had last night its first hearing in this city. Borodin's name was brought before the local public two or three years ago in connection with a brief tone poem of exceptional elogunence and color, entitled, "On the Steppes." His symphony, which shows him to have acquired a mastery of the resources of modern instrumentation, is cast, of course, in a wholly different mould, and is of such proportions and elaborateness as to elude apprehension through a single performance. As a whole, its impression is vague, save in respect of its rhythmical vigor and rich instrumental color. Of its four movements—adagio—allegro, Scherzo, andante, and allegro molto vivo—The first and third are more Russian than the remainder. The scherzo prestissimo is marked by a graceful fancifulness, and by many dainty effects of sonority. The ultimate suggestion of the symphony, however, is that its composer was more ingenious than inspired, a reflection, in truth, that forced itself even upon the most delighted listener to "On the Steppes." The concert drew a large audience, and Mr. Mikisch had two recalls after each of the four pieces on the house-bill.

ON HOME JOURNAL.

SATURDAY, JANUARY 18, 1890

Music.

THE THIRTEENTH SYMPHONY CONCERT.

E. A. MacDowell, Symphonic Poem, "Lancelot and Elaine," op. 25.
(New, first time.)
Schumann, Concerto for Pianoforte, in A minor, op. 54.
Gade.....Symphony No. 1, in C minor

The Schumann pianoforte concerto was played by Mrs. Steiniger Clark. Her interpretation of this immortal work was marked by earnestness and care; indeed, such minute attention was paid to detail that there were no salient points, no musical effects, legitimate or illegitimate. Instead of fire, passion, the sweetness arising from strength, was seen a correctness which was insipidity. Her technique enables her to play with remarkable clearness; on the other hand, her tone is small, and she seems to have but little sense of color or rhythm.

There is no disputing the fact that the first symphony of Gade is an applause-provoking work. The people like the charming scherzo and the sugary andantino. The hands are the hands of Gade, but the voice is the familiar voice of Mendelssohn. No wonder that the latter praised it so heartily and wrote to his sister that he wondered more and more with every bar, and yet felt more at home. For when Mendelssohn swung the censer, it was not simply to tickle the nostrils of another.

"Lancelot and Elaine," a symphonic poem by Mr. MacDowell, is "program-music." Let us consider the music itself without any reference to the title or accompanying text. It is written by a man of imagination who is keenly sensitive to musical impressions; and when he comes to the expression of his thoughts, his style is fluent yet not verbose, polished without being finical, masculine and at the same time refined. With him strength does not run into brutality, sentiment is free from sickliness. And although, as is natural, he has been influenced by certain modern composers, notably Wagner, he is original both in his thoughts and in the manner of expressing them. (As to the intrinsic value of the motives in this particular work—that is another question.) He is then a musician by birth, fully equipped for what he undertakes; and his compositions therefore demand serious and respectful attention. And first let it be said that the instrumentation of this "poem" is admirable; it would have been even more striking, had not the horn-quartet last Saturday evening been excusably weak. It is clear, well contrasted, cunningly written for the various instruments. It is brilliant but never bombastic; striking, without the taint of *bizarrerie*. But however effectively instrumentation may force the composer's thoughts upon you, the question is, are the thoughts themselves of real and abiding value? Looking at the themes known as the Lancelot and Elaine "motives," are they either of them to-day in the minds of the hearers of last week. Do they haunt during the day? Are they heard during the watches of the night? Let it be admitted that when heard, they gave rise to pleasurable emotions; were either of the themes of striking, native beauty? And were they so treated throughout the composition that even if they were insignificant in themselves, they nevertheless, like the famous Phaéton motive of Saint-Saëns, appeared to be of irresistible force? This work of Mr. MacDowell may be compared to a succession of rapidly dissolving views, where one view seems charming to the eye and he who sees would fain look closer; it remains but for a moment and fades away and is forgotten in another; until at last the looker-on is conscious merely of a vague and fleeting pleasure.

To put it bluntly, this "poem" is not firmly knit together; episode succeeds episode, and though motives are brought together, there is no central point, no climax, no general summing up. No deep impression is made, though the ear welcomes the instrumentation and the mind applauds the technical skill displayed by the composer.

But perhaps the apparent looseness of construction and episodic character of this composition is necessary from the very form or seemingly necessary lack of form of a "symphonic poem." A composer says to himself: "Come now, I shall put the story of Arthur and Guinevere into music; I shall express by means of music the finding of Arthur, the meeting of Lancelot and Guinevere, the scene at the tournament, the flight of the guilty queen, the passing of the King." Necessarily then the composition must be merely a collection of sketches; and we are called upon to admire the faithfulness with which these scenes are presented. We are asked to recognize Arthur by a few measures of music which are fixed upon him wherever he goes, as a tag upon a parcel. Guinevere is distinguished by sundry other measures, and so each figure is introduced and afterwards identified. But so far as the music itself is concerned, if it be without explanatory diagrams, to one person it may call to mind Hero and Leander, or Abelard and Heloise; or to another it may merely serve as a stimulant for thoughts which during the performance run zigzag; while to a third person the music serves as a mild narcotic. For how can a composer express by music that which is concrete? How can he express in music any ideas but musical ideas?

Extraordinary qualities have been attributed to music in all ages. Peter Lichtenthal at the beginning of this century claimed that the gout, sciatica, fever and ague, the plague, and even stupidity itself could be cured by music judiciously administered to the patient; and Baptista Porta gravely urged upon sufferers from dropsy the importance of listening to a flute-player, whose instrument had been made out of the hellebore plant. Is it any more absurd to say with a straight face that certain strains of music can portray the taking and consequent effect of a love potion, or that other strains represent light overcoming darkness? The composer may say to himself, "I may express despair by a peculiar use of the bassoons and kettle-drums;" but he may not say, "and when A, B, and C hear this combination, they will at once be overcome by that feeling of despair." For people who hear the same music are affected in different ways, unless they follow blindly a printed program; and even then they wander from the path in which they should walk. Listen to De Quincey: "Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. The mistake of most people is to suppose that it is by the ear they communicate with music, and, therefore, that they are purely passive to its effects. But this is not so; it is by the reaction of the mind upon the notices of the ear (the *matter* coming by the senses, the *form* from the mind), that the pleasure is constructed; and therefore it is that people of equally good ear differ so much in this point from one another." Or as Sir Thomas Browne puts it, "Even that vulgar and tavern-music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first composer. But the modern school of sophist-musicians believe in program-music and "symphonic poems"; and as in America we are sadly superficial in nearly all which pertains to Art, many of us believe implicitly in music as a vehicle of thought. We learn by heart all the diagrams which accompany the later works of Wagner and court a thorough examination. When we hear new music we ask, "What does it mean?" and we add another "motiv" to our collection. To-day more than ever perhaps do we deserve the sneer of Henry Fothergill Chorley: "The Americans have shown a marvelous proclivity, in instrumental music, towards that which is occult and incomprehensible; and to judge from what reaches the old country in the shape of printed opinion, are already far in advance of us in comprehending that which seems full of darkness and doubt to our eyes. Whether in this they are not beginning at the end of music, may be reserved for others to decide."

To a man of the imagination of Mr. MacDowell the "symphonic poem" must appear peculiarly attractive; and perhaps they are right who claim that ultimately the "poem" will supplant the symphony. But after the sophists have had their day, the musicians will come back and drive them out of the temple. Nor do I believe that Mr. MacDowell as he goes on and forward in his musical career will stand with metaphysicians and spend his strength upon "program music."

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 19, 1890.

BUFFALO WON'T HEAR ELIJAH.

Several Thousand Dollars Are Missing and Cannot be Found.

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Boston Evening Transcript.

MONDAY, JANUARY 13, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the thirteenth concert was:

MacDowell: Symphonic Poem; "Lancelot and Elaine."
Schumann: Pianoforte Concerto in A minor.
Gade: Symphony No. 1, in C minor.
Mme Anna Steiniger Clark was the pianist.

Mr. MacDowell's "Lancelot and Elaine," heard here for the first time, is a work which gives one no little food for reflection. The work shows pretty plainly that the composer has passed through the tentative stage in his development, and that he can do as nearly what he wants to as most composers can. It bears no traces of indecision nor of executive weakness; one feels throughout that Mr. MacDowell did not write it as an experiment, to see whether he could do it or not; his mind seems to have been quite made up beforehand as to what he meant to do, and he evidently felt quite sure that he could do it. In his command over his material and over his executive means he shews a rare firmness of hand, and one feels quite safe in accepting the work as just what he meant to say. And one can recognize at once that it shows not only ability, but very conspicuous talent. One only wonders that he should have cared to write it. Mr. MacDowell has not yet passed the age at which a composer's ideals are not yet wholly his own, but are, to a great extent, embodied in the works and style of some older master. This symphonic poem of his suggests something that we have been thinking of a good deal lately, and this is that the agreement between young musicians of his generation and their older confrères who have reached middle life on the exact value of prominent composers of the modern school may not be quite so thorough as might appear at first sight. Take men like Raff or Brahms, take Wagner, Liszt and Berlioz: almost all musicians today, save some few remaining inveterate classicists who stop at Mendelssohn and Schumann, can agree in admiring them warmly, and in enjoying their works to a greater or less extent. And yet there is a shade of difference. We have often suspected, and Mr. MacDowell's "Lancelot and Elaine" makes us surer of it than ever, that the rising generation of musicians, to which he belongs, often admire the great composers of the present era *for* certain traits that we, who are somewhat older, admire them *in spite of*. We admir and enjoy them, we recognize their genius, but not quite with the heart-wholeness that the younger men do. Mr. MacDowell, for instance, evidently has a warm sympathy with Raff and with Liszt men whom we all can agree in admiring to a certain extent; but, more than this, he plainly sympathizes with them in some of their tendencies which we are merely willing to endure. What seems to us like a blot on their talent, amply excused and compensated for by other finer traits, but still a blot, seems to him no blot at all, but an ornament. He is willing and anxious to go with them to all lengths, and perhaps even further than they. Take this symphonic poem of his; its brilliancy, its decision of style, the evenness with which the composer attains his ends are all admirable. But, with all these merits staring us in the face, we still find it utterly impossible to put ourselves in the place of a composer who wants to write music so amorphous, so lacking in consistency and coherence of form, so like a rhapsodical improvisation. We can not understand how that kind of thing can satisfy him, or seem to him worth while. It throws its whole weight upon certain traits which we are willing to endure in Liszt, but which we heartily wish he were free from, and which we can imagine no man's imitating.

Gade's admirable first symphony was most brilliantly played, and made an immense impression. We could not quite like the fluctuations in *tempo* in the slow movement; they were highly expressive, but they impaired the fine serenity of the music, and made it too consciously emotional. But, for the rest, the symphony was grandly played. Mme. Steiniger Clark played the Schumann concerto in a way that can be spoken of with respect; but she has not the physical strength necessary to make the work effective. The next programme is: Mendelssohn, overture, "Die schöne Melusine;" Weber, air from "Euryanthe;" Grieg, suite, "Peer Gynt;" Dvorák, songs with pianoforte; Schumann, symphong No. 2 in E flat (Rhenish). Mr W. J. Winch will be the singer.

THE EVENING STAR.

WASHINGTON:

SATURDAY ....Ja.. ary 18, 1890.

The Boston Symphony Concert.

The work of the Boston Symphony orchestra under its new conductor, Mr. Nikisch, has already been made known in Washington this winter, but last evening's appearance of Mr. Nikisch at the head of his "band of virtuosos," as the incomparable organization has aptly been styled, was to very many Washington music lovers the first. The program was distinctively modern and thus served to show some of the most characteristic points in Mr. Nikisch's thoroughly original methods. His performance of this "Freischuetz" overture must emphatically be called one of the most remarkable orchestral achievements that can well be thought of in its absolute realization of a very noble and splendid conception. It thoroughly represented the intensely romantic spirit of the overture and set it forth with a marvelous dramatic effectiveness and warm poetic spirit that filled the well-known work with a world of new meaning and subtle suggestiveness. Mr. Nikisch's reading is evidently based on Wagner's acute and enthusiastic analysis of it in his great essay on conducting, and many of its traits can be traced back to this inspiring treatise, especially the striking effects gained by almost imperceptible variations in the tempo, slight and gradual accelerations, the sudden return to the slower time at the recurrence of the cantabile melody; the long, momentous pause before the commencement of the final section, and the tremendous effectiveness of the two fortissimo chords with which it is introduced—both pause and chords so seldom held long enough to secure the overpowering effect intended by the composer.

Miss Clementine de Vere was the soloist and created an obviously deep impression by her beautifully sympathetic, round and full soprano voice and her fluent and extraordinarily brilliant singing of floriture. The favorite aria from "The Magic Flute" she gave with much spirit and sympathy; while so brilliant was her performance of the aria from David's "Perles de Brazil" that she was obliged to repeat it. Mr. Mole played the obligato most acceptably.

N HOME JOURNAL.

SATURDAY, JANUARY 11, 1890.

THE TWELFTH SYMPHONY CONCERT.

Borodine.....Symphony No. 1, in E-flat
(First time in America.)
Saint Saens.....
Concerto for Violin, No. 3, in B minor, op. 61
(First time in Boston.)
Volkmann.....Festival Overture, in F, op. 50
(First time at these concerts.)

It is stated in the annotated program of this concert that the "only performance in Germany" of the Symphony in E-flat of Borodine was "at the Lower Rhine Festival of 1883, held at Wiesbaden, when it was played under the direction of Mr. Nikisch." This statement is not correct. The Symphony was also brought out in Berlin Feb. 11, 1884, by Franz Wüllner at the second concert of his second season. It was superbly played; and it provoked discussion; yet they who were not pleased with the work, admitted its strength and spoke of it respectfully. Nor indeed is it a composition to be idly passed over; to be carelessly dismissed with a jest.

It is safe to say that the originality, flavor, and characteristics of any national school of music can be seen in the folk-songs of the nation; now the greater number of Russian folk-songs handed down from one generation to the next were conceived in the "tonality" of plain song; and so the "tonality" of modern Russian music affects strangely our ears accustomed as they are to the modern major and minor. It is true that plain-song ruled formerly in Germany, Italy and France, and even now in the streets of Paris men and women hawk their wares in pure Gregorian: as, *"voila l'plaisir, mesdames, voila l' plaisir!"* But the modern tonality predominates generally throughout even the rural districts of these three countries, while in Russia plain-song has almost held its own, although Russian critics deplore the fact that by means of hand-organs and orchestrions and cheap editions of Western music, their people learn Italian and French melodies with "deplorable ease." Now the "tonality" of plain song if sparingly used is effective and beautiful in dramatic music of the present day; as for example Meyerbeer's use of it in "The Prophet" and Gounod's in "King of Thule." Unless it is discreetly employed, if it permeates the whole composition, it results in monotony, and that which at first attracted and charmed, soon repels and wearies. Take again an example, "On the Steppes," a short orchestral piece by Borodine, a composition extremely effective chiefly on account of its old tonality and singular instrumentation; the piece is not so long that the ear becomes accustomed to strange impressions and is sated.

The chief characteristics of pure Russian music, the music of Stcherbatcheff, Dargomijsky, Borodine, Tschaikowsky and others are then a perhaps inevitable predilection for an old tonality, a consequent tendency toward profound melancholy, a sense of rhythm which at times degenerates into barbaric frenzy uncontrolled by form, a love of the grotesque. If the Russians have been influenced by any one, and have taken ideas from other nations (and in music there is no such word as Protection), they have looked towards France rather than Germany; and the deep and lasting impression made by the appearance of Hector Berlioz in Russia is seen to-day in all music coming from that country.

Now the national characteristics of a musical composition should not so predominate that its pure and cosmopolitan musical beauties take a second place and can not readily be appreciated by the hearers of another and far-removed nation. A musician should not write merely for his own people; he should write for the whole musical world. At the same time a Russian composer has a right to expect that the audience of a foreign country should not capriciously say, "This music differs from that which we have been in the habit of hearing; therefore it is not good and we do not like it. It is Russian, therefore it must be barbarous stuff." He has a right to reply, "It is true I am a Russian; I am necessarily influenced by my temperament, by traditions, by associations. Gogol and Dostoievsky were affected by the conditions under which they wrote, their habit of thought and mode of expression differed from the habit and mode of Fielding or Balzac or Hawthorne; do you therefore deny them a place in literature? Is there nothing in this work of mine except 'local color' or 'national eccentricity?'"

How is it then with this Symphony of Borodine presented to an orthodox Boston audience in Music Hall? Is it possible to judge of it after one hearing? Must not one condemn superficially or praise too suddenly? Is one not too apt to weigh a new work in a self-adjusted balance without stopping to think that this balance may be false? Let us then only put down impressions. And now let it be said that the first movement is most ingenious, curiously scored; at times fascinating in the extreme, particularly in the employment of the wood wind, occasionally almost ugly in the treatment of the strings; abounding in beautiful passages placed side by side with that which seems intentionally grotesque; there are strange and effective passages for the brass;—as a whole, this movement seems too long, and there is an almost painful reiteration of that which is in itself of little value,—as in Dostoievsky's "Les Possédés" a trifling infirmity of Stépan is dwelt upon until it becomes a bore. The second movement suggests to some the "Queen Mab" music of Berlioz. The resemblance is not so striking that the word "plagiarism" can be used. On the contrary, both the Scherzo and the Andante, though certain measures may bring the great Frenchman to the mind, are, from many points of view, very original. And the instrumentation is striking and at the same time clear. It is true that Berlioz was fond of the English horn, and that Borodine uses it in this symphony as in other works of his. But are certain passages given by Wagner to divided strings any the less beautiful because in the "Caduta de 'Decemviri" of Alessandro Scarlatti nearly three centuries ago the first violins were divided into four parts. Others object to the "melancholy" nature of the andante just as others demand that the "ending" of all novels and plays should be cheerful. This is such a gay world, life is such a blessed thing, the gaining of enough meat to keep one's body and soul together and of sufficient clothing to cover one's nakedness is such a mere joke to thousands, that melancholy has no place among us; nor should music which gives rise to melancholy be any more encouraged than a lonely moor or the sinking of a ship in midocean.

The last movement of this strange symphony is Schumanesque and remarkable for its rhythmic difficulties. It is the least interesting part of the work. As a whole the composition is undeniably worthy of another hearing; for whether it is the work of a professional or an amateur, it is too strongly and earnestly written to be contemptuously passed by.

Mr. Timothee Adamowski played a new concerto for the violin by Saint Saens. It was written for Sarasate, and it is intentionally a concerto for violin, "with accompaniment of orchestra." It may be here remarked that the accompaniment was coarsely played; so that the exquisite instrumentation lost in effect, and the soloist at times was seen and not heard. Mr. Nikisch from the very start has been unfortunate in the matter of accompanying a soloist; here his experience as a theater director should help him. The moment however he accompanies pianist, violinist or singer, the soloist, Mr. Nikisch and the orchestra are at cross purposes. Since this is the rule and not the exception, it is evidently the fault of Mr. Nikisch. The concerto itself abounds in pleasing melodies, and it is a "grateful" composition for a soloist; though it cannot be placed among the best works of Saint Saens. Mr. Adamowski played it with taste, and it is pleasant to observe at his successive performances a steady gain in tone. He was very warmly applauded.

The Volkmann Overture, a *pièce d'occasion*, if cut down a little, would make a good "theater overture." It is well written and is an eminently respectable composition containing nothing which could offend the most sensitive hearer.

Boston Daily Traveller.

MONDAY, JANUARY 13, 1890.

The Soloist of the Thirteenth Symphony Concert.

Mr. MacDowell's "Lancelot and Elaine."

Review of New Music—Paragraphs—Notes—News—Nuggets.

The programme of the thirteenth symphony concert was:

E. A. MacDowell. Symphonic poem, "Lancelot and Elaine." op. 25, [New, first time.]
Schumann. Concerto for pianoforte in A minor, op. 54.
Gade. Symphony No. 1, in C minor.

Mme. Anna Steiniger-Clark was the soloist. Familiar as we are with the subjective attitude towards the composer habitual with this sincere and admirable artist, we are led to infer that the unusual repression of self apparent in her playing on Saturday night was due to some temporary cause. Though we do not disagree with Mme. Steiniger-Clark's reading—which is probably patterned after Mme. Clara Schumann's, who, contrary to the custom of many pianists, treats the work from its imaginative and poetic side, reducing to the minimum its "storm and stress"—yet to make entirely clear this conception requires a sturdier physical quality than in the present instance she could command. The spirit of the playing was eminently musical, and technically it lacked no important quality. Mme. Steiniger-Clark's regard for rhythm is a factor of importance in her interpretations. At the close of the work, which was carefully accompanied by the orchestra, the pianist was cordially recalled.

Gade's lovely symphony, which Mr. Nikisch conducted from score, was played exquisitely, and in the finale, whose brusque theme completely dominates, with surpassing vigor and sonority. The ever-welcome *andante* and the fascinating *scherzo* were perfect as regards finish, while the result of the care given the nuances in the former and the expression imparted to the latter will long be remembered as fine moments in Mr. Nikisch's first season. It may interest amateurs to know that Gade has just had performed at Copenhagen a work for three male, two female voices and chorus, entitled "Der Strom" (subject from Goethe's "Mahomet").

Mr. MacDowell's "Lancelot and Elaine" is to be judged not as abstract, but as programme music. Tennyson's idyl suggested certain things to the musician who has embodied them in the form invested by Liszt and accepted by Saint-Saëns. It is a fascinating form for the imaginative writer, and Mr. MacDowell's pictorial sense is so vivid and his command of the instruments so sure that he makes no mistake in utilizing it. The use of representative themes in "Lancelot and Elaine" is felicitous; the subjects themselves speak to us and their metamorphosis is accomplished most artistically. The scoring is for full orchestra, though the instruments of percussion are sparingly used. To single out for emphasis portions where the composer seems most successful is perhaps not necessary, yet the effective instrumentation of the "tournament" section and the impressively beautiful closing scene are features of especial note. In no work of Mr. MacDowell's played here is there evidence of so sure a knowledge of the orchestra and of the normal capacity of individual instruments as in the one under consideration. It is essentially poetic, and only an artist could have written it. The performance showed Mr. Nikisch's hearty interest in the work, and considering how well the horn player did under especially trying circumstances, was eminently effective. The audience enthusiastically applauded the work, and compelled the composer to bow his acknowledgments from his seat in the gallery. In this connection it is gratifying to friends of the American school to note the recent performance in Breslau of Mr. MacDowell's "Hamlet and Ophelia," and the intended presentation of his first pianoforte concerto in Berlin by Mme. Carreno on the 16th inst.

There will be no concert this week. On the 18th, with Mr. W. J. Winch as soloist, this programme will be performed; Mendelssohn, overture, "Melusine;" Weber, aria, "Euryanthe;" Grieg, suite, "Peer Gynt" (first time in these concerts); Dvorák, songs with piano, (*a*) "Mein Lied ertont," (*b*) "Ei wie mein Triangel," (*c*) "Als die alte Mutter." (*d*) "Darf des Falcon Schwinge;" Schumann, symphony in E flat (Rhenish.)

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 18, 1890.

[60]

Concert of the Boston Symphony Orchestra.

The second concert of the series was given on last Tuesday evening at Steinway Hall. The programme opened with Goldmark's overture to "Sakuntala," that poetic conception which brought the composer into prominence. With the opening measures we felt that Mr. Nikisch certainly had control over his men for sudden swells and dimmuendos, which he knows so well how to bring forth, characterized this performance as they did the various numbers of the first concert.

The violoncello concerto by Saint Saëns was performed in a masterly manner by Mr. A. Hekking. This composition is both interesting and pleasing, but at the same time it gives us the impression, on a single hearing, that it fails to impress the audience with that degree of awe which might be excited by another composition of equal difficulty, but of a more "showy" character—what the Germans term more *dankbar*.

The "Variations Upon a Theme, by Haydn," composed by that double acrostician Brahms, were both characteristic of the composer and interesting. At one time we have double contrapuntal figures—triplets in a middle voice—wind—against four notes in the upper voice—string; then these figures are inverted, e. g., windy triplets in outer voice—versus stringy grouplets of four notes in middle voice. Who but Brahms could concoct these compound complexities and intricate contrapuntal tortuosities? Doubtless no one, and we accordingly drop a tribute at his shrine in the form of a sigh of admiration, not a tear of emotion.

The symphony by the Russian composer, Barodin, was a pleasing novelty. The thematic material was good throughout, and the interest was sustained to the end; in fact, the last movement, singularly enough, seemed the most satisfactory of all. It suggests, in rythm and working out, the last movements of Schumann's D minor symphony, same as the latter reminds one of the finale of Beethoven's D major symphony. A queer illustration of the interdependence of musical writers.

The scherzo movement is a charming thing and brings to mind a multitude of brownies chasing each other, so piquant and picturesque is it in character.

In some portions of this work, it seemed strange to see Mr. Nikisch beating one kind of time apparently and his orchestra playing in another; however, all went well, so if the orchestra does not object, and plays so admirably, we listeners ought not, certainly, to find fault. Like the man addressing his throbbing tooth: "Ache away, d—— it, will you? I can stand it as long as you can!"

MANHATTAN.

SUNDAY HERALD.

BOSTON JANUARY 19, 1890.

THE SYMPHONY ORCHESTRA TOUR.

It is a cause for great local pride that the Boston Symphony orchestra has again made a most successful tour in the leading eastern cities, and Mr. Nikisch, the conductor, appears to have won as great a personal following in New York, Philadelphia, Washington and Baltimore as he enjoys here. The record of the week just ended is a great credit to all concerned in the maintenance of this organization, and there is every reason to anticipate even more success for the further tours planned during the present season. Whatever differences of opinion there may have been as to the success attending the earlier efforts of the new conductor of the Boston orchestra, no one can justly feel other than sincere admiration for his untiring zeal and conscientious efforts to make his organization the best in the country, and the position he now holds has been conquered by the most honest endeavor. Mr. Nikisch is, moreover, to be highly commended for identifying himself with America and its institutions in such a hearty fashion, and the future beneficial results of this tendency on his part cannot be overstated. The orchestra played in New Haven last Monday evening, Messrs. Loeffler and Mole, soloists; New York last Tuesday evening, Mr. Hekking, soloist; Philadelphia, Wednesday, Mlle. DeVere, soloist; Baltimore, Thursday, Mr. Kneisel, soloist; Washington, Friday, Mlle. DeVere, soloist, and again in Philadelphia last evening, Messrs. Adamowski and Mole, soloists, this last appearance being under the auspices of a committee of ladies, and in aid of the Hahnemann Hospital of that city. The business done on this tour has been very large, and in Philadelphia it was simply enormous.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, JAN. 20, 1890.

Mr. William J. Winch is to be the soloist at the next symphony concert, and the programme is to be as follows: Overture, "Melusine," Mendelssohn; aria, "Euryanthe," Weber; suite, "Peer Gynt," Grieg (first time at these concerts;) songs with piano, Dvorak, (a) "Mein Lied ertont," (b) "Ei wie mein Triangel," (c) "Als die alte Mutter," (d) "Darf des Falcon Schwinge;" symphony in E flat (Rhenish), Schumann.

The Symphony Orchestra has met with another ovation in its second trip to New York and other cities in the South. At two concerts Miss Clementina De Vere was the soloist, a selection which will be extremely welcome in Boston.

Miss Gertrude Franklin is announced as a future soloist at the Symphony concerts.

Boston Evening Transcript.

MONDAY, JANUARY 13, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the thirteenth concert was:

MacDowell: Symphonic Poem, "Lancelot and Elaine."
Schumann: Pianoforte Concerto in A minor.
Gade: Symphony No. 1, in C minor.
Mme Anna Steiniger Clark was the pianist.

Mr. MacDowell's "Lancelot and Elaine," heard here for the first time, is a work which gives one no little food for reflection. The work shows pretty plainly that the composer has passed through the tentative stage in his development, and that he can do as nearly what he wants to as most composers can. It bears no traces of indecision nor of executive weakness; one feels throughout that Mr. MacDowell did not write it as an experiment, to see whether he could do it or not; his mind seems to have been quite made up beforehand as to what he meant to do, and he evidently felt quite sure that he could do it. In his command over his material and over his executive means he shews a rare firmness of hand, and one feels quite safe in accepting the work as just what he meant to say. And one can recognize at once that it shows not only ability, but very conspicuous talent. One only wonders that he should have cared to write it. Mr. MacDowell has not yet passed the age at which a composer's ideals are not yet wholly his own, but are, to a great extent, embodied in the works and style of some older master. This symphonic poem of his suggests something that we have been thinking of a good deal lately, and this is that the agreement between young musicians of his generation and their older confrères who have reached middle life on the exact value of prominent composers of the modern school may not be quite so thorough as might appear at first sight. Take men like Raff or Brahms, take Wagner, Liszt and Berlioz: almost all musicians today, save some few remaining inveterate classicists who stop at Mendelssohn and Schumann, can agree in admiring them warmly, and in enjoying their works to a greater or less extent. And yet there is a shade of difference. We have often suspected, and Mr. MacDowell's "Lancelot and Elaine" makes us surer of it than ever, that the rising generation of musicians, to which he belongs, often admire the great composers of the present era *for* certain traits that we, who are somewhat older, admire them *in spite of*. We admir and enjoy them, we recognize their genius, but not quite with the heart-wholeness that the younger men do. Mr. MacDowell, for instance, evidently has a warm sympathy with Raff and with Liszt men whom we all can agree in admiring to a certain extent; but, more than this, he plainly sympathizes with them in some of their tendencies which we are merely willing to endure. What seems to us like a blot on their talent, amply excused and compensated for by other finer traits, but still a blot, seems to him no blot at all, but an ornament. He is willing and anxious to go with them to all lengths, and perhaps even further than they. Take this symphonic poem of his; its brilliancy, its decision of style, the evenness with which the composer attains his ends are all admirable. But, with all these merits staring us in the face, we still find it utterly impossible to put ourselves in the place of a composer who wants to write music so amorphous, so lacking in consistency and coherence of form, so like a rhapsodical improvisation. We can not understand how that kind of thing can satisfy him, or seem to him worth while. It throws its whole weight upon certain traits which we are willing to endure in Liszt, but which we heartily wish he were free from, and which we can imagine no man's imitating.

Gade's admirable first symphony was most brilliantly played, and made an immense impression. We could not quite like the fluctuations in *tempo* in the slow movement; they were highly expressive, but they impaired the fine serenity of the music, and made it too consciously emotional. But, for the rest, the symphony was grandly played. Mme. Steiniger Clark played the Schumann concerto in a way that can be spoken of with respect; but she has not the physical strength necessary to make the work effective. The next programme is: Mendelssohn, overture, "Die schöne Melusine;" Weber, air from "Euryanthe;" Grieg, suite, "Peer Gynt;" Dvorák, songs with pianoforte; Schumann, symphong No. 2 in E flat (Rhenish). Mr W. J. Winch will be the singer.

THE EVENING STAR.

WASHINGTON:

SATURDAY ....Jan ·ary 18, 1890.

The Boston Symphony Concert.

The work of the Boston Symphony orchestra under its new conductor, Mr. Nikisch, has already been made known in Washington this winter, but last evening's appearance of Mr. Nikisch at the head of his "band of virtuosos," as the incomparable organization has aptly been styled, was to very many Washington music lovers the first. The program was distinctively modern and thus served to show some of the most characteristic points in Mr. Nikisch's thoroughly original methods. His performance of this "Freischuetz" overture must emphatically be called one of the most remarkable orchestral achievements that can well be thought of in its absolute realization of a very noble and splendid conception. It thoroughly represented the intensely romantic spirit of the overture and set it forth with a marvelous dramatic effectiveness and warm poetic spirit that filled the well-known work with a world of new meaning and subtle suggestiveness. Mr. Nikisch's reading is evidently based on Wagner's acute and enthusiastic analysis of it in his great essay on conducting, and many of its traits can be traced back to this inspiring treatise, especially the striking effects gained by almost imperceptible variations in the tempo, slight and gradual accelerations, the sudden return to the slower time at the recurrence of the cantabile melody; the long, momentous pause before the commencement of the final section, and the tremendous effectiveness of the two fortissimo chords with which it is introduced—both pause and chords so seldom held long enough to secure the overpowering effect intended by the composer.

Miss Clementine de Vere was the soloist and created an obviously deep impression by her beautifully sympathetic, round and full soprano voice and her fluent and extraordinarily brilliant singing of fioriture. The favorite aria from "The Magic Flute" she gave with much spirit and sympathy; while so brilliant was her performance of the aria from David's "Perles de Brazil" that she was obliged to repeat it. Mr. Mole played the obligato most acceptably.

N HOME JOURNAL.

SATURDAY, JANUARY 11, 1890.

THE TWELFTH SYMPHONY CONCERT.

Borodine.....Symphony No. 1, in E-flat
(First time in America.)
Saint Saens.....
Concerto for Violin, No. 3, in B minor, op. 61
(First time in Boston.)
Volkmann.....Festival Overture, in F, op. 50
(First time at these concerts.)

It is stated in the annotated program of this concert that the "only performance in Germany" of the Symphony in E-flat of Borodine was "at the Lower Rhine Festival of 1883, held at Wiesbaden, when it was played under the direction of Mr. Nikisch." This statement is not correct. The Symphony was also brought out in Berlin Feb. 11, 1884, by Franz Wüllner at the second concert of his second season. It was superbly played; and it provoked discussion; yet they who were not pleased with the work, admitted its strength and spoke of it respectfully. Nor indeed is it a composition to be idly passed over; to be carelessly dismissed with a jest.

It is safe to say that the originality, flavor, and characteristics of any national school of music can be seen in the folk-songs of the nation; now the greater number of Russian folk-songs handed down from one generation to the next were conceived in the "tonality" of plain song; and so the "tonality" of modern Russian music affects strangely our ears accustomed as they are to the modern major and minor. It is true that plain-song ruled formerly in Germany, Italy and France, and even now in the streets of Paris men and women hawk their wares in pure Gregorian: as, "*voila l'plaisir, mesdames, voila l' plaisir!*" But the modern tonality predominates generally throughout even the rural districts of these three countries, while in Russia plain-song has almost held its own, although Russian critics deplore the fact that by means of hand-organs and orchestrions and cheap editions of Western music, their people learn Italian and French melodies with "deplorable ease." Now the "tonality" of plain song if sparingly used is effective and beautiful in dramatic music of the present day; as for example Meyerbeer's use of it in "The Prophet" and Gounod's in "King of Thule." Unless it is discreetly employed, if it permeates the whole composition, it results in monotony, and that which at first attracted and charmed, soon repels and wearies. Take again an example, "On the Steppes," a short orchestral piece by Borodine, a composition extremely effective chiefly on account of its old tonality and singular instrumentation; the piece is not so long that the ear becomes accustomed to strange impressions and is sated.

The chief characteristics of pure Russian music, the music of Stcherbatcheff, Dargomijsky, Borodine, Tschaikowsky and others are then a perhaps inevitable predilection for an old tonality, a consequent tendency toward profound melancholy, a sense of rhythm which at times degenerates into barbaric frenzy uncontrolled by form, a love of the grotesque. If the Russians have been influenced by any one, and have taken ideas from other nations (and in music there is no such word as Protection), they have looked towards France rather than Germany; and the deep and lasting impression made by the appearance of Hector Berlioz in Russia is seen to-day in all music coming from that country.

Now the national characteristics of a musical composition should not so predominate that its pure and cosmopolitan musical beauties take a second place and can not readily be appreciated by the hearers of another and far-removed nation. A musician should not write merely for his own people; he should write for the whole musical world. At the same time a Russian composer has a right to expect that the audience of a foreign country should not capriciously say, "This music differs from that which we have been in the habit of hearing; therefore it is not good and we do not like it. It is Russian, therefore it must be barbarous stuff." He has a right to reply, "It is true I am a Russian; I am necessarily influenced by my temperament, by traditions, by associations. Gogol and Dostoievsky were affected by the conditions under which they wrote, their habit of thought and mode of expression differed from the habit and mode of Fielding or Balzac or Hawthorne; do you therefore deny them a place in literature? Is there nothing in this work of mine except 'local color' or 'national eccentricity?'"

How is it then with this Symphony of Borodine presented to an orthodox Boston audience in Music Hall? Is it possible to judge of it after one hearing? Must not one condemn superficially or praise too suddenly? Is one not too apt to weigh a new work in a self-adjusted balance without stopping to think that this balance may be false? Let us then only put down impressions. And now let it be said that the first movement is most ingenious, curiously scored; at times fascinating in the extreme, particularly in the employment of the wood wind, occasionally almost ugly in the treatment of the strings; abounding in beautiful passages placed side by side with that which seems intentionally grotesque; there are strange and effective passages for the brass;—as a whole, this movement seems too long, and there is an almost painful reiteration of that which is in itself of little value,—as in Dostoievsky's "Les Possédés" a trifling infirmity of Stépan is dwelt upon until it becomes a bore. The second movement suggests to some the "Queen Mab" music of Berlioz. The resemblance is not so striking that the word "plagiarism" can be used. On the contrary, both the Scherzo and the Andante, though certain measures may bring the great Frenchman to the mind, are, from many points of view, very original. And the instrumentation is striking and at the same time clear. It is true that Berlioz was fond of the English horn, and that Borodine uses it in this symphony as in other works of his. But are certain passages given by Wagner to divided strings any the less beautiful because in the "Caduta de 'Decemviri" of Alessandro Scarlatti nearly three centuries ago the first violins were divided into four parts. Others object to the "melancholy" nature of the andante just as others demand that the "ending" of all novels and plays should be cheerful. This is such a gay world, life is such a blessed thing, the gaining of enough meat to keep one's body and soul together and of sufficient clothing to cover one's nakedness is such a mere joke to thousands, that melancholy has no place among us; nor should music which gives rise to melancholy be any more encouraged than a lonely moor or the sinking of a ship in midocean.

The last movement of this strange symphony is Schumanesque and remarkable for its rhythmic difficulties. It is the least interesting part of the work. As a whole the composition is undeniably worthy of another hearing; for whether it is the work of a professional or an amateur, it is too strongly and earnestly written to be contemptuously passed by.

Mr. Timothee Adamowski played a new concerto for the violin by Saint Saens. It was written for Sarasate, and it is intentionally a concerto for violin, "with accompaniment of orchestra." It may be here remarked that the accompaniment was coarsely played; so that the exquisite instrumentation lost in effect, and the soloist at times was seen and not heard. Mr. Nikisch from the very start has been unfortunate in the matter of accompanying a soloist; here his experience as a theater director should help him. The moment however he accompanies pianist, violinist or singer, the soloist, Mr. Nikisch and the orchestra are at cross purposes. Since this is the rule and not the exception, it is evidently the fault of Mr. Nikisch. The concerto itself abounds in pleasing melodies, and it is a "grateful" composition for a soloist; though it cannot be placed among the best works of Saint Saens. Mr. Adamowski played it with taste, and it is pleasant to observe at his successive performances a steady gain in tone. He was very warmly applauded.

The Volkmann Overture, a *pièce d'occasion*, if cut down a little, would make a good "theater overture." It is well written and is an eminently respectable composition containing nothing which could offend the most sensitive hearer.

Boston Daily Traveller.

MONDAY, JANUARY 13, 1890.

The Soloist of the Thirteenth Symphony Concert.

Mr. MacDowell's "Lancelot and Elaine."

Review of New Music—Paragraphs—Notes—News—Nuggets.

The programme of the thirteenth symphony concert was:

E. A. MacDowell. Symphonic poem, "Lancelot and Elaine," op. 25, [New, first time.]
Schumann. Concerto for pianoforte in A minor, op. 54.
Gade. Symphony No. 1, in C minor.

Mme. Anna Steiniger-Clark was the soloist. Familiar as we are with the subjective attitude towards the composer habitual with this sincere and admirable artist, we are led to infer that the unusual repression of self apparent in her playing on Saturday night was due to some temporary cause. Though we do not disagree with Mme. Steiniger-Clark's reading—which is probably patterned after Mme. Clara Schumann's, who, contrary to the custom of many pianists, treats the work from its imaginative and poetic side, reducing to the minimum its "storm and stress"—yet to make entirely clear this conception requires a sturdier physical quality than in the present instance she could command. The spirit of the playing was eminently musical, and technically it lacked no important quality. Mme. Steiniger-Clark's regard for rhythm is a factor of importance in her interpretations. At the close of the work, which was carefully accompanied by the orchestra, the pianist was cordially recalled.

Gade's lovely symphony, which Mr. Nikisch conducted from score, was played exquisitely, and in the finale, whose brusque theme completely dominates, with surpassing vigor and sonority. The ever-welcome *andante* and the fascinating *scherzo* were perfect as regards finish, while the result of the care given the nuances in the former and the expression imparted to the latter will long be remembered as fine moments in Mr. Nikisch's first season. It may interest amateurs to know that Gade has just had performed at Copenhagen a work for three male, two female voices and chorus, entitled "Der Strom" (subject from Goethe's "Mahomet").

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There will be no concert this week. On the 18th, with Mr. W. J. Winch as soloist, this programme will be performed; Mendelssohn, overture, "Melusine;" Weber, aria, "Euryanthe;" Grieg, suite, "Peer Gynt" (first time in these concerts); Dvorák, songs with piano, (*a*) "Mein Lied ertont," (*b*) "Ei wie mein Triangel," (*c*) "Als die alte Mutter." (*d*) "Darf des Falcon Schwinge;" Schumann, symphony in E flat (Rhenish.)

AMERICAN ART JOURNAL

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MANHATTAN.

SUNDAY HERALD.

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, JANUARY 15, 1890.

THE BOSTON SYMPHONY ORCHESTRA.

Criticism, in the sense that the short-sighted and unreasoning employ the term, has little to do with performances like that of the Boston Symphony Society, at Steinway Hall last night. Indeed, it has little to do it in the true sense, which suggests as its province the separation of excellence from defect. It is chiefly that sublimated criticism which is all praise that is challenged by Mr. Nikisch and his band of virtuosi; for the things that were excellent last night so greatly outnumbered those that were defective that it would be a waste of time to attempt to draw the line between them. The sound, healthy, beautiful grain hid the chaff from view. If musical New-York were disposed to petty feelings, there would be a chance for envy.

Mr. Nikisch's programme contained two compositions that have frequently been heard with admiration and two that were novel. In the overture to "Sakuntala" and Brahms's variations on a choral melody by Haydn (op. 56), the audience (an ample one by the way, but a little less exuberant in its tributes of applause than the first) was permitted to enjoy the brilliancy of the band's performance and the tastefulness, warmth and intelligence of Mr. Nikisch's readings without division of attention. In the other numbers, a concerto for violoncello (in A minor, op. 33), by Saint-Saens, and a symphony in E flat, by the Russian composer, Borodin, a two-fold exercise of judgment was asked, for the music was unfamiliar, as well as the performance. The concerto, a serious composition, which aims at artistic expression, and not at display of the solo instrument, was played by Mr. Anton Hekking, who came from Berlin to join the orchestra at the beginning of the season. Mr. Hekking is an artist of fine quality, reposeful in manner, correct in feeling, though we should say not very warm, and technically a master. His playing gave great pleasure. Russian music forcing itself upon the notice of the world almost as persistently as Russian literature, and it is quite as worthy of attention. One-half of the symphony played last night is a perfect warrant for the admission of Borodin to the ranks of modern symphonists. If the legacy which he left to the world when he died, a few years ago, before his fame had penetrated to these parts, contains any more compositions like this symphony, he deserves to share the attention now so largely monopolized by Tschaikowsky. The work is not at all revolutionary in form or manner, and only in parts does it employ some of the characteristic elements of Russian folk-music. Yet it has a most decided individuality, and its first two movements are not only original but beautiful. The first allegro is exceedingly energetic, and the distortion of rhythm by means of syncopation, puts a peculiar impress of eagerness on the first subject. The second subject is effectively contrasted in style and spirit, and, in spite of a tendency to bizarre effects in the instrumentation, the development of the themes in the free fantasia part of the movement, is full of ingenuity and beauty. The scherzo takes the second place in the symphony, and is vital with a lively, yet delicate humor, quite different from the mixture of ruggedness and melancholy so frequently found in the playful movements of Russian composers. In the trio there is a suggestion of national color, but nothing forced or unnatural. The andante and finale do not bear comparison with the other movements, either in their melodic material, or its employment. Mr. Nikisch has added materially to the interest of the musical season of New-York by bringing forward this symphony. Amateurs will be glad to hear other novelties from him.

Philadelphia Inquirer.

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Of course there were numbers which some of the audience would have been satisfied to see substituted. The opening "Sakuntala" overture which Thomas introduced many years ago, is a nondescript sort of affair. In the hands of Mr. Thomas, who is always repressive in his leading, it is a menagerie; but when Mr. Nikisch takes it in his hand it becomes a circus. It may be good of its kind, but it is not of a kind to compare with the remainder of the concert. The new leader made for himself an excellent record in the rendition of Brahms' variations on one of the almost infinite themes of Hayden. There has been a great deal said and written about the leading of Mr. Nikisch, and it is now a very good time to say that the most part of such writing is ignorance or clap-trap. Mr. Nikisch leads his band of eighty very much as that great musician, Carl Zerrahn, led the great Gilmore Jubilee in 1872. Usually he beats by the measure, but when passages occur of particular significance, he abandons the measured beat, and his baton expresses the phases of the composition. Nothing could have been more satisfactory than the whole fourth movement of the Fifth Symphony by Beethoven. There was no beat which interfered with any of its glorious beauty. In the first movement, on the contrary, there were several differences which we were obliged to take with him, chiefly in certain holds which he made unduly long for the theme. The great andante has been more written about than perhaps anything else which Beethoven every wrote, but one the man who wrote best about it is he who lies as dead as the once famous "Star Papers" in which it appears, Henry Ward Beecher. Mr. Nikisch led it splendidly, and what is particularly worthy of praise is the way in which he conveyed the full meaning in the second movement of the change from andante to andante con moto. Too few of our most thoughtful leaders remember this very important distinction. When Thomas does it he overdoes it.

The vocalist of the evening was Mlle. Clementine de Vere. She sang the aria of the "Queen of Night," from Mozart's "Magic Fluto," as her opening performance and later the aria from "Perles de Brazil," which Emma Nevada once made pleasing here. Both of these airs were warmly applauded and the latter had to be repeated.

Baltimore American and Commercial Advertiser

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The program for the second concert by the Boston Symphony Orchestra, given at the Lyceum Theater last evening, was far superior to the first one of the season, and one in every way worthy of that remarkably fine organization of musicians. It consisted entirely of modern works, Goldmark, Brahms, Wagner and Schumann being the list of composers. At the last concert there were but one or two works that required the full power of the organization, while last evening all parts of the orchestra found sufficient employment.

The works of composers of the classical school can be readily performed by our own home organizations, and, therefore, when we are visited by larger bodies of musicians, it is but fair to expect the fullest modern orchestrial work.

The program opened with Goldmark's overture to Sakuntola, a Hindu drama, by Kalidasa, the Hindu Shakspeare, dated somewhere between two and three thousand years ago. It is one of the finest dramas that was ever written, and when first presented in an English translation it created a taste and desire for the study of Sanscrit literature that has been increasing ever since.

The hero of the story is Dashmonto, a Hindoo king, who, while hunting, discovers a modest and beautiful maiden, to whom he marries himself by the Ghondorva ceremony of giving a ring. Afterward, by a spell put on by evil spirits, he forgets her, and when she presents herself at his court he ignorantly repudiates her. She is about to remind of the ring, when she discovers that she has lost it.

In her disgrace she is spirited away by her mythological parents. A fisherman discovers the ring in a fish he has caught. It has the king's name and is taken to him. The evil spell is broken. He remembers Sacontala, and is distracted at his own cruel denial and desertion of her. He puts on the garments of a penitent, and while in a life of hardship is spirited away to the other world, where he first meets his son, who shows his royal courage by counting the teeth of full-grown lions and punishing them, and is finally introduced again to the mother, who has had no feeling for her husband but of devotion and tenderness. Indra's charioteer returns the family to the earth again, where the royal family of Puru obtains a new lease of life through the king's son. As a merely human play the dialogue, plot and action are superb, and as fresh as if written yesterday, and it has an allegorical meaning besides.

The Goldmark overture is not an introduction, but a concert overture, or symphonic poem, on the entire work, in which deftly woven melodies present the various persons of the drama. It could hardly have had a better presentation than that given by the Boston Orchestra last evening.

The second number was the Brahms concerto for violin, opus 77, written for Joachim, and first performed by him in Leipzig, New Year's Day, 1879. It is in strict classic form, although the subjects are treated in modern fashion. The cadenza was left, as in old-time customs, to the ability of the performer, and Mr. Kneisel used the opportunity by composing a wonderfully fine specimen, skilfully employing the themes of the work, and rendering the entire composition with marvelous effectiveness. At the end of the cadenza the audience seemed to stop breathing, while the skilful artist glided back into the original theme of the composition, and the whole orchestra came in pianissimo with another subject, which had been already heard. The second movement is delicious, and the finally joyful and triumphant Mr. Kneisel was enthusically recalled.

Like the prelude to Lohengrin, the introduction to "Tristan and Isolt" is an epitome of the whole opera, putting the listener in the mood to appreciate and enjoy all that happens in the tragic love story that follows. It is one of the few things that does not suffer seriously in being presented apart from the opera itself. It was beautifully played, the perfection of the orchestra showing itself more in this, perhaps, than in any other number.

The symphony was Schumann's No. 4 in the order of publication, but No. 2 in the order of its composition. It is in D minor. It is undoubtedly the least effective of the Schumann symphonies, and for this reason not so often heard as his other orchestral works. It is not strictly in symphonic form, which was never quite suited to Schumann's erratic nature. He calls the work by a peculiar title, "Symphony No. 4, D minor; introduction, allegro, romance, scherzo and finale in one piece," and it might as well be called a grand fantasia for orchestra, which it nearly is, and but for the mental tension which it produces, would be more effective if played as intended without pauses between the several parts.

Several of the subjects are not very original, but the treatment is Schumann's own in every way, from beginning to end. The romance is the gem of the work, and the finale is effective and fine.

Altogether, the concert was a rare, artistic treat, which was highly appreciated by the very musical audience gathered to hear it. Mr. Nikisch was heartily applauded at his entrance, as well as at the end of the concert.

The World

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS 31 AND 32 PARK ROW.

WEDNESDAY, JANUARY 15, 1890.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra drew a representative musical audience to Steinway Hall last night on the occasion of their second subscription concert. The interest in Col. Higgenson's musical organization seems in nowise to have abated since the first concert this season. The reception of Herr Arthur Nikisch was cordial, and the favorable impression he created on his first appearance was strengthened by the work he did last night. The orchestra was in fine form, and the same smoothness and finish which were the chief characteristics of their playing under Mr. Gericke are still noticeable features, but Mr. Nikisch has infused a more vigorous style, without loss of finish, and it must be noted as an improvement. The concert opened with a bright and beautiful rendition of Goldmark's overture "Sakuntala." This was followed by Brahms's variations on a theme by Haydn and a novelty, a symphony in E flat, the first work of the Russian composer Alexander Borodin. The soloist was Mr. Anton Hekking, violinist, who played Saint-Saëns's concerto in A minor.

The Washington [illegible]

WASHINGTON, JANUARY 16, 1890.

The Concert of the Boston Symphony Orchestra Last Night.

Altogether delightful was the concert of the Boston Symphony Orchestra at the New Lincoln Music Hall last night, and noticeable as demonstrating in every way Mr. Nikisch's genius as a conductor. For the programme apparently promised no novelties—simply the "Freischutz" and "Tannhauser" overtures, and the beautiful Italian symphony of Mendelssohn—and yet it must have been the universal verdict when the last note was sounded that even these familiar numbers had been clothed anew by the power of intelligence, insight, and sympathy. The concert at the opening of the hall afforded some opportunity to judge of Mr. Nikisch. Last night's performance revealed in fuller measure his artistic quality, dominating thought and personality, and the catholicity of his musical taste and knowledge.

It is hard to imagine a band of musicians nearer perfection than the company which Mr. Nikisch controls. In solidity of the tutti passages, in beautiful balance and quality of tone, and in exquisite finish it presents the highest possible achievement of instrumental endeavor. It contrasts robustness with delicacy, sentiment with dramatic expression, and brilliancy with poetic interpretation. The fears which may have been entertained regarding the loss of precision in the strings by Mr. Gericke's departure are now shown to have been utterly groundless, while sonority and strength have been gained by the fuller development of the brass and wood-winds. If we miss the exact adherence to metronomic marks in which Mr. Gericke's precise soul delighted, we have gained a glowing warmth, a wealth of dynamic effects, an originality, and a radiancy that affords the supremest pitch of musical enjoyment.

The beautiful coloring of the Freischutz overture was admirably portrayed. Just before the brilliant coda the orchestra paused for at least half a minute and then with a sudden descending motion of the conductor's baton attacked the finale with great power and velocity. The effect was electrifying. The first movement of the symphony was almost limpid in its clearness and joyous in its delightful rhythm; the *andante* charming in its sentiment, delicacy and grace; the *moderato* was equally captivating while the finale, the saltarello which pictures carnival days under Italian skies, was bright with fancy and spirited in the highest degree.

The climax of the evening was reached, however, in the Tannhauser overture. Mr. Nikisch interpreted this as a whole at a slower tempo than even Wagner prescribes, but this seemed to give him an opportunity to contrast with more nobility and statelliness its poetic themes with the ardent, passionate music which pictures the delights and temptations of the Venus mountain. One can hardly imagine more elevated, dignified, impressive, and even inspired work than that which marked the execution of this overture.

The soloist of the evening was Miss Clementina de Vere. The disappointment which her first number, the aria from Mozart's Magic Flute, may have caused was fully atoned for in the brilliant vocalization of David's florid aria from "Les Perles de Brazil." This number created the first really genuine ovation which has occurred within the new music hall, and its repetition was rewarded with applause almost as prolonged. The audience, which, by the way, filled the entire house, also testified its appreciation of Mr. Nikisch by a demonstration after the close of the concert, which he acknowledged by a graceful bow.

THE MORNING HERALD

PUB[illegible] BALTIMORE, [illegible]EAR

THE H[illegible]PANY.

FRIDAY, JANUARY 17, 1890.

BOSTON SYMPHONY CONCERT.

Conductor Nikisch Achieves Another Success—Mr. Kneisel, the Violinist.

For the second time Mr. Arthur Nikisch wielded the baton in Baltimore last night, and directed that excellent aggregation of musicians, the Boston Symphony Orchestra. The audience was a cultured one and listened to the work of the artists from the Hub with evident satisfaction. The opinion was more firmly established that the Bostonians are by far the most evenly-balanced and best-disciplined organization on the American continent. More vivid effects may perhaps now and then have been attained in the interpretation of dramatic music, often at the expense of symmetry and finish, but as regards volume and richness of tone, delicacy of execution and absolute precision, no work that has been done in years, even by the celebrated Mapleson band, has approached its happiest efforts. The programme offered last night, while not altogether new, nevertheless offered some things that have not been heard here before and others that may be heard a number of times without losing the charm that would belong ordinarily only to novelty.

Among the best-known works on the programme may be mentioned Schumann's symphony in D minor. Its style differs in many respects from the form observed by other masters. The lack of intermissions and the peculiar accentuation in the introductory and scherzo movements commanded close attention. The symphony was rendered with all the warmth of coloring and instrumental effects it is capable of, and met with an enthusiastic reception.

The concert opened with Goldmark's overture, "Sakuntala." This work is quite well-known here and served like none of the others to emphasize the excellencies of the band and the emotional qualities of its leader. The composition is one of rare loveliness and sensuous charm, although not wholly free from the somewhat tearful, sad character of many of that musician's works. It was rendered with rare delicacy and captured the audience completely.

Other numbers were the prelude to "Tristan and Isolde" and Brahms' concerto. This latter is for solo, violin and orchestra, and is entirely new here, and was looked forward to with considerable interest. It is a fair example of Brahms' work, and created a favorable impression, without calling forth much enthusiasm.

The soloist of the evening was Mr. Kneisel, who has been heard here before. He played in excellent taste, and particularly in the adagio movement he handled his instrument in an admirable way. The solo part is not as prominent as in other concerts. Mr. Kneisel played a cadenza of his own composition which netted him a double recall.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, JAN. 15, 1890.

THE BOSTON ORCHESTRA.

The second concert of the Boston Symphony Orchestra brought a large audience together in Steinway Hall last evening. The entertainment was one of more than ordinary interest. The programme consisted of Goldmark's "Sakuntala" overture, Saint-Saëns's concerto for 'cello in A minor, opus 33, Brahms's variations on a theme by Haydn, opus 56, and Alexander Borodin's first symphony in E flat. The last work was recently produced in Boston for the first time in America, and the 'cello concerto served to introduce a new artist, Mr. Anton Hekking, lately first 'cello of the Berlin Philharmonic Orchestra.

Borodin was a Russian composer, who, like Berlioz, was originally intended for the medical profession. He died at the age of 50 a few years ago, leaving behind him two symphonies, some smaller orchestral compositions, some chamber music, and an unfinished opera. Judging by the work heard last night, Borodin had a decided talent for orchestral exposition of the characteristic melody of his native land, and though it is not probable that he would have left any imperishable monument to his memory, he might have produced more work worthy of the general acquaintance of music lovers.

His symphony is a short one, and, excepting the placing of the scherzo before the andante, follows the classical model both in the character and sequence of its movements as well as in the internal structure of the movements themselves. The composition, however, is modern and romantic in spirit and distinctly northern in character. Its thematic material is borrowed from Russian folk melodies, and the harmonic background is full of sombre and weird tints. The first movement is, without much doubt, the strongest. The first theme is one of abrupt, nervous character and the second a flowing melody of sad meaning. The two are well worked one against the other, the force and incisiveness of the first giving a generally rugged and aggressive feeling to the movement. The scoring is full of extremely well-managed contrasting solos and the climax is admirably written.

The scherzo is the brightest and prettiest movement, but is less charged with matter than the opening allegro. It contains some brilliant and difficult passages for the wood, which were cleverly disposed of by Mr. Nikisch's men. The andante is very dark and gloomy, being a faithful reflection of that deep undercurrent of sadness which is found in the northern nations of Europe, and which some writers, with good reason, regard as a result of their national environment. The last movement of the symphony is a somewhat boisterous allegro, very ingeniously handled. One of its features is a passage of fine breadth, built on the first theme, and richly scored. Taken as a whole, the symphony is a good though not a great composition, well worthy of a place on one of Mr. Nikisch's programmes, and a decidedly interesting novelty. It was performed superbly, the conductor bringing out its varied effects with magnificent dramatic force and electrical precision.

The Saint-Saëns concerto was very well played by Mr. Hekking, who proved to be a valuable addition to the orchestral virtuosi of this country. His tone is full, and his style warm and sympathetic. He was not at his best in the more rapid passages, but in the broader cantabile measures he played with great feeling. The orchestral performance of the Brahms and Goldmark compositions was worthy of the very highest praise. Mr. Nikisch's reading of the Goldmark overture was superb, the dramatic vigor and intensity of this excellent piece of writing being revealed in the finest possible style. Altogether the concert was one of rare excellence, and demonstrated anew that in Arthur Nikisch the Bostonians have acquired a conductor who can preserve their marvellous precision in ensemble playing, and impart to their work a keen and penetrative dramatic power which it formerly lacked.

The Philadelphia Press.

THURSDAY, JANUARY 16, 1890.

The Boston Symphony Orchestra at the Academy.

The second concert this season of the Boston Symphony Orchestra took place last night at the Academy. It was in every respect a great musical treat. The playing of his grand band was exquisite throughout. The dramatic feeling evinced in the rendition of Goldmark's "Sakuntala" (which has already been heard here) lent new beauties to this melodious tone poem. Brahm's variations on a theme by Haydn is less known. While interesting enough it is scarcely impressive, although the final variation is marked by real power. Its treatment by Ms. Nikisch was, however, delightful in the extreme, and it thus obtained a somewhat fictitious value.

The symphony was Beethoven's Fifth. Repetition cannot stale the infinite variety of pleasure to be derived from this glorious work. The intellectual aspect of the work, especially in the slow movement was almost oppressively exemplified. The work of the orchestra was simply superb throughout. The solidity of its work, the wonderful sweet and delicate effects produced, the tremendous power displayed in the crescendo passages—all combined to affect the audience most profoundly. The occasion will be a memorable one to every one who could appreciate wonderful music superbly played.

The soloist of the evening was Mlle. de Vere who was heard here in concert a couple of seasons ago. Her first number was the "Queen of Nights" song, from Mozart's "Zauberflote." It seemed as if Mlle. de Vere's voice had not improved since she last sang here. One received the impression that it lacked sweetness. In the second selection—from David's "Les Perles de Bresil" this impression was happily, to a certain extent, dispelled. The music is even more florid than Mozart's famous aria and the artist's phrasing and vocalization readily made up for any lack of tonal sweetness. In a long cadenza with flute accompaniment she was charming, and M. Mole, the flutist, undoubtedly deserved a full share of the enthusiastic applause with which the effort was greeted. After being recalled four or five times Mlle. de Vere good-naturedly repeated the aria, singing even better than before.

The audience was very large; there were in fact very few vacant seats anywhere in the house.

[61]

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

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The Goldmark overture is not an introduction, but a concert overture, or symphonic poem, on the entire work, in which deftly woven melodies present the various persons of the drama. It could hardly have had a better presentation than that given by the Boston Orchestra last evening.

The second number was the Brahms concerto for violin, opus 77, written for Joachim, and first performed by him in Leipzig, New Year's Day, 1879. It is in strict classic form, although the subjects are treated in modern fashion. The cadenza was left, as in old-time customs, to the ability of the performer, and Mr. Kneisel used the opportunity by composing a wonderfully fine specimen, skilfully employing the themes of the work, and rendering the entire composition with marvelous effectiveness. At the end of the cadenza the audience seemed to stop breathing, while the skilful artist glided back into the original theme of the composition, and the whole orchestra came in pianissimo with another subject, which had been already heard. The second movement is delicious, and the finally joyful and triumphant Mr. Kneisel was enthusically recalled.

Like the prelude to Lohengrin, the introduction to "Tristan and Isolt" is an epitome of the whole opera, putting the listener in the mood to appreciate and enjoy all that happens in the tragic love story that follows. It is one of the few things that does not suffer seriously in being presented apart from the opera itself. It was beautifully played, the perfection of the orchestra showing itself more in this, perhaps, than in any other number.

The symphony was Schumann's No. 4 in the order of publication, but No. 2 in the order of its composition. It is in D minor. It is undoubtedly the least effective of the Schumann symphonies, and for this reason not so often heard as his other orchestral works. It is not strictly in symphonic form, which was never quite suited to Schumann's erratic nature. He calls the work by a peculiar title, "Symphony No. 4, D minor; introduction, allegro, romance, scherzo and finale in one piece," and it might as well be called a grand fantasia for orchestra, which it nearly is, and but for the mental tension which it produces, would be more effective if played as intended without pauses between the several parts.

Several of the subjects are not very original, but the treatment is Schumann's own in every way, from beginning to end. The romance is the gem of the work, and the finale is effective and fine.

Altogether, the concert was a rare, artistic treat, which was highly appreciated by the very musical audience gathered to hear it. Mr. Nikisch was heartily applauded at his entrance, as well as at the end of the concert.

The World

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS 31 AND 32 PARK ROW.

WEDNESDAY, JANUARY 15, 1890.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra drew a representative musical audience to Steinway Hall last night on the occasion of their second subscription concert. The interest in Col. Higgenson's musical organization seems in nowise to have abated since the first concert this season. The reception of Herr Arthur Nikisch was cordial, and the favorable impression he created on his first appearance was strengthened by the work he did last night. The orchestra was in fine form, and the same smoothness and finish which were the chief characteristics of their playing under Mr. Geriche are still noticeable features, but Mr. Nikisch has infused a more vigorous style, without loss of finish, and it must be noted as an improvement. The concert opened with a bright and beautiful rendition of Goldmark's overture "Sakuntala." This was followed by Brahms's variations on a theme by Haydn and a novelty, a symphony in E flat, the first work of the Russian composer Alexander Borodin. The soloist was Mr. Anton Hekking, violinist, who played Saint-Saëns's concerto in A minor.

The Washington Post

WASHINGTON, JANUARY 18, 1890.

The Concert of the Boston Symphony Orchestra Last Night.

Altogether delightful was the concert of the Boston Symphony Orchestra at the New Lincoln Music Hall last night, and noticeable as demonstrating in every way Mr. Nikisch's genius as a conductor. For the programme apparently promised no novelties—simply the "Freischutz" and "Tannhauser" overtures, and the beautiful Italian symphony of Mendelssohn—and yet it must have been the universal verdict when the last note was sounded that even these familiar numbers had been clothed anew by the power of intelligence, insight, and sympathy. The concert at the opening of the hall afforded some opportunity to judge of Mr. Nikisch. Last night's performance revealed in fuller measure his artistic quality, dominating thought and personality, and the catholicity of his musical taste and knowledge.

It is hard to imagine a band of musicians nearer perfection than the company which Mr. Nikisch controls. In solidity of the tutti passages, in beautiful balance and quality of tone, and in exquisite finish it presents the highest possible achievement of instrumental endeavor. It contrasts robustness with delicacy, sentiment with dramatic expression, and brilliancy with poetic interpretation. The fears which may have been entertained regarding the loss of precision in the strings by Mr. Gericke's departure are now shown to have been utterly groundless, while sonority and strength have been gained by the fuller development of the brass and wood-winds. If we miss the exact adherence to metronomic marks in which Mr. Gericke's precise soul delighted, we have gained a glowing warmth, a wealth of dynamic effects, an originality, and a radiancy that affords the supremest pitch of musical enjoyment.

The beautiful coloring of the Freischutz overture was admirably portrayed. Just before the brilliant coda the orchestra paused for at least half a minute and then with a sudden descending motion of the conductor's baton attacked the finale with great power and velocity. The effect was electrifying. The first movement of the symphony was almost limpid in its clearness and joyous in its delightful rhythm; the *andante* charming in its sentiment, delicacy and grace; the *moderato* was equally captivating while the finale, the saltarello which pictures carnival days under Italian skies, was bright with fancy and spirited in the highest degree.

The climax of the evening was reached, however, in the Tannhauser overture. Mr. Nikisch interpreted this as a whole at a slower tempo than even Wagner prescribes, but this seemed to give him an opportunity to contrast with more nobility and stateliness its poetic themes with the ardent, passionate music which pictures the delights and temptations of the Venus mountain. One can hardly imagine more elevated, dignified, impressive, and even inspired work than that which marked the execution of this overture.

The soloist of the evening was Miss Clementina de Vere. The disappointment which her first number, the aria from Mozart's Magic Flute, may have caused was fully atoned for in the brilliant vocalization of David's florid aria from "Les Perles de Brazil." This number created the first really genuine ovation which has occurred within the new music hall, and its repetition was rewarded with applause almost as prolonged. The audience, which, by the way, filled the entire house, also testified its appreciation of Mr. Nikisch by a demonstration after the close of the concert, which he acknowledged by a graceful bow.

THE MORNING HERALD

PUB[illegible] BALTIMORE, [illegible]EAR

THE H[illegible]IPANY.

FRIDAY, JANUARY 17, 1890.

BOSTON SYMPHONY CONCERT.

Conductor Nikisch Achieves Another Success—Mr. Kneisel, the Violinist.

For the second time Mr. Arthur Nikisch wielded the baton in Baltimore last night, and directed that excellent aggregation of musicians, the Boston Symphony Orchestra. The audience was a cultured one and listened to the work of the artists from the Hub with evident satisfaction. The opinion was more firmly established that the Bostonians are by far the most evenly-balanced and best-disciplined organization on the American continent. More vivid effects may perhaps now and then have been attained in the interpretation of dramatic music, often at the expense of symmetry and finish, but as regards volume and richness of tone, delicacy of execution and absolute precision, no work that has been done in years, even by the celebrated Mapleson band, has approached its happiest efforts. The programme offered last night, while not altogether new, nevertheless offered some things that have not been heard here before and others that may be heard a number of times without losing the charm that would belong ordinarily only to novelty.

Among the best-known works on the programme may be mentioned Schumann's symphony in D minor. Its style differs in many respects from the form observed by other masters. The lack of intermissions and the peculiar accentuation in the introductory and scherzo movements commanded close attention. The symphony was rendered with all the warmth of coloring and instrumental effects it is capable of, and met with an enthusiastic reception.

The concert opened with Goldmark's overture, "Sakuntala." This work is quite well-known here and served like none of the others to emphasize the excellencies of the band and the emotional qualities of its leader. The composition is one of rare loveliness and sensuous charm, although not wholly free from the somewhat tearful, sad character of many of that musician's works. It was rendered with rare delicacy and captured the audience completely.

Other numbers were the prelude to "Tristan and Isolde" and Brahms' concerto. This latter is for solo, violin and orchestra, and is entirely new here, and was looked forward to with considerable interest. It is a fair example of Brahms' work, and created a favorable impression, without calling forth much enthusiasm.

The soloist of the evening was Mr. Kneisel, who has been heard here before. He played in excellent taste, and particularly in the adagio movement he handled his instrument in an admirable way. The solo part is not as prominent as in other concerts. Mr. Kneisel played a cadenza of his own composition which netted him a double recall.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, JAN. 15, 1890.

THE BOSTON ORCHESTRA.

The second concert of the Boston Symphony Orchestra brought a large audience together in Steinway Hall last evening. The entertainment was one of more than ordinary interest. The programme consisted of Goldmark's "Sakuntala" overture, Saint-Saëns's concerto for 'cello in A minor, opus 33, Brahms's variations on a theme by Haydn, opus 56, and Alexander Borodin's first symphony in E flat. The last work was recently produced in Boston for the first time in America, and the 'cello concerto served to introduce a new artist, Mr. Anton Hekking, lately first 'cello of the Berlin Philharmonic Orchestra.

Borodin was a Russian composer, who, like Berlioz, was originally intended for the medical profession. He died at the age of 50 a few years ago, leaving behind him two symphonies, some smaller orchestral compositions, some chamber music, and an unfinished opera. Judging by the work heard last night, Borodin had a decided talent for orchestral exposition of the characteristic melody of his native land, and though it is not probable that he would have left any imperishable monument to his memory, he might have produced more work worthy of the general acquaintance of music lovers.

His symphony is a short one, and, excepting the placing of the scherzo before the andante, follows the classical model both in the character and sequence of its movements as well as in the internal structure of the movements themselves. The composition, however, is modern and romantic in spirit and distinctly northern in character. Its thematic material is borrowed from Russian folk melodies, and the harmonic background is full of sombre and weird tints. The first movement is, without much doubt, the strongest. The first theme is one of abrupt, nervous character and the second a flowing melody of sad meaning. The two are well worked one against the other, the force and incisiveness of the first giving a generally rugged and aggressive feeling to the movement. The scoring is full of extremely well-managed contrasting solos and the climax is admirably written.

The scherzo is the brightest and prettiest movement, but is less charged with matter than the opening allegro. It contains some brilliant and difficult passages for the wood, which were cleverly disposed of by Mr. Nikisch's men. The andante is very dark and gloomy, being a faithful reflection of that deep undercurrent of sadness which is found in the northern nations of Europe, and which some writers, with good reason, regard as a result of their national environment. The last movement of the symphony is a somewhat boisterous allegro, very ingeniously handled. One of its features is a passage of fine breadth, built on the first theme, and richly scored. Taken as a whole, the symphony is a good though not a great composition, well worthy of a place on one of Mr. Nikisch's programmes, and a decidedly interesting novelty. It was performed superbly, the conductor bringing out its varied effects with magnificent dramatic force and electrical precision.

The Saint-Saëns concerto was very well played by Mr. Hekking, who proved to be a valuable addition to the orchestral virtuosi of this country. His tone is full, and his style warm and sympathetic. He was not at his best in the more rapid passages, but in the broader cantabile measures he played with great feeling. The orchestral performance of the Brahms and Goldmark compositions was worthy of the very highest praise. Mr. Nikisch's reading of the Goldmark overture was superb, the dramatic vigor and intensity of this excellent piece of writing being revealed in the finest possible style. Altogether the concert was one of rare excellence, and demonstrated anew that in Arthur Nikisch the Bostonians have acquired a conductor who can preserve their marvellous precision in ensemble playing, and impart to their work a keen and penetrative dramatic power which it formerly lacked.

The Philadelphia Press.

THURSDAY, JANUARY 16, 1890.

The Boston Symphony Orchestra at the Academy.

The second concert this season of the Boston Symphony Orchestra took place last night at the Academy. It was in every respect a great musical treat. The playing of his grand band was exquisite throughout. The dramatic feeling evinced in the rendition of Goldmark's "Sakuntala" (which has already been heard here) lent new beauties to this melodious tone poem. Brahm's variations on a theme by Haydn is less known. While interesting enough it is scarcely impressive, although the final variation is marked by real power. Its treatment by Ms. Nikisch was, however, delightful in the extreme, and it thus obtained a somewhat fictitious value.

The symphony was Beethoven's Fifth. Repetition cannot stale the infinite variety of pleasure to be derived from this glorious work. The intellectual aspect of the work, especially in the slow movement was almost oppressively exemplified. The work of the orchestra was simply superb throughout. The solidity of its work, the wonderful sweet and delicate effects produced, the tremendous power displayed in the crescendo passages—all combined to affect the audience most profoundly. The occasion will be a memorable one to every one who could appreciate wonderful music superbly played.

The soloist of the evening was Mlle. de Vere who was heard here in concert a couple of seasons ago. Her first number was the "Queen of Nights" song, from Mozart's "Zauberflote." It seemed as if Mlle. de Vere's voice had not improved since she last sang here. One received the impression that it lacked sweetness. In the second selection—from David's "Les Perles de Bresil" this impression was happily, to a certain extent, dispelled. The music is even more florid than Mozart's famous aria and the artist's phrasing and vocalization readily made up for any lack of tonal sweetness. In a long cadenza with flute accompaniment she was charming, and M. Mole, the flutist, undoubtedly deserved a full share of the enthusiastic applause with which the effort was greeted. After being recalled four or five times Mlle. de Vere good-naturedly repeated the aria, singing even better than before.

The audience was very large; there were in act very few vacant seats anywhere in the house.

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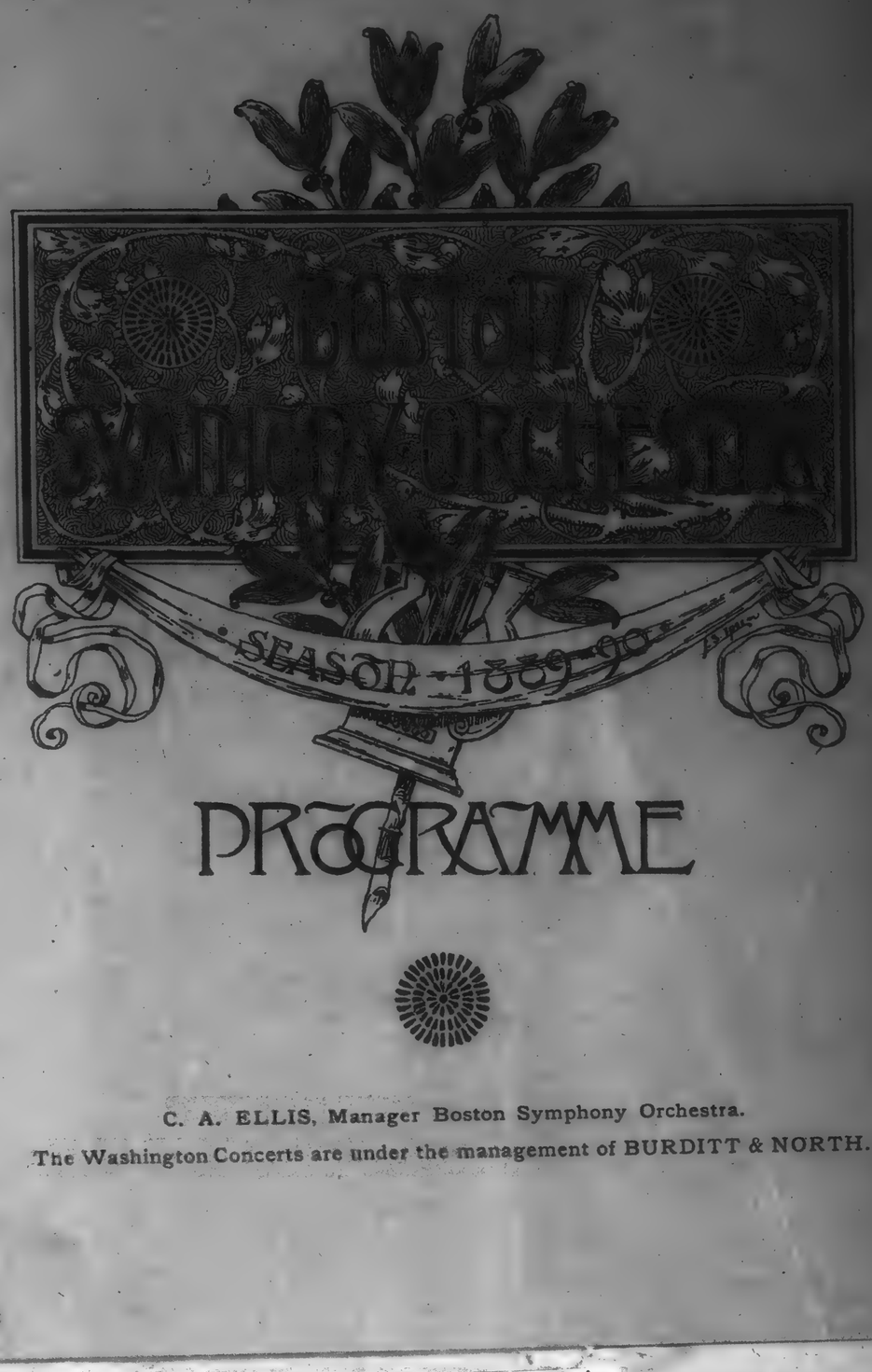
LINCOLN MUSIC HALL. - - WASHINGTON.

Friday Evening, Jan. 17th, at 8.



PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Washington Concerts are under the management of BURDITT & NORTH.

NEW YORK HERALD

NEW YORK, SUNDAY, JANUARY 19, 1890.

A NEW RUSSIAN SYMPHONY.

Brought Forward by Herr Nikisch at the Boston Orchestra's Concert.

The most interesting feature of the excellent concert given before a large and enthusiastic audience by the Boston Orchestra in Steinway Hall last night under the direction of Mr. Arthur Nikisch, was unquestionably a symphony by the Russian composer, Alexander Borodin, who has heretofore been represented in our concert rooms solely by a short suite entitled, "On the Steppes."

Borodin is, however, the author of much music, although he composed chiefly as a relaxation from his regular work as professor of chemistry at the Imperial Academy of St. Petersburg. He died a few years ago, leaving an unfinished opera, two symphonies and many miscellaneous compositions.

The symphony heard last night—that in E flat—is the only one known outside of Russia, its first performance in Germany having been due to Mr. Nikisch, who had it played at a music festival held in Leipsic in 1888. It is in the usual four movements, and gives one more proof that if Russian music lacks something of form and polish according to Western standards it is by no means devoid of musical ideas.

It is also to be noted that the orchestral treatment is always interesting and often masterly. There are seeming crudities, endless reiteration of insignificant phrases, for instance, which are saved only by a really brilliant musical handling, of which Berlioz need not have been ashamed.

It was a matter of personal pride with Mr. Nikisch to have this symphony well given, and its interpretation did him and his fine orchestra credit.

Next in interest on the programme was Saint-Saëns' 'cello concerto in A minor, a beautiful, if somewhat long-drawn-out work, which was well played by Mr. Anton Hekking, a regular member of the orchestra.

The rest of the evening was given up to a masterly performance of Goldmark's "Sakuntala" overture and to Braham's interesting but too extended variations upon a Haydn theme.

LEDGER AND TRANSCRIPT

Philadelphia, Wednesday, Jan. 15, 1890.

Academy of Music—Boston Symphony Orchestra Concert.

An audience that left few vacant seats in the house attended the second concert of the Boston Symphony Orchestra's concert series at the Academy of Music last night. There were but three orchestral numbers on the programme, the "Sakuntala" overture of Goldmark, eight sets of variations by Brahms on themes by Haydn and the Fifth (C minor) Symphony of Beethoven, which would have been more keenly enjoyed had it been heard at the opening instead of at the close of the concert. Mr. Nikisch conducted all without glancing at a note for guidance, and even without a score of any of them within reach, had he needed it. And the execution of his splendid organization, as well as many evidences furnished by himself, showed that he was intimately familiar with the minutest characteristics of each of them. It will not be necessary to enter into detail as to the work of the orchestra. Its tone was admirably balanced, with extremes of power or delicacy as either was required, and its playing was marked by a general virtuosity that has been unsurpassed here and is probably unsurpassable anywhere. In the lovely andante of the Beethoven symphony it was made particularly apparent that Mr. Nikisch reads below the surface of the master of symphony writing. No finer example of tenderness of feeling in connection with sensuous beauty of tone could be desired. The audience, not unmindful of these things, showered applause upon him and the orchestra.

The greatest enthusiasm of the evening, however, was evoked by the singing of the soloist, Miss Clementine De Vere, a soprano whom the LEDGER warmly commended last season when she made her first appearance here with Gilmore. She has notably gained since that time both in vocal development and in technical attainments. She sang one of the shorter arias from Mozart's "Magic Flute," and the well-known grand aria from Felicien David's "Pearl of Brazil." In response to a nearly unanimous redemand she repeated the latter aria, and then retired amid applause that any artist might have been proud of.

The Times

PHILADELPHIA, JANUARY 16, 1890.

THE BOSTON ORCHESTRA.

Mr. Nikisch Gives His Interpretation of the Fifth Symphony.

The concert of the Boston Symphony Orchestra, at the Academy of Music last night, opened with an exquisite presentation of Goldmark's "Sakuntala" overture. The elaborate instrumentation of this rich and beautiful work displayed the quality of the orchestra to fine advantage, and its warm, Oriental color and delicious poetry were wonderfully expressed under Mr. Nikisch's sympathetic direction. Miss De Vere sang the aria of the "Queen of Night" and the "Charmant Oiseau," the latter very sweetly and with such effect that she was compelled to repeat it, though her voice was not as fresh and sure as it was in the summer, and the orchestra played Brahms' tedious variations upon an unfortunate theme by Haydn. Finally came the C minor symphony.

This is one of those standard works that everybody knows so well and has heard so often that it is not in need of any new interpretation by modern analysis, and unless a conductor can impart some unusual power to his treatment of it, his search after novelties can hardly meet with immediate acceptation. Mr. Nikisch's treatment of the symphony was imaginative to a degree that seemed affected and far-fetched, and both the opening movement and the andante lost more than they gained by bizarre readings and curiously accented contrasts. Yet there was no lack of feeling or of virility in his conducting, and when he yielded to his natural fervor he made his climaxes superbly and carried the final movement with magnificent effect.

The audience was large and very attentive and its applause was bestowed cordially, but with discrimination.

Sarasate and D'Albert will make their farewell appearance this afternoon at the Chestnut Street Opera House. The pianist will play some notable solos, including a suite of his own, and Sarasate will give the Saint-Saëns concerto and other interesting selections. This will be the last opportunity to hear two of the greatest executants of their time. In the evening the concert of the Philadelphia Chorus occurs at the Academy, when the "Elijah" will be performed.

THE SUN.

BALTIMORE, FRIDAY, JAN. 17, 1890.

Concert by the Boston Symphony Orchestra.—Mr. Arthur Nikisch is establishing surely his reputation in Baltimore as a leader of unusual power, and his direction of the Boston Symphony Orchestra at the Lyceum Theatre last night won him many new admirers. The soloist of the evening was Mr. Franz Kneisel, the concert-master of the orchestra and first violinist of the now celebrated Kneisel Quartette. He rendered last night Brahms's concerto for violin, with orchestra, in D, which was presented for the first time in Baltimore.

THE RECORD.

Philadelphia, Thursday, January 16, 1890.

CLASSICAL MUSIC.

An Excellent Programme Rendered by the Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra last evening at the Academy of Music brought out a notable audience of music-lovers, and the great band has never been heard here to better advantage. The instrumental numbers were Goldmark's romantic "Sakuntala" overture, Brahms' opus 56—the Haydn variations—and Beethoven's magnificent fifth symphony. The best work of the orchestra was, of course, heard in the symphony, of which the dramatic scherzo was given with extraordinary power and effect. Herr Nikisch certainly knows his Beethoven thoroughly. The ingenious variations by Brahms were rendered with delightful lucidity, and Goldmark's sensuous measures were interpreted with a warmth and breadth to which the listeners had hitherto been unaccustomed in the playing of this orchestra.

The soloist of the occasion was a soprano singer, Mlle. Clementina De Vere, who possesses a fluent, well-cultivated voice, of very high range but not much power. Her selections were the famous aria for soprano from Mozart's "Zauberfloete" and the almost equally well-known aria from "Les Perles de Bresil." These florid compositions were rendered in excellent style by Mlle. De Vere, even to the taking of the sensational high notes.

M'lle De Vere gave a finished and artistic rendering of the lovely cantabile passages of the "Pearl of Brazil" aria; and the applause was so persistent that she was induced to repeat the number.

THE AMERICAN MUSICIAN

NEW YORK, JANUARY 18, 1890.

BOSTON SYMPHONY ORCHESTRA CONCERT.

The second concert of the Boston Symphony Orchestra took place at Steinway Hall, Tuesday evening, January 14; the following was the program:

1. Overture—"Sakuntala" ..... Goldmark
2. Concerto for Violoncello in A minor, op. 33.. Saint-Saens
   Allegro non troppo. Allegretto con moto. Allegro non troppo.
3. Variations on a theme by Haydn, op. 56..... Brahms
4. Symphony in E flat, No. 1..... Alexander Borodin
   Adagio; allegro. Scherzo. Andante. Allegro molto vivo. (First time.)

An admirable feature of this program was its eclecticism; four different schools of composers were represented, and for once we were spared the too-familiar classic symphony, without which an orchestral concert now-a-days seems to be an impracticable *desideratum*. Not that I object to the classic symphony—far from it; what I wish is that our conductors would vary their selections and not give us over and over again the self-same, oft-heard stock symphonies and overtures and neglect to present works of merit that are less popular ones because they are less evidently known.

The most interesting work presented on the occasion under consideration was without doubt Borodine's symphony, an exceedingly well-conceived and well-constructed composition; it contains an abundance of thematic material, much of it decidedly original and characteristically Russian, though not as pronouncedly so as a great part of that which forms the basis of the symphonic creations of Tchaikoffsky, Rimsky-Korsakoff, Mussorgsky, and the other lights of the neo-Slavo school; the melodic ideas are clearly expressed and are developed in an exceedingly clever manner with a directness and frank sincerity which leave no doubt as to the author's purpose. The scoring is masterly and effective, there being a great variety of instrumental tone-colors without the bewildering intricacies of conflicting rhythmic designs which render appreciation of many symphonic works a fatiguing and thankless task; the various imitations of the principal themes, now entrusted to one instrument and then to another, appear in easily distinguishable relief without being obtrusive; the rhythms, many of them rather erratic, are maintained with sufficient and well-adjusted continuity, giving the hearer leisure to seize their peculiarities before they are abandoned and new figures taken up. In a word, it is a composition which can be followed and enjoyed without undue mental effort; at the same time it is neither vulgar nor commonplace, each page giving evidence of the writer's seriousness of purpose and elevated ideals.

Goldmark's "Sakuntala" overture opened the concert very brilliantly; its passionate fire and vivid instrumental coloring make it an attractive and showy tone-picture, while the deep feeling which pervades the less animated passages appeal to the emotions of the contemplative hearer.

Saint-Saens' violoncello concerto is bright and pleasing, and affords the solo performer ample opportunities for the display of the resources of his instrument; many details of the orchestration are exceedingly dainty, and the elegance and grace which distinguish Saint-Saens' work in general are not wanting in the present instance.

Mr. Anton Hekking, the new first violoncello of the Boston Symphony Orchestra, played this concerto with excellent technique, good phrasing and careful attention to mechanical execution; his interpretation was an eminently correct one. But his tone, though full and sonorous, was somewhat crude and lacked warmth and feeling. The rapid passages in the last movement were not very clear, and at times seemed to be confused; with this exception, Mr. Hekking's work was very creditable and called forth the warm applause of the audience.

The execution of the orchestra was characterized by the defects which I commented upon in reviewing the first concert of the series, the want of precision in attack, occasioned by Mr. Nikisch's uncertain beat, was particularly noticeable in Goldmark's overture; in Borodine's symphony and notably in the difficult last movement, the virtuosity of the orchestra was triumphantly displayed. The enormously complicated Brahms' variations were given in a monotonous though conscientious manner.

AMERICO GORI.

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NEW YORK HERALD
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LINCOLN MUSIC HALL. - - WASHINGTON.
Friday Evening, Jan. 17th, at 8.

BOSTON SYMPHONY ORCHESTRA
SEASON 1889-90

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.
The Washington Concerts are under the management of BURDITT & NORTH.

The Times
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Mr. Nikisch Gives His Interpretation of the Fifth Symphony.

The concert of the Boston Symphony Orchestra, at the Academy of Music last night, opened with an exquisite presentation of Goldmark's "Sakuntala" overture. The elaborate instrumentation of this rich and beautiful work displayed the quality of the orchestra to fine advantage, and its warm, Oriental color and delicious poetry were wonderfully expressed under Mr. Nikisch's sympathetic direction. Miss De Vere sang the aria of the "Queen of Night" and the "Charmant Oiseau," the latter very sweetly and with such effect that she was compelled to repeat it, though her voice was not as fresh and sure as it was in the summer, and the orchestra played Brahms' tedious variations upon an unfortunate theme by Haydn. Finally came the C minor symphony.

This is one of those standard works that everybody knows so well and has heard so often that it is not in need of any new interpretation by modern analysis, and unless a conductor can impart some unusual power to his treatment of it, his search after novelties can hardly meet with immediate acceptation. Mr. Nikisch's treatment of the symphony was imaginative to a degree that seemed affected and far-fetched, and both the opening movement and the andante lost more than they gained by bizarre readings and curiously accented contrasts. Yet there was no lack of feeling or of virility in his conducting, and when he yielded to his natural fervor he made his climaxes superbly and carried the final movement with magnificent effect.

The audience was large and very attentive and its applause was bestowed cordially, but with discrimination.

Sarasate and D'Albert will make their farewell appearance this afternoon at the Chestnut Street Opera House. The pianist will play some notable solos, including a suite of his own, and Sarasate will give the Saint-Saëns concerto and other interesting selections. This will be the last opportunity to hear two of the greatest executants of their time. In the evening the concert of the Philadelphia Chorus occurs at the Academy, when the "Elijah" will be performed.

THE SUN.
BALTIMORE, FRIDAY, JAN. 17, 1890.

Concert by the Boston Symphony Orchestra.—Mr. Arthur Nikisch is establishing surely his reputation in Baltimore as a leader of unusual power, and his direction of the Boston Symphony Orchestra at the Lyceum Theatre last night won him many new admirers. The soloist of the evening was Mr. Franz Kneisel, the concert-master of the orchestra and first violinist of the now celebrated Kneisel Quartette. He rendered last night Brahms's concerto for violin, with orchestra, in D, which was presented for the first time in Baltimore.

THE RECORD.
Philadelphia, Thursday, January 16, 1890.

CLASSICAL MUSIC.

An Excellent Programme Rendered by the Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra last evening at the Academy of Music brought out a notable audience of music-lovers, and the great band has never been heard here to better advantage. The instrumental numbers were Goldmark's romantic "Sakuntala" overture, Brahms' opus 56—the Haydn variations—and Beethoven's magnificent fifth symphony. The best work of the orchestra was, of course, heard in the symphony, of which the dramatic scherzo was given with extraordinary power and effect. Herr Nikisch certainly knows his Beethoven thoroughly. The ingenious variations by Brahms were rendered with delightful lucidity, and Goldmark's sensuous measures were interpreted with a warmth and breadth to which the listeners had hitherto been unaccustomed in the playing of this orchestra.

The soloist of the occasion was a soprano singer, Mlle. Clementina De Vere, who possesses a fluent, well-cultivated voice, of very high range but not much power. Her selections were the famous aria for soprano from Mozart's "Zauberfloete" and the almost equally well-known aria from "Les Perles de Bresil." These florid compositions were rendered in excellent style by Mlle. De Vere, even to the taking of the sensational high notes.

M'lle De Vere gave a finished and artistic rendering of the lovely cantabile passages of the "Pearl of Brazil" aria; and the applause was so persistent that she was induced to repeat the number.

THE AMERICAN MUSICIAN
NEW YORK, JANUARY 18, 1890.

BOSTON SYMPHONY ORCHESTRA CONCERT.

The second concert of the Boston Symphony Orchestra took place at Steinway Hall, Tuesday evening, January 14; the following was the program:

1. Overture—"Sakuntala" ..... Goldmark
2. Concerto for Violoncello in A minor, op. 33..Saint-Saens
   Allegro non troppo. Allegretto con moto. Allegro non troppo.
3. Variations on a theme by Haydn, op. 56..... Brahms
4. Symphony in E flat, No. 1.....Alexander Borodin
   Adagio; allegro. Scherzo. Andante. Allegro molto vivo. (First time.)

An admirable feature of this program was its eclecticism; four different schools of composers were represented, and for once we were spared the too-familiar classic symphony, without which an orchestral concert now-a-days seems to be an impracticable *desideratum*. Not that I object to the classic symphony—far from it; what I wish is that our conductors would vary their selections and not give us over and over again the self-same, oft-heard stock symphonies and overtures and neglect to present works of merit that are less popular ones because they are less evidently known.

The most interesting work presented on the occasion under consideration was without doubt Borodine's symphony, an exceedingly well-conceived and well-constructed composition; it contains an abundance of thematic material, much of it decidedly original and characteristically Russian, though not as pronouncedly so as a great part of that which forms the basis of the symphonic creations of Tchaikoffsky, Rimsky-Korsakoff, Mussorgsky, and the other lights of the neo-Slavo school; the melodic ideas are clearly expressed and are developed in an exceedingly clever manner with a directness and frank sincerity which leave no doubt as to the author's purpose. The scoring is masterly and effective, there being a great variety of instrumental tone-colors without the bewildering intricacies of conflicting rhythmic designs which render appreciation of many symphonic works a fatiguing and thankless task; the various imitations of the principal themes, now entrusted to one instrument and then to another, appear in easily distinguishable relief without being obtrusive; the rhythms, many of them rather erratic, are maintained with sufficient and well-adjusted continuity, giving the hearer leisure to seize their peculiarities before they are abandoned and new figures taken up. In a word, it is a composition which can be followed and enjoyed without undue mental effort; at the same time it is neither vulgar nor commonplace, each page giving evidence of the writer's seriousness of purpose and elevated ideals.

Goldmark's "Sakuntala" overture opened the concert very brilliantly; its passionate fire and vivid instrumental coloring make it an attractive and showy tone-picture, while the deep feeling which pervades the less animated passages appeal to the emotions of the contemplative hearer.

Saint-Saens' violoncello concerto is bright and pleasing, and affords the solo performer ample opportunities for the display of the resources of his instrument; many details of the orchestration are exceedingly dainty, and the elegance and grace which distinguish Saint-Saens' work in general are not wanting in the present instance.

Mr. Anton Hekking, the new first violoncello of the Boston Symphony Orchestra, played this concerto with excellent technique, good phrasing and careful attention to mechanical execution; his interpretation was an eminently correct one. But his tone, though full and sonorous, was somewhat crude and lacked warmth and feeling. The rapid passages in the last movement were not very clear, and at times seemed to be confused; with this exception, Mr. Hekking's work was very creditable and called forth the warm applause of the audience.

The execution of the orchestra was characterized by the defects which I commented upon in reviewing the first concert of the series, the want of precision in attack, occasioned by Mr. Nikisch's uncertain beat, was particularly noticeable in Goldmark's overture; in Borodine's symphony and notably in the difficult last movement, the virtuosity of the orchestra was triumphantly displayed. The enormously complicated Brahms' variations were given in a monotonous though conscientious manner.

AMERICO GORI.

[62]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lyceum Theatre, - - - Baltimore.

Thursday Evening, Jan. 16th, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Baltimore Concerts are under the management of BURDITT & NORTH.

ACADEMY OF MUSIC,
SATURDAY EVENING, JANUARY 18TH
AT EIGHT O'CLOCK

[63]

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH
Conductor

Soloists
MR. TIMOTHEE ADAMOWSKI
MR. CHAS. MOLÉ

Programme

OVERTURE, "Freischutz," ..... *Weber*

CONCERTO FOR VIOLIN IN B MINOR
No. 3 op. 61 ..... *Saint-Säens*

Allegro non troppo

Andante quasi allegretto

Molto moderato e maestoso; allegro non troppo

[First time]

MR. T. ADAMOWSKI

OVERTURE, SCHERZO AND FINALE, ... *Schumann*

FANTASIE FOR FLUTE, ... *Demerssermann*

MR. CHAS. MOLÉ

OVERTURE, "Tannhäuser," ..... *Wagner*

Boston Daily Traveller.

MONDAY, JANUARY 20, 1890.

SINGLE COPIES THREE CENTS.

The soloist at next Saturday evening's Symphony concert will be Mr. W. J. Winch, tenor, and the programme: Overture, "Melusine," Mendelssohn; aria, "Euryanthe," Weber; suite, "Peer Gynt," Grieg (first time at these concerts); songs with piano, Dvorák, (a) "Mein Lied ertont," (b) "Ei wie mein Triangel," (c) "Als die alte Mutter," (d) "Darf des Falcon Schwinge"; symphony in E flat (Rhenish), Schumann.

The second outing of the orchestra was in every respect as successful as the first. Mr. Nikisch made admirable programmes for each of the five cities visited. New York thanked him for a hearing of the Borodin symphony, in which it found much to admire. Philadelphia is simply wild over the orchestra; an enormous audience heard the concert of the 15th. An extra concert was given in Philadelphia on Saturday night under the auspices of the Hahnemann Hospital; Messrs. Adamowski and Molé were the soloists. The soloists on the trip were Mr. Loeffler (Symphonie Espagnole, Lalo), and Mr. Molé in New Haven; Mr. Hekking (St. Saens's 'cello concerto) in New York; Miss Clementine DeVere in Philadelphia and Washington; Mr. Kneisel (Brahms's violin concerto) in Baltimore. Both the Kneisel and Adamowski Quartets give series concerts while the orchestra peregrinate; the former in Baltimore, the latter in Philadelphia.

REFERRING to the appearance of the Boston Symphony Orchestra in New York last Tuesday, the *Sun* of the following morning gives this unequivocal praise: "Last evening's performance once more established the fact that the band, under Mr. Arthur Nikisch's direction, is far and away the most admirably balanced and best disciplined organization now in existence on this side of the Atlantic. In the interpretation of dramatic music, perhaps, more vivid effects have now and then been attained at the expense, often, of symmetry and finish, but as regards volume and richness of tone, delicacy of execution, and absolute precision, no work that has been done for years by other orchestras can be cited as having even approached its happiest efforts."

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, JANUARY 22, 1890.

Boston Symphony Orchestra.

THE second appearance here of the Boston Symphony Orchestra under the direction of their new conductor, Arthur Nikisch, which occurred at Steinway Hall on Tuesday evening of last week, strengthened and intensified the good opinion which their first concert had evoked. No more brilliant, concise and artistically satisfying orchestral performances have been heard here for many years than are those now being given by the Boston organization under their new leader, and the enthusiasm with which each number was received by a large and cultured audience showed that New York has none of that petty local jealousy which is apt to be displayed on such occasions in smaller cities where pride predominates over culture and knowledge.

The program was constituted of four entirely modern works, one of which was a novelty to New York and proved a most interesting and important composition. The opening number was Goldmark's richly colored and spicily harmonized "Sakuntala" overture—a work which is well known to local concert goers through numerous performances, both under the late Dr. Damrosch, with whom it was quite a favorite, and Theodore Thomas. Their readings, however, remained far behind Mr. Nikisch's for dramatic fervor and intensity, as well as fine dynamic shadings and well marked rhythmic accentuation, and a more brilliant and sonorous as well as precise performance of this overture has never before been heard in this city.

The soloist of the evening was Mr. Anton Hekking, late of the Berlin Philharmonic Orchestra and formerly Bilse's first violoncellist, who performed Saint-Saëns' beautiful A minor 'cello concerto, which has not been heard here in public since the ill fated virtuoso Adolph Fischer played it some ten years ago. Mr. Hekking displayed a perfect technical command of his instrument and a beautiful tone quality in the B flat cantilene portion of the concerto. His performance was received with well deserved applause.

Brahms' "Choral St. Anthony" orchestral variations, one of Theodore Thomas' *chevaux de bataille*, was next on the program, and Mr. Nikisch's band gave it a performance in no way inferior to that to which our Nestor conductor has accustomed us, which is bestowing ample praise.

The last work on the program proved the most pretentious and also most interesting number. It was Alexander Borodin's symphony in E flat, which curiously enough had so far never been produced in New York. It is the first of the Russian composer's two only symphonies and was brought out through the influence of Franz Liszt, Borodin's friend and admirer, at the Wiesbaden meeting of the "Allgemeiner Deutscher Musikverein" in 1880. The work shows the characteristics of the modern Russian school, one of the foremost representatives of which Borodin, despite the comparatively small number of his published compositions, remained up to the time of his death at the age of fifty-four. It has in three of its movements (in all but the slow movement) some of that elementary power, but also some of the eccentricities in rhythmic and harmonic structure, as well as the dark orchestral coloring and general ruggedness which distinguish the ultra Russian musical writers and which seem the echoes of their literature and find their probable origin in the political and social circumstances of the country. The slow movement, however, is vastly disappointing, as it lacks both originality and spontaneity of invention, breadth and development. A most striking peculiarity of this andante, moreover, is the fact that it is written in D major, a key not at all related to that of E flat, in which the other three movements are composed. The scherzo, which curiously enough precedes instead of, as is usual, follows the slow movement, is to our mind the most original portion of the symphony, and the trio of the same is decidedly beautiful. The finale bears so close a resemblance in invention, rhythm and general structure to the last movement of Schumann's D minor symphony that it seemed almost a paraphrase of the latter, which is most astonishing in a writer otherwise so original and which makes us think that the imitation was not an unconscious, but a well planned and intended one.

The performance was, despite the great technical, more especially rhythmical, difficulties of the work, on the same high artistic level as that of the preceding numbers and was received with enthusiastic applause, which augmented in intensity from movement to movement.

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The Beacon.

BOSTON, SATURDAY, JAN. 25, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch gives the central position on his programme tonight to a work which will be new to the majority of his audience, but of which Mr. Neuendorff, ever alert and enterprising, gave Boston people their first hearing at one of last summer's promenade concerts. This is the *suite* composed by Grieg to accompany the "Peer Gynt" of Ibsen. This dramatic poem represents the wanderings and the fortunes of a romantic legendary hero, who is so devoted to the temptations of his fancy and his imagination, and so fond of exploits and experiences in foreign lands that he is sure to come to a bad end unless the faithful love of some good woman shall prevail and endure to save him. He does various rash and daring deeds he is in his time fascinated by *Anitra*, a Bedouin girl, is pestered by imps, falls in love with a king's daughter, romps with dairy-maids, and so on through many phases of adventure. Now and then he returns home, and it is during one of these visits that his adored mother, *Aase*, his confidant and counsellor, dies. He ultimately becomes n rich man, and in his elder years, reformed, purified and calmed, he marries the sweetheart of his youth, *Solveig*, whose tender and gracious character is so beautifully hinted in the "Sunshine" song. Grieg, profoundly attached to the folk-lore of his country, and often inspired by it, wrote a good deal of music to round out and accompany the stage presentation of this poem, from which the four pieces now presented are selected. The first is a quiet and grateful "Daybreak," delicately wrought out from a soft phrase first given by the wooden wind, and swelling up calmly under a pulsating atmosphere, as it were, of the strings. The second is the funeral march for the dead mother's burial, consisting of four strophes, as we might call them, each simple but weighted with the stress of pain and grief; this is for the muted strings alone, and a notable feature of its construction is the gradual increase of its woe to a full outburst, which then slowly sinks away until it is lost in a few long-drawn, and faint but heavy sobs. The third, the dance of *Anitra*, is also confined to the strings, which are now touched with *pizzicato* and again with the bow, giving out strains alternately piquant and languorous; a few bright jinglings of the triangle emphasize it. The fourth is a scene of imps tormenting *Peer Gynt*, written for full orchestra and often thoroughly quaint and humorous. It opens with a clanging call from the horn, and then the bassoon pops out with an odd little tune which makes the substance of the whole. This is rapidly worked up and pointed here and there with horn-calls or with snappy clashes of cymbals or sudden short rumbles of the drum. The playing of these movements yesterday afternoon was charmingly fresh and clean throughout, and nobody could have complained reasonably that in the second and third the strings did not show all their old finish and sentiment of style, while the oddities of the last were capitally indicated. An admirably reserved and steady rendering of Mendelssohn's poetic "Melusine" overture began the rehearsal yesterday, and Schumann's third, or "Rhenish" symphony, which we could not wait to hear, stood at the end of the programme. The soloist is Mr. W. J. Winch, who has chosen *Adolar's* romance (in Euryanthe) and a group of four Dvorak songs. He was in fine voice yesterday, and gave the romance with frank, clear and fine phrasings, and the songs with the taste and understanding which he, more than any other of our singers, brings to the music of their author. For Saturday next the programme will be: the Back-Abert prelude and fugue, Raff's "Fatherland" symphony new to Boston, and Wagner's "Huldizung's" march.

THE BOSTON TIMES

BOSTON, SUNDAY, JANUARY 26, 1890.

THE SYMPHONIES.

FOURTEENTH CONCERT.

At the Symphony concert last evening the programme was: Mendelssohn, overture, "Melusina"; Weber, romance from "Euryanthe"; Grieg, suite, "Peer Gynt," op. 46; Dvorak, songs with piano; Schumann, Symphony No. 3, in E-flat (Rhenish) op. 97.

The singing of the Weber "Romance," by Mr. Winch and of the Dvorak songs was one of the most praiseworthy and interesting features of the concert. Otherwise the programme was a somewhat mixed-up affair, of no especial merit. Mr. Winch was as usual the true artist, with the Weber aria, his conceptive ability, his musical intelligence, and refined feeling being all that could have been wished. The Dvorak songs were charmingly sung, and the able artist was warmly applauded and recalled. Mr. Nikisch at the piano as accompanist was so admirable that he rendered it simply inexplicable how he could have been responsible, as he really was, for the very inadaquate, clumsy and unsympathic accompaniment of the Weber selection. The Grieg "Suite" was enthusiastically received by the audience, but it is a very ill-made composition, the chief characteristic of which is its ear-tickling, vulgar and shallow tuneliness. That the audience applauded it so boisterously was by no means creditable to the prevailing taste. The overture, suite and symphony were all well played.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 25, 1890.

E. A. MacDowell's Symphonic Poem, "Lancelot and Elaine."

The production of this work at the thirteenth Symphony Concert in Boston, under the direction of Herr Nikisch, is another evidence that our conductors are lending their ears to what will soon be a popular cry in behalf of native composers being given a hearing in the programmes of our orchestral societies. As we were not in Boston to hear this new work and desire to keep our readers *au courant* with the progress of the American movement, we quote the following critical essay from the able and independent pen of Philip Hale:

"Lancelot and Elaine," a symphonic poem by Mr. MacDowell, is "program-music." Let us consider the music itself without any reference to the title or accompanying text. It is written by a man of imagination who is keenly sensitive to musical impressions, and when he comes to the expression of his thoughts, his style is fluent yet not verbose, polished without being finical, masculine and at the same time refined. With him strength does not run into brutality, sentiment is free from sickliness. And although, as is natural, he has been influenced by certain modern composers, notably Wagner, he is original both in his thoughts and in the manner of expressing them. (As to the intrinsic value of the motives in this particular work—that is another question.) He is then a musician by birth, fully equipped for what he undertakes, and his compositions therefore demand serious and respectful attention. And first let it be said that the instrumentation of this "poem" is admirable; it would have been even more striking, had not the horn-quartet last Saturday evening been excusably weak. It is clear, well contrasted, cunningly written for the various instruments. It is brilliant but never bombastic; striking, without the taint of *bizarrerie*. But however effectively instrumentation may force the composer's thoughts upon you, the question is, are the thoughts themselves of real and abiding value? Looking at the themes known as the Lancelot and Elaine 'motives," are they either of them to-day in the minds of the hearers of last week? Do they haunt during the day? Are they heard during the watches of the night? Let it be admitted that when heard they gave rise to pleasurable emotions; were either of the themes of striking, native beauty? And were they so treated throughout the composition that even if they were insignificant in themselves, they nevertheless, like the famous Phaéton motive of Saint Saëns, appeared to be of irresistible force? This work of Mr. MacDowell may be compared to a succession of rapidly dissolving views, where one view seems charming to the eye and he who sees would fain look closer; it remains but for a moment and fades away and is forgotten in another; until at last the looker-on is conscious merely of a vague and fleeting pleasure.

To put it bluntly, this "poem" is not firmly knit together; episode succeeds episode, and though motives are brought together, there is no central point, no climax, no general summing up. No deep impression is made, though the ear welcomes the instrumentation and the mind applauds the technical skill displayed by the composer.

But perhaps the apparent looseness of contruction and episodic character of this composition is necessary from the very form of seemingly necessary lack of form of a "symphonic poem." A composer says to himself: "Come now, I shall put the story of Arthur and Guinevere into music; I shall express by means of music the finding of Arthur, the meeting of Lancelot and Guinevere, the scene at the tournament, the flight of the guilty Queen, the passing of the King." Necessarily then the composition must be merely a collection of sketches; and we are called upon to admire the faithfulness with which these scenes are presented. We are asked to recognize Arthur by a few measures of music which are fixed upon him wherever he goes, as a tag upon a parcel. Guinevere is distinguished by sundry other measures, and so each figure is introduced and afterward identified. But so far as the music itself is concerned, if it be without explanatory diagrams, to one person it may call to mind Hero and Leander, or Abelard and Heloise; or to another it may merely serve as a stimulant for thoughts which during the performance run zigzag; while to a third person the music serves as a mild narcotic. For how can a composer express by music that which is concrete? How can he express in music any ideas but musical ideas?

Extraordinary qualities have been attributed to music in all ages. Peter Lichtenthal at the beginning of this century claimed that the gout, sciatica, fever and ague, the plague, and even stupidity itself could be cured by music judiciously administered to the patient; and Baptista Porta gravely urged upon sufferers from dropsy the importance of listening to a flute-player, whose instrument had been made out of the hellebore plant. Is it any more absurd to say with a straight face that certain strains of music can portray the taking and consequent effect of a love potion, or that other strains represent light overcoming darkness? The composer may say to himself: "I may express despair by a peculiar use of the bassoons and kettle-drums;" but he may not say: "and when A, B and C hear this combination, they will at once be overcome by that feeling of despair." For people who hear the same music are affected in different ways, unless they follow blindly a printed programme, and even then they wander from the path in which they should walk. Listen to De Quincey: "Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. The mistake of most people is to suppose that it is by the ear they communicate with music, and, therefore, that they are purely passive to its effects. But this is not so; it is by the reaction of the mind upon the notices of the ear (the matter coming by the senses, the form from the mind) that the pleasure is constructed; and therefore it is that people of equally good ear differ so much in this point from one another." Or, as Sir Thomas Browns puts it, "Even that vulgar and tavern music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first composer." But the modern school of sophist musicians believe in programme music and "symphonic poems;" and as in America we are sadly superficial in nearly all which pertains to Art, many of us believe implicitly in music as a vehicle of thought.

We learn by heart all the diagrams which accompany the later works of Wagner and court a thorough examination. When we hear new music we ask, "What does it mean?" and we add another "motiv" to our collection. To-day more than ever perhaps do we deserve the sneer of Henry Fothergill Chorley: "The Americans have shown a marvelous proclivity, in instrumental music, toward that which is occult and incomprehensible; and to judge from what reaches the old country in the shape of printed opinion, are already far in advance of us in comprehending that which seems full of darkness and doubt to our eyes. Whether in this they are not beginning at the end of music, may be reserved for others to decide."

To a man of the imagination of Mr. MacDowell the "symphonic poem" must appear peculiarly attractive, and perhaps they are right who claim that ultimately the "poem" will supplant the symphony. But after the sophists have had their day the musicians will come back and drive them out of the temple. Nor do I believe that Mr. MacDowell, as he goes on and forward in his musical career, will stand with metaphysicians and spend his strength upon "programme music."

Boston Journal.

MORNING EDITION.

MONDAY MORNING, JAN. 27, 1890.

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The numbers by the orchestra were all finely rendered. The Schumann symphony, despite the fact that it was a symphony and developed by the composer with all the richness of color characteristic of him, was listened to with almost as much pleasure apparently as the Grieg suite. It was a marvel of clear technique, and of the excellent command of Mr. Nikisch over his musicians. His very beauty of rendering could not fail to command attention, and the murmur of approbation which followed each movement was so apparent as to show the unmeasured appreciation of the audience.

The Grieg suite had been heard at the summer promenades, but this would hardly be a test of its beauties, though the fact that it was selected for the promenades would indicate that it would find response in the musical instincts of the people who attended those concerts. Yet the contrasts in the numbers, the careful manner in which it was rendered, particularly by the divided strings, disclosed new beauties, and it was an evident pleasure even to the severely classical. There is no reason why, occasionally, such a selection is not appropriately made, and nothing more fitting could have been chosen. So enthusiastic was the audience that Mr. Nikisch consented to a repetition of the closing movement, something very exceptional in a Symphony concert, and the first time it has been allowed this season.

The soloist was William J. Winch, whose pleasant face and fine stage presence is probably better known than that of any musician in Boston. Mr. Winch's appearances in public have not been very frequent this season, and his greeting was all the more cordial. His delivery of the aria was scholarly and artistic, and there are few who can interpret the songs of Dvorak as can Mr. Winch. He was recalled several times after each number, and the accompaniments to his songs were played on the piano by Mr. Nikisch in a masterly manner, to the evident pleasure of the artist as well as the audience. The following is the programme for the next concert: Bach-Albert, Prelude and Fugue; Raff, symphony, "An das Vaterland," (first time in Boston); Wagner, Huldizungs March.

BOSTON DAILY ADVERTISER

Established 1813.

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[64]

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Mendelssohn has, in his overtures, given two cold water tone pictures that seem almost companion pieces; at all events, the kinship between the "Fingal's Cave" overture and the "Melusina" will be apparent to musicians, although the former is by far the greater work. Nevertheless, the beauty of the themes and the delicacy of their treatment was so well brought out in the performance of Saturday night that "Die Schoene Melusina" never sounded better to my ears. Yet the success lay more in the poetic reading than in the ensemble attained. In this overture, as also in the third movement of the Schumann symphony, the attacks were sometimes a trifle rough and irregular. There is scarcely any doubt that we are gaining in one direction and losing in another; there is no longer the absolute precision that the orchestra once possessed, but there is so much of true poetic inspiration in the interpretations of Mr. Nikisch that even the most captious auditor is moved as never before. This was peculiarly the case with the "Cologne" symphony with which the concert closed. In this there was all the contemplative character of Schumann, and the second movement became almost a revelation. There is a wealth of exaltation in Schumann's expression of joy whether we seek it in such songs as "Ich kann's nicht fassen, nicht glauben," "Du Ring an meinem Finger," or "Im wunderschoenen monat Mai," in the fantasie for piano, or in the scherzo movements of his symphonies; with this composer a scherzo never becomes purely fun, or an expression of animal spirits. This point is well understood by Mr. Nikisch, and the sympathetic vein in which the Molto moderato was given calls for enthusiastic praise. The fourth movement also was an inspiration, for the broad imitation of organ effects was superbly effective. The chattering finale, picturing the people pouring out of the cathedral into the streets of Cologne in holiday attire and mood, was given with appropriate boldness, and is probably as near to the joking vein as Schumann ever came in any of his larger works. The symphony is a double delight to the thoughtful auditor, for it shows us the composer once more free from the pall of his melancholia, rejoicing in the happy Rhine life and approaching in mood to the blissful contentment which he experienced and which he wrote into his works (for Schumann, more than any other composer portrayed himself and his moods in his music) in the untroubled epoch of 1840.

One feels like expressing especial thanks to Mr. Nikisch for having placed such a work as Grieg's "Peer Gynt" on the programme, for it means that he is free from the exaggerated idea of the educational character of these concerts, which in past seasons has proved such a barrier to the performance of many a characteristic work, because "it was not up to the dignity of the symphonic concert." More of such works will not be amiss, for anything that has a distinctly national flavor is both dignified and educational. But the ready acceptance of an encore was, I think, unwise, for these concerts have hitherto been the one series sacred from the horny hands of the encore fiend. It would be better to continue to apply old Weller's apothegm about letter-writing to the concert programmes. The performance of this work left nothing to be desired, for the sturdy style, occasionally becoming even roughness, was entirely in place. What an adept in the use of sombre tints Grieg is! and he catches up the folks-tone better than any other of the Scandinavian composers. The breath of the early morning was in the first movement, the darkness of the long winter night in the picture of Death in the second. "Anitra's Dance," although not so truly Oriental as the dances which Rubinstein has given us in "Feramors," was yet very attractive. But the finale, a strange picture of gnomes and imps, was effective from beginning to end. It began boldly enough with a hideous tone on the horn, muted, awkward and lumbering progressions, reminding of Pierrot in Schumann's "Carnival," followed, only this was a spectral carnival, a saturnalia of sprites "paa Dovre-fjeld i Norge." All kinds of percussive effects were in the movement, and bass-drum and cymbals added the clangor to the spectral revelry, and the very abrupt end was peculiarly effective.

Men may come and men may go, but Mr. W. J. Winch will sing Dvorak's Gypsy songs forever, nor shall I enter any protest, so long as he sings them as well as he did at this concert. It is not too much to say that he never appeared to better advantage than on this occasion. His voice has broadened considerably, yet has not lost its peculiarly sweet timbre, and Weber's romantic music as represented by the romance of Adolar in "Euryanthe" suited him to perfection. Mr. Nikisch himself was the accompanist, and although at times he made the piano a little too prominent, the elasticity and grace of the work was only what one would have expected from so thorough and enthusiastic a musician.

LOUIS C. ELSON.

The Beacon.

BOSTON, SATURDAY, JAN. 25, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch gives the central position on his programme tonight to a work which will be new to the majority of his audience, but of which Mr. Neuendorff, ever alert and enterprising, gave Boston people their first hearing at one of last summer's promenade concerts. This is the *suite* composed by Grieg to accompany the "Peer Gynt" of Ibsen. This dramatic poem represents the wanderings and the fortunes of a romantic legendary hero, who is so devoted to the temptations of his fancy and his imagination, and so fond of exploits and experiences in foreign lands that he is sure to come to a bad end unless the faithful love of some good woman shall prevail and endure to save him. He does various rash and daring deeds he is in his time fascinated by *Anitra*, a Bedouin girl, is pestered by imps, falls in love with a king's daughter, romps with dairy-maids, and so on through many phases of adventure. Now and then he returns home, and it is during one of these visits that his adored mother, *Aase*, his confidant and counsellor, dies. He ultimately becomes n rich man, and in his elder years, reformed, purified and calmed, he marries the sweetheart of his youth, *Solveig*, whose tender and gracious character is so beautifully hinted in the "Sunshine" song. Grieg, profoundly attached to the folk-lore of his country, and often inspired by it, wrote a good deal of music to round out and accompany the stage presentation of this poem, from which the four pieces now presented are selected. The first is a quiet and grateful "Daybreak," delicately wrought out from a soft phrase first given by the wooden wind, and swelling up calmly under a pulsating atmosphere, as it were, of the strings. The second is the funeral march for the dead mother's burial, consisting of four strophes, as we might call them, each simple but weighted with the stress of pain and grief; this is for the muted strings alone, and a notable feature of its construction is the gradual increase of its woe to a full outburst, which then slowly sinks away until it is lost in a few long-drawn, and faint but heavy sobs. The third, the dance of *Anitra*, is also confined to the strings, which are now touched with *pizzicato* and again with the bow, giving out strains alternately piquant and languorous; a few bright jinglings of the triangle emphasize it. The fourth is a scene of imps tormenting *Peer Gynt*, written for full orchestra and often thoroughly quaint and humorous. It opens with a clanging call from the horn, and then the bassoon pops out with an odd little tune which makes the substance of the whole. This is rapidly worked up and pointed here and there with horn-calls or with snappy clashes of cymbals or sudden short rumbles of the drum. The playing of these movements yesterday afternoon was charmingly fresh and clean throughout, and nobody could have complained reasonably that in the second and third the strings did not show all their old finish and sentiment of style, while the oddities of the last were capitally indicated. An admirably reserved and steady rendering of Mendelssohn's poetic "Melusine" overture began the rehearsal yesterday, and Schumann's third, or "Rhenish" symphony, which we could not wait to hear, stood at the end of the programme. The soloist is Mr. W. J. Winch, who has chosen *Adolar's* romance (in Euryanthe) and a group of four Dvorak songs. He was in fine voice yesterday, and gave the romance with frank, clear and fine phrasings, and the songs with the taste and understanding which he, more than any other of our singers, brings to the music of their author. For Saturday next the programme will be: the Back-Abert prelude and fugue, Raff's "Fatherland" symphony new to Boston, and Wagner's "Huldizung's" march.

THE BOSTON TIMES

BOSTON, SUNDAY, JANUARY 26, 1890.

THE SYMPHONIES.

FOURTEENTH CONCERT.

At the Symphony concert last evening the programme was: Mendelssohn, overture, "Melusina"; Weber, romance from "Euryanthe"; Grieg, suite, "Peer Gynt," op. 46; Dvorak, songs with piano; Schumann, Symphony No. 3, in E-flat (Rhenish) op. 97.

The singing of the Weber "Romance," by Mr. Winch and of the Dvorak songs was one of the most praiseworthy and interesting features of the concert. Otherwise the programme was a somewhat mixed-up affair, of no especial merit. Mr. Winch was as usual the true artist, with the Weber aria, his conceptive ability, his musical intelligence, and refined feeling being all that could have been wished. The Dvorak songs were charmingly sung, and the able artist was warmly applauded and recalled. Mr. Nikisch at the piano as accompanist was so admirable that he rendered it simply inexplicable how he could have been responsible, as he really was, for the very inadaquate, clumsy and unsympathic accompaniment of the Weber selection. The Grieg "Suite" was enthusiastically received by the audience, but it is a very ill-made composition, the chief characteristic of which is its ear-tickling, vulgar and shallow tuneliness. That the audience applauded it so boisterously was by no means creditable to the prevailing taste. The overture, suite and symphony were all well played.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 25, 1890.

E. A. MacDowell's Symphonic Poem, "Lancelot and Elaine."

The production of this work at the thirteenth Symphony Concert in Boston, under the direction of Herr Nikisch, is another evidence that our conductors are lending their ears to what will soon be a popular cry in behalf of native composers being given a hearing in the programmes of our orchestral societies. As we were not in Boston to hear this new work and desire to keep our readers *au courant* with the progress of the American movement, we quote the following critical essay from the able and independent pen of Philip Hale:

"Lancelot and Elaine," a symphonic poem by Mr. MacDowell, is "program-music." Let us consider the music itself without any reference to the title or accompanying text. It is written by a man of imagination who is keenly sensitive to musical impressions, and when he comes to the expression of his thoughts, his style is fluent yet not verbose, polished without being finical, masculine andat the same time refined. With him strength does not run into brutality, sentiment is free from sickliness. And although, as is natural, he has been influenced by certain modern composers, notably Wagner, he is original both in his thoughts and in the manner of expressing them. (As to the intrinsic value of the motives in this particular work—that is another question.) He is then a musician by birth, fully equipped for what he undertakes, and his compositions therefore demand serious and respectful attention. And first let it be said that the instrumentation of this "poem" is admirable; it would have been even more striking, had not the horn-quartet last Saturday evening been excusably weak. It is clear, well contrasted, cunningly written for the various instruments. It is brilliant but never bombastic; striking, without the taint of *bizarrerie*. But however effectively instrumentation may force the composer's thoughts upon you, the question is, are the thoughts themselves of real and abiding value? Looking at the themes known as the Lancelot and Elaine "motives," are they either of them to-day in the minds of the hearers of last week? Do they haunt during the day? Are they heard during the watches of the night? Let it be admitted that when heard they gave rise to pleasurable emotions; were either of the themes of striking, native beauty? And were they so treated throughout the composition that even if they were insignificant in themselves, they nevertheless, like the famous Phaéton motive of Saint Saëns, appeared to be of irresistible force? This work of Mr. MacDowell may be compared to a succession of rapidly dissolving views, where one view seems charming to the eye and he who sees would fain look closer; it remains but for a moment and fades away and is forgotten in another; until at last the looker-on is conscious merely of a vague and fleeting pleasure.

To put it bluntly, this "poem" is not firmly knit together; episode succeeds episode, and though motives are brought together, there is no central point, no climax, no general summing up. No deep impression is made, though the ear welcomes the instrumentation and the mind applauds the technical skill displayed by the composer.

But perhaps the apparent looseness of construction and episodic character of this composition is necessary from the very form of seemingly necessary lack of form of a "symphonic poem." A composer says to himself: "Come now, I shall put the story of Arthur and Guinevere into music; I shall express by means of music the finding of Arthur, the meeting of Lancelot and Guinevere, the scene at the tournament, the flight of the guilty Queen, the passing of the King." Necessarily then the composition must be merely a collection of sketches; and we are called upon to admire the faithfulness with which these scenes are presented. We are asked to recognize Arthur by a few measures of music which are fixed upon him wherever he goes, as a tag upon a parcel. Guinevere is distinguished by sundry other measures, and so each figure is introduced and afterward identified. But so far as the music itself is concerned, if it be without explanatory diagrams, to one person it may call to mind Hero and Leander, or Abelard and Heloise; or to another it may merely serve as a stimulant for thoughts which during the performance run zigzag; while to a third person the music serves as a mild narcotic. For how can a composer express by music that which is concrete? How can he express in music any ideas but musical ideas?

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LOUIS C. ELSON.

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PROGRAMME

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The Baltimore Concerts are under the management of BURDITT & NORTH.

ACADEMY OF MUSIC,
SATURDAY EVENING, JANUARY 18TH
AT EIGHT O'CLOCK

[63]

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH
Conductor

Soloists
MR. TIMOTHEE ADAMOWSKI
MR. CHAS. MOLÉ

Programme

OVERTURE, "Freischutz," ..... *Weber*

CONCERTO FOR VIOLIN IN B MINOR
No. 3 op. 61 ..... *Saint-Saëns*

Allegro non troppo

Andante quasi allegretto

Molto moderato e maestoso; allegro non troppo

[First time]

MR. T. ADAMOWSKI

OVERTURE, SCHERZO AND FINALE, ... *Schumann*

FANTASIE FOR FLUTE, ... *Demerssermann*

MR. CHAS. MOLÉ

OVERTURE, "Tannhäuser," ..... *Wagner*

Boston Daily Traveller.

MONDAY, JANUARY 20, 1890.

SINGLE COPIES THREE CENTS.

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The second outing of the orchestra was in every respect as successful as the first. Mr. Nikisch made admirable programmes for each of the five cities visited. New York thanked him for a hearing of the Borodin symphony, in which it found much to admire. Philadelphia is simply wild over the orchestra; an enormous audience heard the concert of the 15th. An extra concert was given in Philadelphia on Saturday night under the auspices of the Hahnemann Hospital; Messrs. Adamowski and Molé were the soloists. The soloists on the trip were Mr. Loeffler (Symphonie Espagnole, Lalo), and Mr. Molé in New Haven; Mr. Hekking (St. Saens's 'cello concerto) in New York; Miss Clementine DeVere in Philadelphia and Washington; Mr. Kneisel (Brahms's violin concerto) in Baltimore. Both the Kneisel and Adamowski Quartets give series concerts while the orchestra peregrinate; the former in Baltimore, the latter in Philadelphia.

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THE MUSICAL COURIER.

— A WEEKLY PAPER —

NEW YORK, WEDNESDAY, JANUARY 22, 1890.

Boston Symphony Orchestra.

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The program was constituted of four entirely modern works, one of which was a novelty to New York and proved a most interesting and important composition. The opening number was Goldmark's richly colored and spicily harmonized "Sakuntala" overture—a work which is well known to local concert goers through numerous performances, both under the late Dr. Damrosch, with whom it was quite a favorite, and Theodore Thomas. Their readings, however, remained far behind Mr. Nikisch's for dramatic fervor and intensity, as well as fine dynamic shadings and well marked rhythmic accentuation, and a more brilliant and sonorous as well as precise performance of this overture has never before been heard in this city.

The soloist of the evening was Mr. Anton Hekking, late of the Berlin Philharmonic Orchestra and formerly Bilse's first violoncellist, who performed Saint-Saëns' beautiful A minor 'cello concerto, which has not been heard here in public since the ill fated virtuoso Adolph Fischer played it some ten years ago. Mr. Hekking displayed a perfect technical command of his instrument and a beautiful tone quality in the B flat cantilene portion of the concerto. His performance was received with well deserved applause.

Brahms' "Choral St. Anthony" orchestral variations, one of Theodore Thomas' *chevaux de bataille*, was next on the program, and Mr. Nikisch's band gave it a performance in no way inferior to that to which our Nestor conductor has accustomed us, which is bestowing ample praise.

The last work on the program proved the most pretentious and also most interesting number. It was Alexander Borodin's symphony in E flat, which curiously enough had so far never been produced in New York. It is the first of the Russian composer's two only symphonies and was brought out through the influence of Franz Liszt, Borodin's friend and admirer, at the Wiesbaden meeting of the "Allgemeiner Deutscher Musikverein" in 1880. The work shows the characteristics of the modern Russian school, one of the foremost representatives of which Borodin, despite the comparatively small number of his published compositions, remained up to the time of his death at the age of fifty-four. It has in three of its movements (in all but the slow movement) some of that elementary power, but also some of the eccentricities in rhythmic and harmonic structure, as well as the dark orchestral coloring and general ruggedness which distinguish the ultra Russian musical writers and which seem the echoes of their literature and find their probable origin in the political and social circumstances of the country. The slow movement, however, is vastly disappointing, as it lacks both originality and spontaneity of invention, breadth and development. A most striking peculiarity of this andante, moreover, is the fact that it is written in D major, a key not at all related to that of E flat, in which the other three movements are composed. The scherzo, which curiously enough precedes instead of, as is usual, follows the slow movement, is to our mind the most original portion of the symphony, and the trio of the same is decidedly beautiful. The finale bears so close a resemblance in invention, rhythm and general structure to the last movement of Schumann's D minor symphony that it seemed almost a paraphrase of the latter, which is most astonishing in a writer otherwise so original and which makes us think that the imitation was not an unconscious, but a well planned and intended one.

The performance was, despite the great technical, more especially rhythmical, difficulties of the work, on the same high artistic level as that of the preceding numbers and was received with enthusiastic applause, which augmented in intensity from movement to movement.

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BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.
The Baltimore Concerts are under the management of BURDITT & NORTH.

ACADEMY OF MUSIC,
SATURDAY EVENING, JANUARY 18TH
AT EIGHT O'CLOCK

[63]

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH
Conductor

Soloists
MR. TIMOTHEE ADAMOWSKI
MR. CHAS. MOLÉ

Programme

OVERTURE, "Freischutz," ..... *Weber*

CONCERTO FOR VIOLIN IN B MINOR
No. 3 op. 61 ..... *Saint-Saëns*

Allegro non troppo

Andante quasi allegretto

Molto moderato e maestoso; allegro non troppo

[First time

MR. T. ADAMOWSKI

OVERTURE, SCHERZO AND FINALE, ... *Schumann*

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The Beacon.

BOSTON, SATURDAY, JAN. 25, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch gives the central position on his programme tonight to a work which will be new to the majority of his audience, but of which Mr. Neuendorff, ever alert and enterprising, gave Boston people their first hearing at one of last summer's promenade concerts. This is the *suite* composed by Grieg to accompany the "Peer Gynt" of Ibsen. This dramatic poem represents the wanderings and the fortunes of a romantic legendary hero, who is so devoted to the temptations of his fancy and his imagination, and so fond of exploits and experiences in foreign lands that he is sure to come to a bad end unless the faithful love of some good woman shall prevail and endure to save him. He does various rash and daring deeds he is in his time fascinated by *Anitra*, a Bedouin girl, is pestered by imps, falls in love with a king's daughter, romps with dairy-maids, and so on through many phases of adventure. Now and then he returns home, and it is during one of these visits that his adored mother, *Aase*, his confidant and counsellor, dies. He ultimately becomes n rich man, and in his elder years, reformed, purified and calmed, he marries the sweetheart of his youth, *Solveig*, whose tender and gracious character is so beautifully hinted in the "Sunshine" song. Grieg, profoundly attached to the folk-lore of his country, and often inspired by it, wrote a good deal of music to round out and accompany the stage presentation of this poem, from which the four pieces now presented are selected. The first is a quiet and grateful "Daybreak," delicately wrought out from a soft phrase first given by the wooden wind, and swelling up calmly under a pulsating atmosphere, as it were, of the strings. The second is the funeral march for the dead mother's burial, consisting of four strophes, as we might call them, each simple but weighted with the stress of pain and grief; this is for the muted strings alone, and a notable feature of its construction is the gradual increase of its woe to a full outburst, which then slowly sinks away until it is lost in a few long-drawn, and faint but heavy sobs. The third, the dance of *Anitra*, is also confined to the strings, which are now touched with *pizzicato* and again with the bow, giving out strains alternately piquant and languorous; a few bright jinglings of the triangle emphasize it. The fourth is a scene of imps tormenting *Peer Gynt*, written for full orchestra and often thoroughly quaint and humorous. It opens with a clanging call from the horn, and then the bassoon pops out with an odd little tune which makes the substance of the whole. This is rapidly worked up and pointed here and there with horn-calls or with snappy clashes of cymbals or sudden short rumbles of the drum. The playing of these movements yesterday afternoon was charmingly fresh and clean throughout, and nobody could have complained reasonably that in the second and third the strings did not show all their old finish and sentiment of style, while the oddities of the last were capitally indicated. An admirably reserved and steady rendering of Mendelssohn's poetic "Melusine" overture began the rehearsal yesterday, and Schumann's third, or "Rhenish" symphony, which we could not wait to hear, stood at the end of the programme. The soloist is Mr. W. J. Winch, who has chosen *Adolar's* romance (in Euryanthe) and a group of four Dvorak songs. He was in fine voice yesterday, and gave the romance with frank, clear and fine phrasings, and the songs with the taste and understanding which he, more than any other of our singers, brings to the music of their author. For Saturday next the programme will be: the Back-Abert prelude and fugue, Raff's "Fatherland" symphony new to Boston, and Wagner's "Huldizung's" march.

THE BOSTON TIMES

BOSTON, SUNDAY, JANUARY 26, 1890.

THE SYMPHONIES.

FOURTEENTH CONCERT.

At the Symphony concert last evening the programme was: Mendelssohn, overture, "Melusina"; Weber, romance from "Euryanthe"; Grieg, suite, "Peer Gynt," op. 46; Dvorak, songs with piano; Schumann, Symphony No. 3, in E-flat (Rhenish) op. 97.

The singing of the Weber "Romance," by Mr. Winch and of the Dvorak songs was one of the most praiseworthy and interesting features of the concert. Otherwise the programme was a somewhat mixed-up affair, of no especial merit. Mr. Winch was as usual the true artist, with the Weber aria, his conceptive ability, his musical intelligence, and refined feeling being all that could have been wished. The Dvorak songs were charmingly sung, and the able artist was warmly applauded and recalled. Mr. Nikisch at the piano as accompanist was so admirable that he rendered it simply inexplicable how he could have been responsible, as he really was, for the very inadaquate, clumsy and unsympathic accompaniment of the Weber selection. The Grieg "Suite" was enthusiastically received by the audience, but it is a very ill-made composition, the chief characteristic of which is its ear-tickling, vulgar and shallow tuneliness. That the audience applauded it so boisterously was by no means creditable to the prevailing taste. The overture, suite and symphony were all well played.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 25, 1890.

E. A. MacDowell's Symphonic Poem, "Lancelot and Elaine."

The production of this work at the thirteenth Symphony Concert in Boston, under the direction of Herr Nikisch, is another evidence that our conductors are lending their ears to what will soon be a popular cry in behalf of native composers being given a hearing in the programmes of our orchestral societies. As we were not in Boston to hear this new work and desire to keep our readers *au courant* with the progress of the American movement, we quote the following critical essay from the able and independent pen of Philip Hale:

"Lancelot and Elaine," a symphonic poem by Mr. MacDowell, is "program-music." Let us consider the music itself without any reference to the title or accompanying text. It is written by a man of imagination who is keenly sensitive to musical impressions, and when he comes to the expression of his thoughts, his style is fluent yet not verbose, polished without being finical, masculine andat the same time refined. With him strength does not run into brutality, sentiment is free from sickliness. And although, as is natural, he has been influenced by certain modern composers, notably Wagner, he is original both in his thoughts and in the manner of expressing them. (As to the intrinsic value of the motives in this particular work—that is another question.) He is then a musician by birth, fully equipped for what he undertakes, and his compositions therefore demand serious and respectful attention. And first let it be said that the instrumentation of this "poem" is admirable; it would have been even more striking, had not the horn-quartet last Saturday evening been excusably weak. It is clear, well contrasted, cunningly written for the various instruments. It is brilliant but never bombastic; striking, without the taint of *bizarrerie*. But however effectively instrumentation may force the composer's thoughts upon you, the question is, are the thoughts themselves of real and abiding value? Looking at the themes known as the Lancelot and Elaine 'motives," are they either of them to-day in the minds of the hearers of last week? Do they haunt during the day? Are they heard during the watches of the night? Let it be admitted that when heard they gave rise to pleasurable emotions; were either of the themes of striking, native beauty? And were they so treated throughout the composition that even if they were insignificant in themselves, they nevertheless, like the famous Phaéton motive of Saint Saëns, appeared to be of irresistible force? This work of Mr. MacDowell may be compared to a succession of rapidly dissolving views, where one view seems charming to the eye and he who sees would fain look closer; it remains but for a moment and fades away and is forgotten in another; until at last the looker-on is conscious merely of a vague and fleeting pleasure.

To put it bluntly, this "poem" is not firmly knit together; episode succeeds episode, and though motives are brought together, there is no central point, no climax, no general summing up. No deep impression is made, though the ear welcomes the instrumentation and the mind applauds the technical skill displayed by the composer.

But perhaps the apparent looseness of construction and episodic character of this composition is necessary from the very form of seemingly necessary lack of form of a "symphonic poem." A composer says to himself: "Come now, I shall put the story of Arthur and Guinevere into music; I shall express by means of music the finding of Arthur, the meeting of Lancelot and Guinevere, the scene at the tournament, the flight of the guilty Queen, the passing of the King." Necessarily then the composition must be merely a collection of sketches; and we are called upon to admire the faithfulness with which these scenes are presented. We are asked to recognize Arthur by a few measures of music which are fixed upon him wherever he goes, as a tag upon a parcel. Guinevere is distinguished by sundry other measures, and so each figure is introduced and afterward identified. But so far as the music itself is concerned, if it be without explanatory diagrams, to one person it may call to mind Hero and Leander, or Abelard and Heloise; or to another it may merely serve as a stimulant for thoughts which during the performance run zigzag; while to a third person the music serves as a mild narcotic. For how can a composer express by music that which is concrete? How can he express in music any ideas but musical ideas?

Extraordinary qualities have been attributed to music in all ages. Peter Lichtenthal at the beginning of this century claimed that the gout, sciatica, fever and ague, the plague, and even stupidity itself could be cured by music judiciously administered to the patient; and Baptista Porta gravely urged upon sufferers from dropsy the importance of listening to a flute-player, whose instrument had been made out of the hellebore plant. Is it any more absurd to say with a straight face that certain strains of music can portray the taking and consequent effect of a love potion, or that other strains represent light overcoming darkness? The composer may say to himself: "I may express despair by a peculiar use of the bassoons and kettle-drums;" but he may not say: "and when A, B and C hear this combination, they will at once be overcome by that feeling of despair." For people who hear the same music are affected in different ways, unless they follow blindly a printed programme, and even then they wander from the path in which they should walk. Listen to De Quincey: "Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. The mistake of most people is to suppose that it is by the ear they communicate with music, and, therefore, that they are purely passive to its effects. But this is not so; it is by the reaction of the mind upon the notices of the ear (the matter coming by the senses, the form from the mind) that the pleasure is constructed; and therefore it is that people of equally good ear differ so much in this point from one another." Or, as Sir Thomas Browns puts it, "Even that vulgar and tavern music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first composer." But the modern school of sophist musicians believe in programme music and "symphonic poems;" and as in America we are sadly superficial in nearly all which pertains to Art, many of us believe implicitly in music as a vehicle of thought.

We learn by heart all the diagrams which accompany the later works of Wagner and court a thorough examination. When we hear new music we ask, "What does it mean?" and we add another "motiv" to our collection. To-day more than ever perhaps do we deserve the sneer of Henry Fothergill Chorley: "The Americans have shown a marvelous proclivity, in instrumental music, toward that which is occult and incomprehensible; and to judge from what reaches the old country in the shape of printed opinion, are already far in advance of us in comprehending that which seems full of darkness and doubt to our eyes. Whether in this they are not beginning at the end of music, may be reserved for others to decide."

To a man of the imagination of Mr. MacDowell the "symphonic poem" must appear peculiarly attractive, and perhaps they are right who claim that ultimately the "poem" will supplant the symphony. But after the sophists have had their day the musicians will come back and drive them out of the temple. Nor do I believe that Mr. MacDowell, as he goes on and forward in his musical career, will stand with metaphysicians and spend his strength upon "programme music."

Boston Journal.

MORNING EDITION.

MONDAY MORNING, JAN. 27, 1890.

The Symphony Concert.

A programme in which the semi-popular as well as the classical tastes of the audience were catered to, was presented Saturday evening by Mr. Nikisch and his orchestra. If the audience was a trifle cold in its welcome of the conductor after his second successful tour to New York and other cities, that coldness was speedily dispelled, and a more enthusiastic acknowledgment of the performance of the Suite by Grieg has not been heard since the celebrated three symphony night. This was the programme: Mendelssohn, overture, "Melusina;" Weber, romance from "Euryanthe;" Grieg, suite, "Peer Gynt," op. 46 (first time at these concerts); Dvorak, songs with piano, (a) "I chant my lay." (b) "Hark, how my triangle," (c) "Songs my mother taught me," (d) "Cloudy hights of Tatra daring Falcon haunteth;" Schumann, symphony No. 3, in E-flat (Rhenish), op. 97.

The numbers by the orchestra were all finely rendered. The Schumann symphony, despite the fact that it was a symphony and developed by the composer with all the richness of color characteristic of him, was listened to with almost as much pleasure apparently as the Grieg suite. It was a marvel of clear technique, and of the excellent command of Mr. Nikisch over his musicians. His very beauty of rendering could not fail to command attention, and the murmur of approbation which followed each movement was so apparent as to show the unmeasured appreciation of the audience.

The Grieg suite had been heard at the summer promenades, but this would hardly be a test of its beauties, though the fact that it was selected for the promenades would indicate that it would find response in the musical instincts of the people who attended those concerts. Yet the contrasts in the numbers, the careful manner in which it was rendered, particularly by the divided strings, disclosed new beauties, and it was an evident pleasure even to the severely classical. There is no reason why, occasionally, such a selection is not appropriately made, and nothing more fitting could have been chosen. So enthusiastic was the audience that Mr. Nikisch consented to a repetition of the closing movement, something very exceptional in a Symphony concert, and the first time it has been allowed this season.

The soloist was William J. Winch, whose pleasant face and fine stage presence is probably better known than that of any musician in Boston. Mr. Winch's appearances in public have not been very frequent this season, and his greeting was all the more cordial. His delivery of the aria was scholarly and artistic, and there are few who can interpret the songs of Dvorak as can Mr. Winch. He was recalled several times after each number, and the accompaniments to his songs were played on the piano by Mr. Nikisch in a masterly manner, to the evident pleasure of the artist as well as the audience. The following is the programme for the next concert: Bach-Albert, Prelude and Fugue; Raff, symphony, "An das Vaterland," (first time in Boston); Wagner, Huldigungs March.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, JAN. 27, 1890.

[64]

The Symphony Concert of Saturday—Mr. Winch as Soloist.

Mendelssohn has, in his overtures, given two cold water tone pictures that seem almost companion pieces; at all events, the kinship between the "Fingal's Cave" overture and the "Melusina" will be apparent to musicians, although the former is by far the greater work. Nevertheless, the beauty of the themes and the delicacy of their treatment was so well brought out in the performance of Saturday night that "Die Schoene Melusina" never sounded better to my ears. Yet the success lay more in the poetic reading than in the ensemble attained. In this overture, as also in the third movement of the Schumann symphony, the attacks were sometimes a trifle rough and irregular. There is scarcely any doubt that we are gaining in one direction and losing in another; there is no longer the absolute precision that the orchestra once possessed, but there is so much of true poetic inspiration in the interpretations of Mr. Nikisch that even the most captious auditor is moved as never before. This was peculiarly the case with the "Cologne" symphony with which the concert closed. In this there was all the contemplative character of Schumann, and the second movement became almost a revelation. There is a wealth of exaltation in Schumann's expression of joy whether we seek it in such songs as "Ich kann's nicht fassen, nicht glauben," "Du Ring an meinem Finger," or "Im wunderschoenen monat Mai," in the fantasie for piano, or in the scherzo movements of his symphonies; with this composer a scherzo never becomes purely fun, or an expression of animal spirits. This point is well understood by Mr. Nikisch, and the sympathetic vein in which the Molto moderato was given calls for enthusiastic praise. The fourth movement also was an inspiration, for the broad imitation of organ effects was superbly effective. The chattering finale, picturing the people pouring out of the cathedral into the streets of Cologne in holiday attire and mood, was given with appropriate boldness, and is probably as near to the joking vein as Schumann ever came in any of his larger works. The symphony is a double delight to the thoughtful auditor, for it shows us the composer once more free from the pall of his melancholia, rejoicing in the happy Rhine life and approaching in mood to the blissful contentment which he experienced and which he wrote into his works (for Schumann, more than any other composer portrayed himself and his moods in his music) in the untroubled epoch of 1840.

One feels like expressing especial thanks to Mr. Nikisch for having placed such a work as Grieg's "Peer Gynt" on the programme, for it means that he is free from the exaggerated idea of the educational character of these concerts, which in past seasons has proved such a barrier to the performance of many a characteristic work, because "it was not up to the dignity of the symphonic concert." More of such works will not be amiss, for anything that has a distinctly national flavor is both dignified and educational. But the ready acceptance of an encore was, I think, unwise, for these concerts have hitherto been the one series sacred from the horny hands of the encore fiend. It would be better to continue to apply old Weller's apothegm about letter-writing to the concert programmes. The performance of this work left nothing to be desired, for the sturdy style, occasionally becoming even roughness, was entirely in place. What an adept in the use of sombre tints Grieg is! and he catches up the folks-tone better than any other of the Scandinavian composers. The breath of the early morning was in the first movement, the darkness of the long winter night in the picture of Death in the second. "Anitra's Dance," although not so truly Oriental as the dances which Rubinstein has given us in "Feramors," was yet very attractive. But the finale, a strange picture of gnomes and imps, was effective from beginning to end. It began boldly enough with a hideous tone on the horn, muted, awkward and lumbering progressions, reminding of Pierrot in Schumann's "Carnival," followed, only this was a spectral carnival, a saturnalia of sprites "paa Dovre-fjeld i Norge." All kinds of percussive effects were in the movement, and bass-drum and cymbals added the clangor to the spectral revelry, and the very abrupt end was peculiarly effective.

Men may come and men may go, but Mr. W. J. Winch will sing Dvorak's Gipsy songs forever, nor shall I enter any protest, so long as he sings them as well as he did at this concert. It is not too much to say that he never appeared to better advantage than on this occasion. His voice has broadened considerably, yet has not lost its peculiarly sweet timbre, and Weber's romantic music as represented by the romance of Adolar in "Euryanthe" suited him to perfection. Mr. Nikisch himself was the accompanist, and although at times he made the piano a little too prominent, the elasticity and grace of the work was only what one would have expected from so thorough and enthusiastic a musician.

LOUIS C. ELSON.

The Beacon.

BOSTON, SATURDAY, JAN. 25, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch gives the central position on his programme tonight to a work which will be new to the majority of his audience, but of which Mr. Neuendorff, ever alert and enterprising, gave Boston people their first hearing at one of last summer's promenade concerts. This is the *suite* composed by Grieg to accompany the "Peer Gynt" of Ibsen. This dramatic poem represents the wanderings and the fortunes of a romantic legendary hero, who is so devoted to the temptations of his fancy and his imagination, and so fond of exploits and experiences in foreign lands that he is sure to come to a bad end unless the faithful love of some good woman shall prevail and endure to save him. He does various rash and daring deeds he is in his time fascinated by *Anitra*, a Bedouin girl, is pestered by imps, falls in love with a king's daughter, romps with dairy-maids, and so on through many phases of adventure. Now and then he returns home, and it is during one of these visits that his adored mother, *Aase*, his confidant and counsellor, dies. He ultimately becomes n rich man, and in his elder years, reformed, purified and calmed, he marries the sweetheart of his youth, *Solveig*, whose tender and gracious character is so beautifully hinted in the "Sunshine" song. Grieg, profoundly attached to the folk-lore of his country, and often inspired by it, wrote a good deal of music to round out and accompany the stage presentation of this poem, from which the four pieces now presented are selected. The first is a quiet and grateful "Daybreak," delicately wrought out from a soft phrase first given by the wooden wind, and swelling up calmly under a pulsating atmosphere, as it were, of the strings. The second is the funeral march for the dead mother's burial, consisting of four strophes, as we might call them, each simple but weighted with the stress of pain and grief; this is for the muted strings alone, and a notable feature of its construction is the gradual increase of its woe to a full outburst, which then slowly sinks away until it is lost in a few long-drawn, and faint but heavy sobs. The third, the dance of *Anitra*, is also confined to the strings, which are now touched with *pizzicato* and again with the bow, giving out strains alternately piquant and languorous; a few bright jinglings of the triangle emphasize it. The fourth is a scene of imps tormenting *Peer Gynt*, written for full orchestra and often thoroughly quaint and humorous. It opens with a clanging call from the horn, and then the bassoon pops out with an odd little tune which makes the substance of the whole. This is rapidly worked up and pointed here and there with horn-calls or with snappy clashes of cymbals or sudden short rumbles of the drum. The playing of these movements yesterday afternoon was charmingly fresh and clean throughout, and nobody could have complained reasonably that in the second and third the strings did not show all their old finish and sentiment of style, while the oddities of the last were capitally indicated. An admirably reserved and steady rendering of Mendelssohn's poetic "Melusine" overture began the rehearsal yesterday, and Schumann's third, or "Rhenish" symphony, which we could not wait to hear, stood at the end of the programme. The soloist is Mr. W. J. Winch, who has chosen *Adolar's* romance (in Euryanthe) and a group of four Dvorak songs. He was in fine voice yesterday, and gave the romance with frank, clear and fine phrasings, and the songs with the taste and understanding which he, more than any other of our singers, brings to the music of their author. For Saturday next the programme will be: the Back-Abert prelude and fugue, Raff's "Fatherland" symphony new to Boston, and Wagner's "Huldizung's" march.

THE BOSTON TIMES

BOSTON, SUNDAY, JANUARY 26, 1890.

THE SYMPHONIES.

FOURTEENTH CONCERT.

At the Symphony concert last evening the programme was: Mendelssohn, overture, "Melusina"; Weber, romance from "Euryanthe"; Grieg, suite, "Peer Gynt," op. 46; Dvorak, songs with piano; Schumann, Symphony No. 3, in E-flat (Rhenish) op. 97.

The singing of the Weber "Romance," by Mr. Winch and of the Dvorak songs was one of the most praiseworthy and interesting features of the concert. Otherwise the programme was a somewhat mixed-up affair, of no especial merit. Mr. Winch was as usual the true artist, with the Weber aria, his conceptive ability, his musical intelligence, and refined feeling being all that could have been wished. The Dvorak songs were charmingly sung, and the able artist was warmly applauded and recalled. Mr. Nikisch at the piano as accompanist was so admirable that he rendered it simply inexplicable how he could have been responsible, as he really was, for the very inadaquate, clumsy and unsympathic accompaniment of the Weber selection. The Grieg "Suite" was enthusiastically received by the audience, but it is a very ill-made composition, the chief characteristic of which is its ear-tickling, vulgar and shallow tuneliness. That the audience applauded it so boisterously was by no means creditable to the prevailing taste. The overture, suite and symphony were all well played.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JAN. 25, 1890.

E. A. MacDowell's Symphonic Poem, "Lancelot and Elaine."

The production of this work at the thirteenth Symphony Concert in Boston, under the direction of Herr Nikisch, is another evidence that our conductors are lending their ears to what will soon be a popular cry in behalf of native composers being given a hearing in the programmes of our orchestral societies. As we were not in Boston to hear this new work and desire to keep our readers *au courant* with the progress of the American movement, we quote the following critical essay from the able and independent pen of Philip Hale:

"Lancelot and Elaine," a symphonic poem by Mr. MacDowell, is "program-music." Let us consider the music itself without any reference to the title or accompanying text. It is written by a man of imagination who is keenly sensitive to musical impressions, and when he comes to the expression of his thoughts, his style is fluent yet not verbose, polished without being finical, masculine and at the same time refined. With him strength does not run into brutality, sentiment is free from sickliness. And although, as is natural, he has been influenced by certain modern composers, notably Wagner, he is original both in his thoughts and in the manner of expressing them. (As to the intrinsic value of the motives in this particular work—that is another question.) He is then a musician by birth, fully equipped for what he undertakes, and his compositions therefore demand serious and respectful attention. And first let it be said that the instrumentation of this "poem" is admirable; it would have been even more striking, had not the horn-quartet last Saturday evening been excusably weak. It is clear, well contrasted, cunningly written for the various instruments. It is brilliant but never bombastic; striking, without the taint of *bizarrerie*. But however effectively instrumentation may force the composer's thoughts upon you, the question is, are the thoughts themselves of real and abiding value? Looking at the themes known as the Lancelot and Elaine 'motives," are they either of them to-day in the minds of the hearers of last week? Do they haunt during the day? Are they heard during the watches of the night? Let it be admitted that when heard they gave rise to pleasurable emotions; were either of the themes of striking, native beauty? And were they so treated throughout the composition that even if they were insignificant in themselves, they nevertheless, like the famous Phaéton motive of Saint Saëns, appeared to be of irresistible force? This work of Mr. MacDowell may be compared to a succession of rapidly dissolving views, where one view seems charming to the eye and he who sees would fain look closer; it remains but for a moment and fades away and is forgotten in another; until at last the looker-on is conscious merely of a vague and fleeting pleasure.

To put it bluntly, this "poem" is not firmly knit together; episode succeeds episode, and though motives are brought together, there is no central point, no climax, no general summing up. No deep impression is made, though the ear welcomes the instrumentation and the mind applauds the technical skill displayed by the composer.

But perhaps the apparent looseness of construction and episodic character of this composition is necessary from the very form of seemingly necessary lack of form of a "symphonic poem." A composer says to himself: "Come now, I shall put the story of Arthur and Guinevere into music; I shall express by means of music the finding of Arthur, the meeting of Lancelot and Guinevere, the scene at the tournament, the flight of the guilty Queen, the passing of the King." Necessarily then the composition must be merely a collection of sketches; and we are called upon to admire the faithfulness with which these scenes are presented. We are asked to recognize Arthur by a few measures of music which are fixed upon him wherever he goes, as a tag upon a parcel. Guinevere is distinguished by sundry other measures, and so each figure is introduced and afterward identified. But so far as the music itself is concerned, if it be without explanatory diagrams, to one person it may call to mind Hero and Leander, or Abelard and Heloise; or to another it may merely serve as a stimulant for thoughts which during the performance run zigzag; while to a third person the music serves as a mild narcotic. For how can a composer express by music that which is concrete? How can he express in music any ideas but musical ideas?

Extraordinary qualities have been attributed to music in all ages. Peter Lichtenthal at the beginning of this century claimed that the gout, sciatica, fever and ague, the plague, and even stupidity itself could be cured by music judiciously administered to the patient; and Baptista Porta gravely urged upon sufferers from dropsy the importance of listening to a flute-player, whose instrument had been made out of the hellebore plant. Is it any more absurd to say with a straight face that certain strains of music can portray the taking and consequent effect of a love potion, or that other strains represent light overcoming darkness? The composer may say to himself: "I may express despair by a peculiar use of the bassoons and kettle-drums;" but he may not say: "and when A, B and C hear this combination, they will at once be overcome by that feeling of despair." For people who hear the same music are affected in different ways, unless they follow blindly a printed programme, and even then they wander from the path in which they should walk. Listen to De Quincey: "Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. The mistake of most people is to suppose that it is by the ear they communicate with music, and, therefore, that they are purely passive to its effects. But this is not so; it is by the reaction of the mind upon the notices of the ear (the matter coming by the senses, the form from the mind) that the pleasure is constructed; and therefore it is that people of equally good ear differ so much in this point from one another." Or, as Sir Thomas Browns puts it, "Even that vulgar and tavern music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first composer." But the modern school of sophist musicians believe in programme music and "symphonic poems;" and as in America we are sadly superficial in nearly all which pertains to Art, many of us believe implicitly in music as a vehicle of thought.

We learn by heart all the diagrams which accompany the later works of Wagner and court a thorough examination. When we hear new music we ask, "What does it mean?" and we add another "motiv" to our collection. To-day more than ever perhaps do we deserve the sneer of Henry Fothergill Chorley: "The Americans have shown a marvelous proclivity, in instrumental music, toward that which is occult and incomprehensible; and to judge from what reaches the old country in the shape of printed opinion, are already far in advance of us in comprehending that which seems full of darkness and doubt to our eyes. Whether in this they are not beginning at the end of music, may be reserved for others to decide."

To a man of the imagination of Mr. MacDowell the "symphonic poem" must appear peculiarly attractive, and perhaps they are right who claim that ultimately the "poem" will supplant the symphony. But after the sophists have had their day the musicians will come back and drive them out of the temple. Nor do I believe that Mr. MacDowell, as he goes on and forward in his musical career, will stand with metaphysicians and spend his strength upon "programme music."

Boston Journal.

MORNING EDITION.

MONDAY MORNING, JAN. 27, 1890.

The Symphony Concert.

A programme in which the semi-popular as well as the classical tastes of the audience were catered to, was presented Saturday evening by Mr. Nikisch and his orchestra. If the audience was a trifle cold in its welcome of the conductor after his second successful tour to New York and other cities, that coldness was speedily dispelled, and a more enthusiastic acknowledgment of the performance of the Suite by Grieg has not been heard since the celebrated three symphony night. This was the programme: Mendelssohn, overture, "Melusina;" Weber, romance from "Euryanthe;" Grieg, suite, "Peer Gynt," op. 46 (first time at these concerts); Dvorak, songs with piano, (a) "I chant my lay," (b) "Hark, how my triangle," (c) "Songs my mother taught me," (d) "Cloudy hights of Taira daring Falcon haunteth;" Schumann, symphony No. 3, in E-flat (Rhenish), op. 97.

The numbers by the orchestra were all finely rendered. The Schumann symphony, despite the fact that it was a symphony and developed by the composer with all the richness of color characteristic of him, was listened to with almost as much plessure apparently as the Grieg suite. It was a marvel of clear technique, and of the excellent command of Mr. Nikisch over his musicians. His very beauty of rendering could not fail to command attention, and the murmur of approbation which followed each movement was so apparent as to show the unmeasured appreciation of the audience.

The Grieg suite had been heard at the summer promenades, but this would hardly be a test of its beauties, though the fact that it was selected for the promenades would indicate that it would find response in the musical instincts of the people who attended those concerts. Yet the contrasts in the numbers, the careful manner in which it was rendered, particularly by the divided strings, disclosed new beauties, and it was an evident pleasure even to the severely classical. There is no reason why, occasionally, such a selection is not appropriately made, and nothing more fitting could have been chosen. So enthusiastic was the audience that Mr. Nikisch consented to a repetition of the closing movement, something very exceptional in a Symphony concert, and the first time it has been allowed this season.

The soloist was William J. Winch, whose pleasant face and fine stage presence is probably better known than that of any musician in Boston. Mr. Winch's appearances in public have not been very frequent this season, and his greeting was all the more cordial. His delivery of the aria was scholarly and artistic, and there are few who can interpret the songs of Dvorak as can Mr. Winch. He was recalled several times after each number, and the accompaniments to his songs were played on the piano by Mr. Nikisch in a masterly manner, to the evident pleasure of the artist as well as the audience. The following is the programme for the next concert: Bach-Albert, Prelude and Fugue; Raff, symphony, "An das Vaterland," (first time in Boston); Wagner, Huldigungs March.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, JAN. 27, 1890.

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The Symphony Concert of Saturday—Mr. Winch as Soloist.

Mendelssohn has, in his overtures, given two cold water tone pictures that seem almost companion pieces; at all events, the kinship between the "Fingal's Cave" overture and the "Melusina" will be apparent to musicians, although the former is by far the greater work. Nevertheless, the beauty of the themes and the delicacy of their treatment was so well brought out in the performance of Saturday night that "Die Schoene Melusina" never sounded better to my ears. Yet the success lay more in the poetic reading than in the ensemble attained. In this overture, as also in the third movement of the Schumann symphony, the attacks were sometimes a trifle rough and irregular. There is scarcely any doubt that we are gaining in one direction and losing in another; there is no longer the absolute precision that the orchestra once possessed, but there is so much of true poetic inspiration in the interpretations of Mr. Nikisch that even the most captious auditor is moved as never before. This was peculiarly the case with the "Cologne" symphony with which the concert closed. In this there was all the contemplative character of Schumann, and the second movement became almost a revelation. There is a wealth of exaltation in Schumann's expression of joy whether we seek it in such songs as "Ich kann's nicht fassen, nicht glauben," "Du Ring an meinem Finger," or "Im wunderschoenen monat Mai," in the fantasie for piano, or in the scherzo movements of his symphonies; with this composer a scherzo never becomes purely fun, or an expression of animal spirits. This point is well understood by Mr. Nikisch, and the sympathetic vein in which the Molto moderato was given calls for enthusiastic praise. The fourth movement also was an inspiration, for the broad imitation of organ effects was superbly effective. The chattering finale, picturing the people pouring out of the cathedral into the streets of Cologne in holiday attire and mood, was given with appropriate boldness, and is probably as near to the joking vein as Schumann ever came in any of his larger works. The symphony is a double delight to the thoughtful auditor, for it shows us the composer once more free from the pall of his melancholia, rejoicing in the happy Rhine life and approaching in mood to the blissful contentment which he experienced and which he wrote into his works (for Schumann, more than any other composer portrayed himself and his moods in his music) in the untroubled epoch of 1840.

One feels like expressing especial thanks to Mr. Nikisch for having placed such a work as Grieg's "Peer Gynt" on the programme, for it means that he is free from the exaggerated idea of the educational character of these concerts, which in past seasons has proved such a barrier to the performance of many a characteristic work, because "it was not up to the dignity of the symphonic concert." More of such works will not be amiss, for anything that has a distinctly national flavor is both dignified and educational. But the ready acceptance of an encore was, I think, unwise, for these concerts have hitherto been the one series sacred from the horny hands of the encore fiend. It would be better to continue to apply old Weller's apothegm about letter-writing to the concert programmes. The performance of this work left nothing to be desired, for the sturdy style, occasionally becoming even roughness, was entirely in place. What an adept in the use of sombre tints Grieg is! and he catches up the folks-tone better than any other of the Scandinavian composers. The breath of the early morning was in the first movement, the darkness of the long winter night in the picture of Death in the second. "Anitra's Dance," although not so truly Oriental as the dances which Rubinstein has given us in "Feramors," was yet very attractive. But the finale, a strange picture of gnomes and imps, was effective from beginning to end. It began boldly enough with a hideous tone on the horn, muted, awkward and lumbering progressions, reminding of Pierrot in Schumann's "Carnival," followed, only this was a spectral carnival, a saturnalia of sprites "paa Dovre-fjeld i Norge." All kinds of percussive effects were in the movement, and bass-drum and cymbals added the clangor to the spectral revelry, and the very abrupt end was peculiarly effective.

Men may come and men may go, but Mr. W. J. Winch will sing Dvorak's Gypsy songs forever, nor shall I enter any protest, so long as he sings them as well as he did at this concert. It is not too much to say that he never appeared to better advantage than on this occasion. His voice has broadened considerably, yet has not lost its peculiarly sweet timbre, and Weber's romantic music as represented by the romance of Adolar in "Euryanthe" suited him to perfection. Mr. Nikisch himself was the accompanist, and although at times he made the piano a little too prominent, the elasticity and grace of the work was only what one would have expected from so thorough and enthusiastic a musician.

LOUIS C. ELSON.

[65]

Boston Post

MONDAY MORNING, JAN. 27, 1890

MUSIC.

THE FOURTEENTH SYMPHONY CONCERT.

Mr. Nikisch has returned from the second trip along the Atlantic coast, crowned with new honors, and with the orchestra in a better condition than ever. The disastrous effect of la grippe seemed to have wholly passed away, as the following programme was most superbly played on Saturday evening:

Overture—"Melusina".....Mendelssohn
Romance—"Euryanthe".....Weber
Suite—"Peer Gynt," op. 46.....Grieg
(First time at these concerts.)
Songs with piano—*a*. "I Chant My Lay."
b. "Hark How My Triangle." *c*. "Songs My Mother Taught Me." *d*. "Cloudy Heights of Tatra Daring Falcon Haunteth".....Dvorak
Symphony No. 3, in E flat (Rhenish), op. 97.....Schumann

The Melusina overture is by no means one of Mendelssohn's greater works, but Mr. Nikisch gave it a smooth, artistic and interesting reading. Mr. Winch has perhaps never sung better in his life: his rendering of both the romance and the songs was little short of perfect. It is a liberal education in the evasive art of musical phrasing to hear such really beautiful singing. The fact that Mr. Winch can sing so well makes it all the more regrettable that one should so seldom hear him, and also that when he does sing he should so persistently confine himself to these same gypsy songs. It is probably true that no one—certainly in this country—can sing them so well as he does: but that is no reason that he should sing them over and over again. Mr. Winch was warmly applauded, and small wonder, for there can hardly have been a dissenting voice as to the unusual pleasure which he gave. Mr. Nikisch appeared at this concert in a new light, and won fresh laurels. He accompanied the Dvorak songs, and his work was a perfect revelation in the immensely difficult art of accompaniment. He has a fine piano technique, and of course his sympathetic musical nature is a great help to the singer. Certain it is that the Symphony audience has seldom if ever had opportunity to listen to such artistic and interesting accompaniments. The Grieg suite was played here last summer at the popular concerts, and it must be confessed that it belongs rather to that class of musical entertainment than to the more elevated atmosphere of the Symphony concerts. It is skilfully scored, in fact at times both original and brilliant effects are obtained from the orchestra, but its subject matter is decidedly vulgar and trivial. This is especially true of the last movements, which bears the title, "The Imps Are Chasing Peer Gynt." This movement is a specimen of the popular style of theatrical entr'acte music, and yet it pleased the public and *mirabile dictu!* Mr. Nikisch gave way and repeated it! This is certainly an unfortunate precedent, and the fact that so vulgar a "tune" should have been so boisterously redemanded gives disastrous indications as to the real taste of our much lauded Symphony audience. The Rhenish symphony was most beautifully played. Mr. Nikisch as a Schumann interpreter is almost perfect. The beautiful first movement, the noble and elevated fourth (religioso) and the brilliantly final vivace were interpreted, read and played in such a manner that any criticism would be absurdly captious. The orchestra also seemed imbued with great fervor, and the whole symphony was grandly performed.

These concerts themselves and the methods and ideas of our new conductor have given rise to a great deal of criticism, some of which has been bitter and acrimonious. Not only the critics and musicians but pretty well the whole public has taken part in the discussion on one side or the other, irrespective of whether they knew anything about music or not. The last number of the Musikalische Rundschau, published in Vienna, contains a fine criticism of the fourth Philharmonic concert in that city. It is from the pen of the distinguished composer and critic, Richard von Perger, and its closing paragraphs are offered here in literal translation as being particularly applicable to the present situation in Boston:

"As has often been said, conductors and musicians are not—God be praised—machines, but artists with heads, hearts and nerves. Such an evident ennui and lack of attention as the audience showed at the last Philharmonic is certain to have a discouraging and relaxing effect upon even the most enthusiastic players. A public which is not inflamed to the point of stormy applause upon hearing the Egmont overture, but on the contrary enwraps itself in 'noble' silence, does not, in truth, deserve to hear such splendid tone-poems. As a matter of fact, it is becoming the 'fashion' with most people not to allow themselves to be led to enthusiasm and applause. This is because only very few people go to the concerts to really enjoy the artistic performances; on the contrary, they go in order to have 'been there' and to be able to chatter about it afterwards. Every school girl who has hardly learned the difference between major and minor sits in her reserved seat feeling like a little Hanslick [the most celebrated Viennese—in fact European—critic] and criticises in a loud voice not only after but even during the performances. This disagreeable but ever-increasing habit which every sensible person is bound to roundly condemn arises from the ridiculous impression that artists exist for the public. This is simply not true! The artist exists for art alone, and it is a sad thing that he is not able to live only in the service of the Muses without being dependent for the material necessities of existence upon the protection of some stupid and conceited 'music lover.' As a matter of fact, to be present as witness at a fine artistic performance is an honor, which is appreciated by every truly cultured person who has a real understanding for art."

ARTHUR WELD.

SUNDAY HERALD

BOSTON JANUARY 26, 1890.

The Symphony Concert Soloist, William J. Winch.

Director Nikisch as Accompanist—"Nadjy," "Erminie" and "Paola" as Local Attractions—Events of the Week—The Stetson "Gondoliers"—Andres and Doerner's Boston Debut.

The appearance of Mr. William J. Winch, tenor, as soloist at last evening's concert by the Boston Symphony orchestra, made a very pleasing event of the season, and his personal popularity with Boston audiences was shown most prominently in the welcome given him upon his entrance. He chose as his numbers on the programme the "Romance" from Weber's "Euryanthe," and the four songs by Dvorak, (a) "I Chant My Lay," (b) "Hark, How My Triangle," (c) "Songs My Mother Taught Me," (d) "Cloudy Heights of Tatra Daring Falcon Haunteth." His singing was most satisfying in each of his appearances, and the perfection of his mastery of the vocal art was shown in all his work. In the "Romance" his phrasing and delivery of the tuneful measures fairly disarmed criticism, and his voice was used with such faultless taste that he easily commanded the attention of his audience, as well as a grand recognition of his abilities as a singer when the selection was ended. It would be difficult to name a singer better qualified to give a correct interpretation of the group of songs by Dvorak than Mr. Winch. These songs go for little, save when sung by one fully in sympathy with their peculiar characteristics and equal to the many difficulties they present. Mr. Winch sung all the songs delightfully, giving especial pleasure, however, in the "Songs My Mother Taught Me," which was a gem of vocal art as given by this most talented artist. The difficult accompaniments to the Dvorak songs were played with admirable taste by Conductor Nikisch, who complimented the singer by making his debut, as an accompanist, in these concerts, on this occasion, and the audience gracefully recognized his good work at the piano. The "Peer Gynt" suite, by Grieg, made a comparative novelty, having its first completely satisfactory performance at this concert. Those who heard it played at the summer "Pops" under the disadvantages incidental to the summer concerts had all their anticipations concerning its rehearing fully realized, and Conductor Nikisch has made no more popular success than in its performance. For the first time this season the string band repeated its work in earlier years under Mr. Gericke, and the remarkable beauty of the work done by this division of the orchestra in the suite charmed all who heard the performance. It is a most fascinating composition, and the rapt attention given to its movements proved how much these audiences enjoy the lighter music which is so seldom given a place in these programmes. The last movement, descriptive of the chasing of "Peer Gynt," created such a sensation that its repetition was necessary to quell the applause, and this departure from all precedents in these concerts was gracefully conceded by Mr. Nikisch. A fine interpretation of the "Melusina" overture, by Mendelssohn, began the programme, and an interesting performance of the "Rhenish" symphony, by Schumann, ended it. Next Saturday the programme will be: "Prelude and Fugue," Bach-Albert; symphony, "An Das Vaterland," Raff (for the first time here), and the "Huldigung's March," by Wagner.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 26, 1890.

AT THE "SYMPHONY."

Nikisch Returns with a Brilliant and Much-Applauded Programme to Music Hall.

When the proverbial coldness of a "public rehearsal audience is so far melted that a programme number is re-demanded, it is small cause for wonder that Mr. Nikisch should for once forego his rule, and consent to a repetition. The selection thus uniquely honored at last week's concert was the closing movement in Grieg's "Peer Gynt" suite. This grotesque but effective setting forth of the way in which the imps of the mountain follow and torment the hero of the Norwegian legend, was certainly admirably done. But the entire suite could hardly have found a more appreciative interpretation. Nikisch's absolute command over his orchestral resources was most impressively shown. The funeral march was a marvel in the management of the pianissimo effects—the "dying away" of the theme could not have been given more delicately. More and more the musicians seem to be perfectly swayed by the leader, as if the orchestra were but one grand instrument, instantly responsive to the master's touch and thought.

Mendelssohn's "Melusina" overture opened the programme, and Schumann's noble Third symphony in E flat was the closing offering. Usually Nikisch is wholly admirable in his readings of Schumann. In all the movements, except the "religioso," yesterday's interpretation was poetic and appreciative to a degree. But in presenting the composer's impressions of the grand ceremonial of the church, the leader seemed to be lacking in sympathy for the composer's thought. The interpretation here was undeniably a disappointment, for the orchestra, as well as the conductor did not seem to enter fully into the spirit and meaning of this great, tone picture of the Rhenish symphony.

W. J. Winch, the tenor, sang with taste, expression and fervor a group of songs by Dvorak. He was particularly happy in setting forth the tender sadness of the "Songs My Mother Taught Me," and the gypsy song, "Tatra's Heights." Mr. Nikisch accompanied the singer admirably upon the piano.

For this week's programme, three selections only are assigned—an arrangement of a Bach prelude and fugue, Wagner's "Homage" march and Raff's symphony, "Our Fatherland," which will be heard for the first time by a Boston audience.

Gazette

SUNDAY MORNING EDITION.

MUSICAL.

The Boston Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra opened with Mendelssohn's "Melusina" overture, which Mr. Nikisch read with fine poetic feeling, and bringing out clearly many strong points that are generally neglected. Both in conception and execution the performance was exceedingly beautiful. Four extracts from Grieg's music to Ibsen's "Peer Gynt" were heard on this occasion for the first time at these concerts; though they had been heard at some of the summer concerts in Music Hall. The selections were called respectively "Daylight," "The Death of Aase," "Antira's Dance," and "In the Halls of the King of the Dovre Mountains." They are all pretty, but very slight in construction; in fact they are miserly in idea, but lavish in harmony and instrumentation. Each consists of about eight bars worked over and over again, and repeated in various keys until further repetition would become almost ludicrous. They are graceful, however, and calculated to please the popular taste. The dance is very quaint and dainty, with a novel and curious effect of a pizzicato crescendo. The closing number works the eight bars of which it consists to very tatters, and winds up with several cymbal clashes and orchestral noise, over which the audience went wild, applauding the clap-trap effect with such persistent enthusiasm that Mr. Nikisch found a repetition inevitable, and so granted the first encore of the season. It was a mournful comment on the taste of a symphony concert audience. The whole ended with a magnificent rendering of Schumann's "Rhenish" symphony; in fact the clearest, most satisfying and most masterly interpretation the work has ever received here. From beginning to end it was perfect and brought out more beauties in the symphony and more coherency than had ever been brought out in any previous performance of it that we have listened to in Music Hall. It was one of Mr. Nikisch's triumphs. The soloist was Mr. W. J. Winch, who sang Adolar's lovely romance from Weber's "Euryanthe," with great beauty of expression, rising in the last stanza to impressive power. Later he sang the group of songs by Dvorak, which he has made popular here, and which he interprets with such admirable taste and with so keen a sympathy with their character. He was accompanied on the piano by Mr. Nikisch with exquisite skill, both in point of style and technique. Mr Winch was ardently applauded after each effort of the evening, and recalled twice after the aria and the group of songs. The programme for the next concert is Prelude and Fugue, Bach-Abert; "An das Vaterland," symphony by Raff, first time in Boston, and Wagner's "Huldigungs March." There will be no soloist.

Boston Evening Transcript.

MONDAY, JANUARY 27, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme for the fourteenth Symphony concert was as follows:

Mendelssohn: Overture to "Die schöne Melusine."
Weber: Romance from "Euryanthe."
Grieg: Suite, "Peer Gynt," op. 46.
Dvorák: Songs with pianoforte—
a. "I chant my lay."
b. "Hark, how my triangle."
c. "Songs my mother taught me."
d. "Cloudy heights of Tatra."
Schumann: Symphony No. 3, in E-flat ("Rhenish"), op. 97.

Mr. William J. Winch was the singer.

It was an unalloyed pleasure to hear that undulating mermaid figure in the "Melusine" overture, which Wagner has transferred to his Rhine-Daughters in the "Nibelungen," played at a moderate *tempo*, and *without any accent* on the beat; years ago this figure used to be so played as to suggest jerking a fish out of the water. The whole overture was beautifully played, saving an occasional want of exactness in the ensemble. Grieg's suite, illustrative of passages in Henrik Ibsen's "Peer Gynt," is one of the most enjoyable things we have yet heard from the composer. Here Grieg has been true to his own personal bent, and to the musical spirit of his country, and, at the same time musically charming. You find nothing of that "*timid* Scandinavianism" in this suite, with which both Grieg and Svendsen once reproached Gade; the music is as boldly Northern in spirit as need be; and yet it is musical, too, and you do not have to have Norwegian blood in your veins to understand it. Only in the last movement, where the imps chase Peer Gynt about, does the composer take to absolute tone-painting, and substitute the characteristically ugly for the musically beautiful. Yet this very movement shows more genius than the other three put together; there is in it a frank, unhesitating picturesqueness, an intensity of life and a well-sustained vivacity of humor that carry all before them. Call it a mere musical *jeu d'esprit*, if you will; it is an admirably brilliant one. It scored the second encore that has been given in these concerts—the first was won by the Scherzo in Mr. Chadwick's second symphony—and we are heartily glad that Mr. Nikisch consented to the repetition, for it proved convincingly what utterly foolish things encores are. It sounded almost weak the second time. The performance of the whole suite was a marvel of perfection. Schumann's incomparable E-flat symphony was also grandly played. The first movement was given with a breadth, vigor of accent, and an *appropriate* wealth of shading that showed it in all its glory; for once, too, the second movement was taken slow enough to let the characteristic, rather loutish, peasant swing of the rhythm produce its full effect, and to prevent the orchestration from seeming over-loaded. The Cathedral scene was given with due impressive solemnity, albeit it suffered at moments from a slight wavering in the orchestra. Was not the *tempo* just a thought too slow? But, upon the whole, the performance was masterly.

Mr. Winch sang Adolar's beautiful "*Unter blüh'nden Mandelbäumen*" capitally; the song has hardly that climax in it that one looks for in a concert piece; its effect in the opera comes from the very fact that it is a purely lyrical movement, a lyrical oasis, so to speak, in the dramatic action. But sung as Mr. Winch sang it, it could not fail to make an impression. Mr. Winch was fairly at his very best in the Dvorák songs; indeed, in the third one he rose to an ideal height of beauty and tender, soulful expressiveness. The songs were accompanied by Mr. Nikisch himself, and that too to perfection. Let us all hope that our conductor's place at the pianoforte will be a permanent one.

The next programme is: Bach, Abert, prelude and fugue in G minor; Raff, symphony No. 1, "*An das Vaterland*;" Wagner, Huldigungs-Marsch.

Boston Evening Transcript.

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New York cannot be accused of any narrow provincial jealousy in musical matters. The Sun, in its review of the last concert of the Boston Symphony Orchestra, referred to Mr. Nikisch's band as "far and away the most admirably balanced and best disciplined organization now in existence on this side of the Atlantic." It goes on, with more particularity, to say that in the interpretation of dramatic music, perhaps, more vivid effects have now and then been attained at the expense, often, of symmetry and finish; but as regards volume and richness of tone, delicacy of execution and absolute precision, no work that has been done for years by other orchestras can be cited as having even approached its happiest effort. The Sun is not the highest musical authority in the city, but I think its opinion coincides with that of the majority of the audience that attended the last concert. It was about as near the perfection of orchestral playing as one can hope to hear.

Boston Evening Transcript.

TUESDAY, JANUARY 28, 1890.

UNION HALL: THE KNEISEL QUARTET.

The Kneisel Quartet gave the third in their series of concerts in Union Hall on Monday, when the following programme, all from Beethoven, was presented:

Quartet in C minor, op. 18, No. 4; pianoforte trio in D, op. 60, No. 1; quartet in C major, op. 59, No. 3.

Quartet: Mr. Franz Kneisel, first violin; Mr. Otto Roth, second violin; Mr. Louis Svécenski, viola; Mr. Anton Hekking, violoncello. The quartet had the assistance of Mr. Carl Baermann, pianist.

This capital programme in such capable hands drew a large and enthusiastic audience to the new quarters adopted by the quartet for its concerts.

The C major quartet is a noble composition, representing Beethoven himself in fuller and freer style than his earliest writing when the influences that he had felt most strongly were not yet thoroughly assimilated. Hammerton's simile of the chemical compound in character development belongs no less to music than to other arts. The greatest artist feels all influences. A mirror of reflection alone has nothing of the individual in it, but the great soul that "takes its own where it finds it," owns it every whit. The process of the development of a musician of Beethoven's calibre is wonderfully interesting, and it is delightful to have Mr. Kneisel and his brothers interpret the artist's work at its different stages.

The quartet in C minor shows how strongly, how beautifully too, Beethoven felt Mozart's influence. Here and there, as in the first movement, there is more of Mozart than of Beethoven, but by-and-by in later work the assimilation is perfected, the master's own development has advanced, and there is no longer any detaching bits that may be said to point to one more than another of those whose work had led up to himself. It is all Beethoven, but there could have been none a century even, earlier.

Of the movements of the C-minor quartet, perhaps the most perfect one is the *andante scherzando*. Its simplicity and poetic beauty are adorable. The playing of the whole quartet, delightful from beginning to end, was most artistic. Singly the instruments were true to themselves and to the players, and throughout there was unity of design, and a well-balanced and polished performance.

The trio, written two years after the C-major quartet, and in the same year with the pastoral symphony, shows much of the sunny charm of that joyous composition in the *allegro* and *presto* movements. These the *largo* separates with a gentle sadness that is not melancholy, an exquisite pathos, and the tenderest feeling. Mr. Baermann, Mr. Kneisel and Mr. H. W. Hekking played the work with much beauty of tone, and in perfect keeping with the spirit of the composer.

The next concert in the series will take place on Feb. 24.

Boston Daily Traveller.

TUESDAY, JANUARY 28, 1890.

Third Kneisel Quartet Concert in Union Hall—Notes.

Unavoidable postponements of the third concert seemed to have whetted the appetite of the cultivated clientele of the Kneisel Quartet; not only a large and deeply interested audience, but a fine programme and unusually beautiful playing were features of its consummation last night in Union Hall. Only Beethoven's compositions were performed: Quartet in C minor, op. 18, No. 4; Piano Trio in D, op. 70; Quartet in C, op. 59, No. 3. Union Hall proved fairly satisfying for chamber music. Our brief word about the playing is one of praise. To these purely quartet works of Beethoven's first and second manner, Mr. Kneisel and his companions paid worthy tribute. In point of sentiment the playing was beyond reproach, while technically the quartet presented unquestioned evidence of its pre-eminent ability. It would be a pleasure to remark upon several notable points in the reading and the execution, did space permit; we do not think the quartet ever came to a concert better prepared. The ensemble is well nigh perfect, yet were Mr. Hekking to repress his tone less, the resulting gain in force would be helpful; in the fugato of the last movement of the C major quartet the enunciation of the subject by the 'cello, was weak in comparison with the preceding voices. Never in the concerts of the quartet has the work of the second violin and viola been as fine as last night. Mr. Carl Baermann was the pianist in the trio. Recovered from his illness, Mr. Baermann seems to have moderated his tendency to disregard the proper balance of the ensemble, for the performance of the trio was excellent in point of unity, and it is unnecessary to say genial and musical in spirit.

Clipping No.

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Boston Post

MONDAY MORNING, JAN. 27, 1890

MUSIC.

THE FOURTEENTH SYMPHONY CONCERT.

Mr. Nikisch has returned from the second trip along the Atlantic coast, crowned with new honors, and with the orchestra in a better condition than ever. The disastrous effect of la grippe seemed to have wholly passed away, as the following programme was most superbly played on Saturday evening:

Overture—"Melusina".....Mendelssohn
Romance—"Euryanthe".....Weber
Suite—"Peer Gynt," op. 46.....Grieg
(First time at these concerts.)
Songs with piano—*a.* "I Chant My Lay." *b.* "Hark How My Triangle," *c.* "Songs My Mother Taught Me," *d.* "Cloudy Heights of Tatra Daring Falcon Haunteth".....Dvorak
Symphony No. 3, in E flat (Rhenish), op. 97.....Schumann

The Melusina overture is by no means one of Mendelssohn's greater works, but Mr. Nikisch gave it a smooth, artistic and interesting reading. Mr. Winch has perhaps never sung better in his life: his rendering of both the romance and the songs was little short of perfect. It is a liberal education in the evasive art of musical phrasing to hear such really beautiful singing. The fact that Mr. Winch can sing so well makes it all the more regrettable that one should so seldom hear him, and also that when he does sing he should so persistently confine himself to these same gypsy songs. It is probably true that no one—certainly in this country—can sing them so well as he does: but that is no reason that he should sing them over and over again. Mr. Winch was warmly applauded, and small wonder, for there can hardly have been a dissenting voice as to the unusual pleasure which he gave. Mr. Nikisch appeared at this concert in a new light, and won fresh laurels. He accompanied the Dvorak songs, and his work was a perfect revelation in the immensely difficult art of accompaniment. He has a fine piano technique, and of course his sympathetic musical nature is a great help to the singer. Certain it is that the Symphony audience has seldom if ever had opportunity to listen to such artistic and interesting accompaniments. The Grieg suite was played here last summer at the popular concerts, and it must be confessed that it belongs rather to that class of musical entertainment than to the more elevated atmosphere of the Symphony concerts. It is skilfully scored, in fact at times both original and brilliant effects are obtained from the orchestra, but its subject matter is decidedly vulgar and trivial. This is especially true of the last movements, which bears the title, "The Imps Are Chasing Peer Gynt." This movement is a specimen of the popular style of theatrical entr'acte music, and yet it pleased the public and *mirabile dictu!* Mr. Nikisch gave way and repeated it! This is certainly an unfortunate precedent, and the fact that so vulgar a "tune" should have been so boisterously redemanded gives disastrous indications as to the real taste of our much lauded Symphony audience. The Rhenish symphony was most beautifully played. Mr. Nikisch as a Schumann interpreter is almost perfect. The beautiful first movement, the noble and elevated fourth (religioso) and the brilliantly final vivace were interpreted, read and played in such a manner that any criticism would be absurdly captious. The orchestra also seemed imbued with great fervor, and the whole symphony was grandly performed.

These concerts themselves and the methods and ideas of our new conductor have given rise to a great deal of criticism, some of which has been bitter and acrimonious. Not only the critics and musicians but pretty well the whole public has taken part in the discussion on one side or the other, irrespective of whether they knew anything about music or not. The last number of the Musikalische Rundschau, published in Vienna, contains a fine criticism of the fourth Philharmonic concert in that city. It is from the pen of the distinguished composer and critic, Richard von Perger, and its closing paragraphs are offered here in literal translation as being particularly applicable to the present situation in Boston:

"As has often been said, conductors and musicians are not—God be praised—machines, but artists with heads, hearts and nerves. Such an evident ennui and lack of attention as the audience showed at the last Philharmonic is certain to have a discouraging and relaxing effect upon even the most enthusiastic players. A public which is not inflamed to the point of stormy applause upon hearing the Egmont overture, but on the contrary enwraps itself in 'noble' silence, does not, in truth, deserve to hear such splendid tone-poems. As a matter of fact, it is becoming the 'fashion' with most people not to allow themselves to be led to enthusiasm and applause. This is because only very few people go to the concerts to really enjoy the artistic performances; on the contrary, they go in order to have 'been there' and to be able to chatter about it afterwards. Every school girl who has hardly learned the difference between major and minor sits in her reserved seat feeling like a little Hanslick (the most celebrated Viennese—in fact European—critic) and criticises in a loud voice not only after but even during the performances. This disagreeable but ever-increasing habit which every sensible person is bound to roundly condemn arises from the ridiculous impression that artists exist for the public. This is simply not true! The artist exists for art alone, and it is a sad thing that he is not able to live only in the service of the Muses without being dependent for the material necessities of existence upon the protection of some stupid and conceited 'music lover.' As a matter of fact, to be present as witness at a fine artistic performance is an honor, which is appreciated by every truly cultured person who has a real understanding for art."

ARTHUR WELD.

SUNDAY HERALD

BOSTON JANUARY 26, 1890.

The Symphony Concert Soloist, William J. Winch.

Director Nikisch as Accompanist—"Nadjy," "Erminie" and "Paola" as Local Attractions—Events of the Week—The Stetson "Gondoliers"—Andres and Doerner's Boston Debut.

The appearance of Mr. William J. Winch, tenor, as soloist at last evening's concert by the Boston Symphony orchestra, made a very pleasing event of the season, and his personal popularity with Boston audiences was shown most prominently in the welcome given him upon his entrance. He chose as his numbers on the programme the "Romance" from Weber's "Euryanthe," and the four songs by Dvorak, (a) "I Chant My Lay," (b) "Hark, How My Triangle," (c) "Songs My Mother Taught Me," (d) "Cloudy Heights of Tatra Daring Falcon Haunteth." His singing was most satisfying in each of his appearances, and the perfection of his mastery of the vocal art was shown in all his work. In the "Romance" his phrasing and delivery of the tuneful measures fairly disarmed criticism, and his voice was used with such faultless taste that he easily commanded the attention of his audience, as well as a grand recognition of his abilities as a singer when the selection was ended. It would be difficult to name a singer better qualified to give a correct interpretation of the group of songs by Dvorak than Mr. Winch. These songs go for little, save when sung by one fully in sympathy with their peculiar characteristics and equal to the many difficulties they present. Mr. Winch sung all the songs delightfully, giving especial pleasure, however, in the "Songs My Mother Taught Me," which was a gem of vocal art as given by this most talented artist. The difficult accompaniments to the Dvorak songs were played with admirable taste by Conductor Nikisch, who complimented the singer by making his debut, as an accompanist, in these concerts, on this occasion, and the audience gracefully recognized his good work at the piano. The "Peer Gynt" suite, by Grieg, made a comparative novelty, having its first completely satisfactory performance at this concert. Those who heard it played at the summer "Pops" under the disadvantages incidental to the summer concerts had all their anticipations concerning its rehearing fully realized, and Conductor Nikisch has made no more popular success than in its performance. For the first time this season the string band repeated its work in earlier years under Mr. Gericke, and the remarkable beauty of the work done by this division of the orchestra in the suite charmed all who heard the performance. It is a most fascinating composition, and the rapt attention given to its movements proved how much these audiences enjoy the lighter music which is so seldom given a place in these programmes. The last movement, descriptive of the chasing of "Peer Gynt," created such a sensation that its repetition was necessary to quell the applause, and this departure from all precedents in these concerts was gracefully conceded by Mr. Nikisch. A fine interpretation of the "Melusina" overture, by Mendelssohn, began the programme, and an interesting performance of the "Rhenish" symphony, by Schumann, ended it. Next Saturday the programme will be: "Prelude and Fugue," Bach-Albert; symphony, "An Das Vaterland," Raff (for the first time here), and the "Huldigung's March," by Wagner.

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Quartet in C minor, op. 18, No. 4; pianoforte trio in D, op. 60, No. 1; quartet in C major, op. 59, No. 3.

Quartet: Mr. Franz Kneisel, first violin; Mr. Otto Roth, second violin; Mr. Louis Svécenski, viola; Mr. Anton Hekking, violoncello. The quartet had the assistance of Mr. Carl Baermann, pianist.

This capital programme in such capable hands drew a large and enthusiastic audience to the new quarters adopted by the quartet for its concerts.

The C major quartet is a noble composition, representing Beethoven himself in fuller and freer style than his earliest writing when the influences that he had felt most strongly were not yet thoroughly assimilated. Hammerton's simile of the chemical compound in character development belongs no less to music than to other arts. The greatest artist feels all influences. A mirror of reflection alone has nothing of the individual in it, but the great soul that "takes its own where it finds it," owns it every whit. The process of the development of a musician of Beethoven's calibre is wonderfully interesting, and it is delightful to have Mr. Kneisel and his brothers interpret the artist's work at its different stages.

The quartet in C minor shows how strongly, how beautifully too, Beethoven felt Mozart's influence. Here and there, as in the first movement, there is more of Mozart than of Beethoven, but by-and-by in later work the assimilation is perfected, the master's own development has advanced, and there is no longer any detaching bits that may be said to point to one more than another of those whose work had led up to himself. It is all Beethoven, but there could have been none a century even, earlier.

Of the movements of the C-minor quartet, perhaps the most perfect one is the *andante scherzando*. Its simplicity and poetic beauty are adorable. The playing of the whole quartet, delightful from beginning to end, was most artistic. Singly the instruments were true to themselves and to the players, and throughout there was unity of design, and a well-balanced and polished performance.

The trio, written two years after the C-major quartet, and in the same year with the pastoral symphony, shows much of the sunny charm of that joyous composition in the *allegro* and *presto* movements. These the *largo* separates with a gentle sadness that is not melancholly, an exquisite pathos, and the tenderest feeling. Mr. Baermann, Mr. Kneisel and Mr. H. W. Hekking played the work with much beauty of tone, and in perfect keeping with the spirit of the composer.

The next concert in the series will take place on Feb. 24.

Boston Daily Traveller.

TUESDAY, JANUARY 28, 1890.

Third Kneisel Quartet Concert in Union Hall—Notes.

Unavoidable postponements of the third concert seemed to have whetted the appetite of the cultivated clientelé of the Kneisel Quartet; not only a large and deeply interested audience, but a fine programme and unusually beautiful playing were features of its consummation last night in Union Hall. Only Beethoven's compositions were performed: Quartet in C minor, op. 18, No. 4; Piano Trio in D, op. 70; Quartet in C, op. 59, No. 3. Union Hall proved fairly satisfying for chamber music. Our brief word about the playing is one of praise. To these purely quartet works of Beethoven's first and second manner, Mr. Kneisel and his companions paid worthy tribute. In point of sentiment the playing was beyond reproach, while technically the quartet presented unquestioned evidence of its pre-eminent ability. It would be a pleasure to remark upon several notable points in the reading and the execution, did space permit; we do not think the quartet ever came to a concert better prepared. The ensemble is well nigh perfect, yet were Mr. Hekking to repress his tone less, the resulting gain in force would be helpful; in the fugato of the last movement of the C major quartet the enunciation of the subject by the 'cello, was weak in comparison with the preceding voices. Never in the concerts of the quartet has the work of the second violin and viola been as fine as last night. Mr. Carl Baermann was the pianist in the trio. Recovered from his illness, Mr. Baermann seems to have moderated his tendency to disregard the proper balance of the ensemble, for the performance of the trio was excellent in point of unity, and it is unnecessary to say genial and musical in spirit.

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INFANTRY HALL, PROVIDENCE.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

4

CLOSING CONCERT OF THE SERIES.

WEDNESDAY EVENING, JANUARY 29, AT 8.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, JANUARY 29, 1890.

Music in Baltimore.

BALTIMORE, January 27, 1890.

THE Boston Symphony Orchestra gave its second concert here on Thursday at the Lyceum. Goldmark's "Sakuntala" overture; Brahms' violin concerto, op. 77, played by Franz Kneisel; the introduction to "Tristan und Isolde," and Schumann's D minor symphony constituted the program. Mr. Nikisch has already become a "favorite" with the musical people here; at least, that's the way some of our critics put it.

We doubt if the Boston Symphony Orchestra ever gave a better performance in this city than the concert of last Thursday. Certain it is that Mr. Nikisch is one of the most accomplished conductors that have appeared in this city at present.

The Telegram.
THURSDAY, JANUARY 30, 1890.

SYMPHONY.

The Final Concert of the Boston Symphony Orchestra Last Night.

The closing concert in the series given by the Boston Symphony Orchestra was given last night at Infantry Hall to an audience that fully appreciated the somewhat unique and unusual programme, which conductor Nikish had prepared.

It opened with a Hadn symphony which the orchestra had never before performed, but which has many qualities that commend it to orchestras in search of works of a popular nature which have real musical merit as well. The orchestra, inspired and aided by Mr. Nikisch's baton, gave the pretty symphony a very sympathetic rendering. After the light and sprightly first allegro, the largo is an austere contrast, but the transition was exquisite in Mr. Nikisch's hands. It was given a deep, broad feeling, dignified, but softened with a suggestion of sadness. The power and earnestness of the composer were translated with that perfection which has given the Boston orchestra its glory.

Mlle de Vere won the same success she everywhere does, and at all times. Her technique and compass and equal fullness of tone were alike admirable, although it cannot be said that the superb tones were attained without an effort. She had two recalls after the aria from Meyerbeer's "Dinorah;" when the aria from "Les Perles de Bresil" was concluded the ardor of the audience was unconfined.

A largo by Handel, Mr. Kneisel, soloist, was interpreted with dignity, and Mr. Kneisel learned from its reception that he was undeniably among friends.

The Saint-Saens concerto for violin was most delightful to the ear. Between the bravura of the finale and the bright opening allegro there is a slow, sweet movement which balances the composition. Mr. Adamowski's very effective and lively reading, perfect mastership of all difficulties, and full vibrant tones were duly appreciated and applauded.

Goldmark's "Sakuntala" finished the programme. "Sakuntala" made Goldmark famous. Its slow commencement merges into quicker movement, several new moods are developed, and a harp is introduced. The orchestra gave the end of the period a sentimental coloring, which led up to a brilliant finale.

HOME JOURNAL.
SATURDAY, FEBRUARY 1, 1890

THE THIRD KNEISEL CONCERT.

Beethoven Quartet in C minor, op. 18, No. 4.
Beethoven Pianoforte Trio in D, op. 70, No. 1.
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The Kneisel Quartet gave the third concert of the series at Union Hall, Monday evening. Mr. Carl Baermann was the pianist.

It is perhaps unnecessary to say that the performance of this most excellent Quartet was characterized by perfection of technique, keen sense of the proper subordination of one member to another, sentiment which never fell into mawkishness, and power which was never oppressive. These are all hackneyed expressions, and they have been used again and again, particularly in reference to this Kneisel Quartet. Nor are they now used loosely as by one who merely juggles with words, careless where they fall; nor are they mere mouth-tribute. For so many concerts are merely sad exhibitions of hopeless mediocrity, and so many concerts are merely a vehicle of sensational and personal display, that the homage paid to sincere and capable musicians should never grow stale, should never be perfunctory. There are some who are inclined to sneer at string quartets; they call them "thin" and "wearisome"; they complain of a "lack of tone," they miss "orchestral color." But next to the singing by a trained choir of the motets of the great Italians, comes surely in pure music the string quartet; and how many of our composers who conceal their lack of ideas by fantastic instrumentation and attract the attention by splashes of sound thrown without reason in the face of the listener, can write a quartet of sustained interest and beauty?

The concert of Monday evening, though perhaps too long (for it lasted until ten o'clock) was thoroughly delightful. Exceptions might be taken in one or two instances to the tempo chosen. In the Quartet in C major, surely the opening *andante con moto* was too slow, and the exquisite *andante* in A minor would have gained in beauty had it been taken a little faster.

Mr. Baermann played his part in the pianoforte trio with technical clearness and much discretion. It was an agreeable contrast to his ensemble playing at the last of his own concerts. Was not the *largo* too slow even for a *largo assai*; for the players lingered so long upon the opening words of the musical sentences that by the time the periods were reached, the first words were forgotten. And would it not be well in chamber music to use a smaller piano; or if the performer insists upon an instrument of full size, is it necessary to have the cover raised the full length of the supporting stick?

Each number of this program was given for the first time at these concerts. It is perhaps a dangerous experiment to restrict a program of two hours to the works of one man; the ear demands sharp contrasts; the same personality, however great it may be, soon becomes like the guest who makes too long a stay; and does not even the most faithful husband, after years of devotion, some time or other wish that another face than that of the mother of his children might shine upon him at the break of day?

It is doubtful whether the piano trio chosen would in these days be listened to in patience were not the sacred name of Beethoven attached to it. The first and third movements are ingenious, wonderfully written of course, but do they possess a real musical interest? And the piano part of the second movement is so written that when it is played, even by the accomplished musicians of Monday, either the movement becomes intolerably slow for the sake of the clearness of the piano passages, or the piano part becomes a mere jumble of notes.

The quartet in C minor, on the other hand, contains innumerable beauties, although the menuetto does not reach the high water mark of Beethoven. The scherzo is delightful from beginning to end. And if this quartet at times brings to the mind the voice of the great Mozart, curiously enough in the quartet in C major (particularly in the second movement) do we find premonitions of Mendelssohn. It is hard to believe the stories told by Thayer of the way in which these quartets were treated when they were first played over; how Romberg stamped on one, and how other musicians libeled them in terms too coarse to be repeated. Now it is the fashion to show enthusiasm over the later quartets alone of Beethoven; and to say contemptuously of the earlier ones that they might have been written by Mozart. But to say of music that it might have been the work of the composer of "Don Giovanni," is not that really the highest praise?

The Telegram.
WEDNESDAY, JANUARY 29, 1890.

SYMPHONY CONCERT.

A Fine Programme for the Last Concert of the Series.

The last concert of the series for this season by the Boston Symphony Orchestra occurs this evening at Infantry Hall. Mlle Clementine de Vere is the soloist, and that charming singer is down for two numbers. Mr. Kneisel has a violin solo, and there are two numbers for the full orchestra. The programme is as follows:

Haydn...Symphony in G major (No. 13, B. & H.)
Adagio; Allegro, Largo, Menuet (Allegretto), Allegro con spirito.
Meyerbeer..... Aria, "Shadow Dance, from "Dinorah"
Mlle De Vere.
Handel.....Largo
Solo Violin, Mr. Kneisel,
David.....Aria from "Les Perles de Bresil"
Mlle. De Vere,
Goldmark.....Overture, "Sakuntala"

The Haydn symphony, which leads the list, has not before had a place on the symphony programme. The scoring of the first movement is for strings, flute, oboe, bassoons and horns. In the remaining movements, tympani and trumpets are added. The work does not demand extended analysis. Its melodies and their treatment come upon the ear in the clearest possible way. The sprightly theme of the first allegro is worked up felicitously. The subject of the largo is severe and solemn in contrast with what has preceded. The minuet is pure Haydn in spirit and manner, while the finale, which Mr. Dwight used to call a "country dance," is brimful of motion and the naivete which we customarily associate with "Papa Haydn."

The Goldmark overture, or symphonic poem, begins with a slow introduction, succeeded by a quicker movement. Leading out of its first statement is another theme, begun in the violins and oboes, and afterwards taken up by the flutes, etc., and accompanied by the figure of the one preceding. The introduction of the second principal subject brings a new mood. The "working out" section, in the key of E major, is built upon the melodious subject (oboe and English horn) which served as pendant to the first theme. A prominent harp part is here introduced. Extended treatment marks this section, in which the second principal subject of the work appears in a new tempo, quasi allegro, fully orchestrated. The period ends with an expressive dolente episode of a sentimental character. Recapitulation follows, in which familiar [illegible] receives varied treatment. The [illegible] coda is accomplished by an [illegible] passage. The work is long and [illegible] instrumented.

PROVIDENCE JOURNAL.
THURSDAY, JANUARY 30, 1890.

SYMPHONY CONCERT.

Closing Entertainment of the Series.

Mr. Nikisch placed upon the programme of the fourth and final Symphony Concert in the series a Haydn symphony which has never before appeared upon the Boston Symphony Orchestra's programme. It was written when he was receiving a salary of $600, at Esterhaz. So many symphonies were written by him—the exact number he could never accurately say offhand—that many of intrinsic beauty are comparatively little known. Mr. Nikisch gave the pretty work a wonderfully sympathetic reading, and again exemplified the influence which controls such precision in his men. After the light and sprightly first allegro, the largo is an austere contrast, but the transition was exquisite in Mr. Nikisch's hands. It was given a deep, broad feeling, dignified, but softened with a suggestion of sadness. The power and earnestness of the composer—the Wordsworth of music—were translated with that perfection which has given the Boston orchestra its glory.

There was no manner of doubt as to Mlle. de Vere's success. Her technique and compass and equal fullness of tone were alike admirable, although it cannot be said that the superb tones were attained without an effort. The completeness of the attainment, however, compensated for the disturbing facial expressions, and to her was given the most enthusiastic applause of the night. She had two recalls after the aria from Meyerbeer's "Dinorah;" when the aria from "Les Perles de Bresil" was concluded the ardor of the audience was unconfined. A largo by Handel, Mr. Kneisel, soloist, was interpreted with dignity, and Mr. Kneisel learned from its reception that he was undeniably among friends. The Saint-Saens concerto for violin was most delightful to the ear. Between the bravura of the finale and the bright opening allegro there is a slow, sweet movement which balances the composition. Mr. Adamowski's very effective and lively reading, perfect mastership of all difficulties, and full vibrant tones were duly appreciated and applauded. In younger times the overture was wont to open, not end, a concert. Last night Goldmark's "Sakuntala" finished the programme. "Sakuntala" made Goldmark famous. Its slow commencement merges into quicker movement, several new moods are developed, and a harp is introduced. The orchestra gave the end of the period a sentimental coloring, which led up to a brilliant finale.

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[66]

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There was no manner of doubt as to Mlle. de Vere's success. Her technique and compass and equal fullness of tone were alike admirable, although it cannot be said that the superb tones were attained without an effort. The completeness of the attainment, however, compensated for the disturbing facial expressions, and to her was given the most enthusiastic applause of the night. She had two recalls after the aria from Meyerbeer's "Dinorah;" when the aria from "Les Perles de Bresil" was concluded the ardor of the audience was unconfined. A largo by Handel, Mr. Kneisel, soloist, was interpreted with dignity, and Mr. Kneisel learned from its reception that he was undeniably among friends. The Saint-Saens concerto for violin was most delightful to the ear. Between the bravura of the finale and the bright opening allegro there is a slow, sweet movement which balances the composition. Mr. Adamowski's very effective and lively reading, perfect mastership of all difficulties, and full vibrant tones were duly appreciated and applauded. In younger times the overture was wont to open, not end, a concert. Last night Goldmark's "Sakuntala" finished the programme. "Sakuntala" made Goldmark famous. Its slow commencement merges into quicker movement, several new moods are developed, and a harp is introduced. The orchestra gave the end of the period a sentimental coloring, which led up to a brilliant finale.

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INFANTRY HALL, PROVIDENCE.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

4

CLOSING CONCERT OF THE SERIES.

WEDNESDAY EVENING, JANUARY 29, AT 8.

UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEČENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.
WITH THE ASSISTANCE OF
Mr. CARL BAERMANN, Pianist.

III. CONCERT.

MONDAY, JANUARY 27TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN. QUARTET in C minor. op. 18, No. 4.
Allegro ma non tanto.—
Andante scherzando, (quasi allegretto).—
Minuetto, (allegro); trio.—
Allegretto.

BEETHOVEN. PIANOFORTE TRIO in D. op. 70, No. 1.
Allegro vivace e con brio.—
Largo assai ed espressivo.—
Presto.

BEETHOVEN. QUARTET in C major. op. 59, No. 3.
Andante con moto; leading to Allegro vivace—C major.
Andante con moto—A minor.
Minuetto—C major; with Trio—F major.
Allegro molto—C major.

The Pianoforte is a Steinway.

FOURTH CONCERT, Monday, February 24th, at 8 P. M.

[67]

BOSTON DAILY ADVERTISER
Established 1813.

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The final quartette was not less effective. One passed through the opening chords as through the Pillars of Hercules, into a strange world of sunshine and shadow. The gloomier passages were the most impressive, and although the 'cello pizzicato was at times woodeny, the bowing passages both of Mr. Hekking and Mr. Svecenski were noble enough. I sometimes think that it may be the instrument, rather than the playing of the former, which is responsible for the thin tone, or the dull pizzicato. The tender *cantabile* of Mr. Kneisel in this was also praiseworthy. But technically, the contrapuntal finale was the most excellent ensemble playing. One cannot love it as one does the sombre andante, but its great difficulties must be recognized, and the reviewer must also recognize the artistic manner in which they were overcome. The meaning of this polyphonic movement was never made more clear. But the climax of the concert was reached with the performance of the piano trio in D. In this Mr. Kneisel, Mr. Hekking and Professor Baermann gave an ensemble that could not be excelled. The echoing quality of the hall (of which I have formerly spoken) was not present, probably owing to the crowded state of the house, and the performance was not marred in any way. The first movement was a trifle rapid at times, but the balance between the parts was better than in any of the concerted numbers with piano yet given this season, and the delicacy of Prof. Baermann's piano work was exquisite. The second movement was a marvel of united shading from beginning to end, and the finale was equally thorough, there being no runaway of any kind in the presto passages. Prof. Baermann was at his very best in this, and Messrs. Kneisel and Hekking certainly divided the honors with him. A more dignified, lofty and well executed chamber concert is not within my recollection.

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Boston Daily Globe.

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BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

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4

CLOSING CONCERT OF THE SERIES.

WEDNESDAY EVENING, JANUARY 29, AT 8.

UNION HALL, 18 BOLYST(

FIFTH SEASON 1889-

THE KNEISEL Q

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Mr. LOUIS SVECEN
Mr. ANTON
WITH THE ASSISTANCE
Mr. CARL BAERMAN

III. CONCER

MONDAY, JANUARY 27T

PROGRAMM

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BEETHOVEN.	PIANOFORTE TI Allegro vivace e con Largo assai ed espres Presto.
BEETHOVEN.	QUARTET in C m Andante con moto; l Andante con moto—. Minuetto—C major; Allegro molto—C ma

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FOURTH CONCERT, Monday, February 24th.

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TUESDAY MORNING, JAN. 28, 1890

MR. KNEISEL'S THIRD CONCERT.

Mr. Kneisel has transported his admirable quartet concerts to Union Hall, and the first concert there (but the third of the season) was attended by a very large and enthusiastic audience. Applause was the order of the evening, and everybody seemed glad to see that Mr. Baermann had sufficiently recovered from his recent illness to appear again. The programme consisted entirely of chamber compositions by Beethoven, to wit: The quartet in C minor, op. 18, No. 4; the piano trio in D major, op. 70, No. 1, and the quartet in C major, op. 59, No. 3. The quartet has never played better; it was as nearly a perfect performance as could be wished. All the work by this quartet, under Mr. Kneisel's patient and inspiring guidance, has been so unusually excellent that it seems absurd to say that they constantly improve. This is the case, however, for each succeeding concert shows some new fineness of detail and delicacy of artistic performance which was not there before. It is an honor to any city to possess such an institution, and Mr. Kneisel and the other members of his organization are deserving of all praise; and it may be justly claimed that they have done an immense amount towards elevating the taste and understanding for chamber music in this city. Mr. Baermann's illness does not seem to have affected his skill in the least; he exhibited again last evening his remarkable artistic power, and, more than that, the ability to play chamber music in a discreet and self-contained manner, without overwhelming the other players by thundering work on the piano. Mr. Kneisel has had such hard luck in being obliged to twice postpone this concert that it is doubly gratifying that it should have been so successful.

ARTHUR WELD.

BOSTON HERALD.

TUESDAY, JANUARY 28, 1890.

[67]

THE KNEISEL QUARTET.

The third of the season's concerts by the Kneisel quartet was given at Union Hall last evening, when the programme of Beethoven's music included the C minor quartet, op. 18; the trio in D major, op. 70; and the C major quartet, op. 59, No. 3. The quartet had the assistance of Mr. Carl Baermann in the programme of the evening, he having recovered from his recent indisposition. A more competent band of players for such a programme could hardly be called together in any city, and the excellent performance of the several compositions was most thoroughly enjoyed by the large audience in attendance. Mr. Baermann again exhibited his marked ability as an ensemble player in the trio, making the piano take only its proper prominence throughout the work, and giving to his part of the composition the same charm that has made his own chamber concert programmes of this season so enjoyable. The change made in the place for giving these concerts has given many an opportunity for their hearing who could not have been accommodated in the smaller auditorium.

Boston Daily Globe.

TUESDAY, JAN. 28.

MINIATURE ALMANAC....Jan. 28

Kneisel Quartet Concert.

The third in the series of concerts by the Kneisel Quartet was given in Union Hall last evening to a large audience. The programme consisted of three selections from Beethoven, the quartet in C minor, op. 18, No. 4, pianoforte trio in D, op. 70, No. 1, and quartet in C major, op. 59, No. 3. All were heard for the first time at these concerts, and hearty applause testified to the audience's enjoyment of the music so admirably rendered. Carl Baerman was the pianist, and it is needless to state that his masterly interpretations were listened to with delight. The next concert by this quartet will be given on Monday, Feb. 24.

SUNDAY HERALD.

BOSTON, FEBRUARY 2, 1890.

Director Arthur Nikisch gave the patrons of the Boston Symphony orchestra's concerts a very pleasing programme of exclusively instrumental selections, without the aid of a soloist, last evening, and the three compositions chosen were the Bach-Abert prelude, chorale and fugue, the symphony "To the Fatherland," by Raff, and Wagner's "Huldigung's March." The symphony had not been heard here before, and, for reasons best known to the conductor, the work was not performed "in its entirety" on this occasion, the fourth movement being omitted. The opus number of the symphony is 96, but it is the first of the 11 works of this character given publicity by this prolific composer, and its merit, as judged by Hiller, Reinecke, Volkner, Lachner, and Ambros, led them to award it the first prize over 32 competing works of the class submitted to them as judges of the society known as "The Friends of Music" of the Austrian empire shortly after its completion about 30 years ago. It belongs to the class of "programme music," and Raff guarded its hearers from a misunderstanding of his ideas by prefacing it with the following description: "In the first movement, the 'tone poet' endeavored to portray in tone pictures the free and towering flight, the background of deep thought, the civilized gentleness, the conquering perseverance—these important forces which, in the natural disposition of the Germans, assist, fill and limit them. In the second movement, to the music of the horns, the hearer follows the chase with German men in German forests; he joins the happy train of young men and maidens as, singing their native airs, they wander over the smiling fields. In the third movement, the composer asks you to tarry by the domestic hearth, glorified and made illustrious by his people through the cultivation of the Muses, through love for wife and children. Now the composer, leaving these joyful scenes, casts his eye upon another side of German life. In the fifth movement, he does not attempt to stifle the sorrow caused by the dismemberment of the united fatherland. But hope, the consoler, takes him by the hand, and, filled with longing and presageful, he sees the new victory-crowned flight of his people to a glorious unity." The symphony, as a whole, made a decidedly interesting addition to the list of this composer's works that have had a hearing here. The leading themes are none the less enjoyable because they are taken largely from the songs dear to the German nation, and these have been so skilfully treated that they are made fascinating to the musical student as well as the average music lover. In attempting to depict in music the national characteristics of the Germans the composer has made his first movement the least interesting of the four parts of the work heard yesterday, and if the "mutilation" of the symphony had been further completed by well advised "cuts" in this portion of the composition the result would have been beneficial. The theme of the scherzo and that taken up by the first 'cello in the larghetto are delightful examples of the melodious characteristics of the work, and the fifth movement gives a glorious climax to this most attractive symphony. The conductor and his men appeared alike inspired by the composer's genius, and the performance resulted in one of the marked successes of the season. Mr. Nikisch has made an immense advance in his work with the orchestra within a very short time, and this fact was again made apparent by the performance of the fugue of the first selection in which the virtuosity of the organization was most distinctly shown. The chorale was grandly played by the brass instruments, although a shade less of the volume of tone might have improved its quality. Wagner's marvellous musical economy in ideas, as shown in the "Huldigung's March," was made the most of by all the forces of the orchestra, and had the Bach-Abert number been played between the symphony and the march the programme would have made a very much better impression. While it is not to be supposed for a moment that the comments made upon the methods and customs of Mr. Nikisch in conducting have had any effect, it may be well to say that he has come to see the advisability of placing a desk in front of his stand, and to use it as other capable men have before his advent in this city. Next Saturday evening's programme is as follows: Massenet, overture, "Pheare"; Lalo, symphonie Espagnole for violin and orchestra; Nicode, symphonic variations, Op. 27; Tschaikowsky, overture fantasie, "Romeo and Juliet." The soloist will be Mr. C. M. Loeffler.

PASTE OVER

INFANTRY HALL, PROVIDENCE.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

4

CLOSING CONCERT OF THE SERIES.

WEDNESDAY EVENING, JANUARY 29, AT 8.

The quartet in C minor is one of the first set of quartets for stringed instruments Beethoven wrote. The published order of the six which comprise opus 18 is not that in which they were written and it is an interesting fact that two of the least pretending as to style and least elaborate as to construction among them, namely the A major and the B flat major, should have been the last in the order of production; while, if the dated manuscripts be reliable, the quartet in D, (No. 3) by some considered the most beautiful and original of the set, preceded them all in the design of the composer. Beethoven's model in the quartets of opus 18, which are dedicated to Prince Lobkowitz, was Mozart. The six quartets which belong to the "first manner" have often been compared with the set of six composed by Mozart and dedicated to Haydn. The comparison, one writer observes, is not without a good show of reason. Before Beethoven was entirely and unreservedly himself, Mozart was not only his pattern, but his idol (for Haydn, although he studied with him some time, Beethoven entertained no very deep or hearty sympathy); and except, perhaps, in their orchestral accompaniments in C and D major, their pianoforte sonatas in C minor, and their concertos for pianoforte and orchestral accompaniments in C major and C minor (in which a very strong affinity is evident), nowhere do the two admirable masters more nearly approach each other than in the quartets respectively dedicated to Haydn and the Prince Lobkowitz.

The quartet in C minor played to-day was one which Haydn liked best. Attention is called to a few of the salient points of the work: the first phrase of the first movement is pure Mozart; the second subject is first given out by the second violin, with viola accompaniment, with counter theme for first violin, and then taken up by that instrument. To this melody succeeds a tributary in the same key (E flat). In the *andante scherzando* some see a resemblance to the *andante* of the first symphony. The movement is an early indication of what Beethoven subsequently did with the *scherzo*. The *minuet* and *trio* contain a little of Haydn, more of Mozart, and are not without some Beethovenish turns. The last movement is in *rondo* form built upon a characteristic melody. Those fond of tracing analogies have found it remindful of Mozart's serenade in C minor for eight wind instruments, afterwards turned into a quintet for strings. (*First performance at Kneisel Concerts*).

The pianoforte trio in D, opus 70, and its companion in E flat, were written in the summer of the year 1808, the period of the C minor and "Pastoral" symphonies and the Choral Fantasia. The symphonies and the Fantasia were produced a few months after they were completed, but the trios were first heard in April of the next year at the house of Beethoven's friend Count Zmeskall. Beethoven's letters show that they had been played privately, and at the time of writing Zmeskall, an amateur violoncellist, was organizing a performance in society. Zmeskall asked the composer himself to take the pianoforte part, and was readily answered, "I shall be glad, right glad, to play." But the master appeared less eager to admit his "dear little musical old Count" to the violoncello part. First he said, "If you find that you can manage it, play it yourself, or let old Kraft do so." Subsequently, however, he wrote: "I think, after all, it would be advisable to let old Kraft play, as the trios are to be heard for the first time (in society), and you can play them afterwards. * * If you meet with any difficulties, one of which may possibly be that Kraft & S. (Schuppanzigh) do not harmonize well together, (they were then conducting rival concerts in Vienna), then Herr von Zmeskall must distinguish himself not as a mere musical Count, but as an energetic musician." Reichardt speaks of a performance of the trios at Countess Erdödy's in December, at which Beethoven played the pianoforte. (*First performance at Kneisel Concerts.*)

BEETHOVEN'S three quartets of op. 59 were composed in 1806, the year of the fourth symphony, the violin concerto and the pianoforte concerto in G. Here we find him entirely freed from his own favorite model (Mozart) laying the foundation of what has been designated his second manner. They are dedicated to Count Rasoumouffsky, Russian Ambassador to Vienna, to whom and Prince Lobkowitz, both zealous and generous amateurs, Beethoven inscribed many works. It was probably as a compliment to Count Rasoumouffsky, who had presented him with the theme, that Beethoven took a Russian melody for the subject of the *finale* in the first (F major) and another for the trio of the *allegretto* of the second (E minor). The following has been compiled: The first movement of the third of the series, in C, the one played to-day, opens with a brief introduction (*andante con moto*) of vague and mysterious character commencing upon a discord, The *allegro vivace* which comes in after a long holding chord is but preliminary to the leading subject, or theme, of vigorous character, (violins in octaves) Two tributaries branch out of this, the first having an entirely new melody; the second being evolved from the two notes which commence the preliminary to the leading subject. After development the second subject enters in the key of the dominant (G), (violins in thirds). This subject's tributary, which serves for peroration to the first part, is first commenced by the 'cello. Here are the materials for the whole movement. In the second part, or "free fantasia" portion, use of these is varied in an extraordinary degree; the most notable episode being based upon the two notes already mentioned. This appears just before resumption of the principal theme. Recapitulation proceeds in the ordinary way. The *coda* (again are the two notes called into play) is unusually short for Beethoven.

In consequence of the *andante con moto*, one writer says, the quartet in C major is the most generally popular of the three dedicated to Prince Rasoumouffsky. The *andante* is an inspiration from beginning to end. Such an inspiration, indeed, as only came to Beethoven. The plaintive and mysterious opening at once prepares the mind for what is to follow. To remark upon the various beauties of this wonderful movement would occupy more space than can be allowed. The plaintive *ritornelle* to the first theme, the impassioned opening of the second part (viola), and various other parts, must speak for themselves.

The theme of the *minuet* and its *trio* are in lively and grateful contrast.

The finale begins with a fugato, the subject given out by the viola, and successively answered by the second violin, 'cello and first violin. After its full developement a *coda* follows, which speedily leads through a *cadenza* for first violin, to the principal second theme in the dominant chord (G). The episode and tributaries in this impetuous movement are numerous. When the first subject appears again it is combined with a new motive, (half notes in the viola) and the complications keep piling up until in the *coda* the attainment of what the ear believes to be a climax is suddenly arrested by one of those surprises which are rarely met with in the works of other composers. After this the *coda* is resumed in a new form and with increasing effect; a brilliant unison acting as peroration. (*First performance at Kneisel Concerts.*)

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, JAN. 28, 1890.

The Kneisel Quartette Concert Last Night —Handel's Name.

The Kneisel Quartette—Professor Baermann at the piano—and a Beethoven programme! These things combined were sufficient to fill Union Hall last night with a large and representatively musical audience, and the performance was enough to justify more applause than it received. The quartette in C minor, op. 18, No. 4, began the list, and the C major, op. 59, No. 3, ended the concert. These quartettes of the early and middle periods of Beethoven's works are the most satisfactory to the general auditor, even of culture, for they attain what the composer seeks to express, while the later quartettes are so full of striving and unrest, that the soaring after the infinite on the comparatively puny wings of four-stringed instruments, leaves confusion in many a mind which cannot fill out the suggestions given. Both quartettes went royally well. Messrs. Svecenski and Roth did some especially good work in the second movement of the C minor, where the polyphonic character gave independent display to each instrument, and where viola and second violin stood out prominently. The minuet following was delightful in its freedom, and is really more of a scherzo than the scherzo of the second symphony—the first symphonic movement of that name composed. The finale was also excellent, for its jovial chief theme was given with abundant hilarity, the earnest and the dainty episodes had good contrast, and the brusque end possessed inspiring force.

The final quartette was not less effective. One passed through the opening chords as through the Pillars of Hercules, into a strange world of sunshine and shadow. The gloomier passages were the most impressive, and although the 'cello pizzicato was at times woodeny, the bowing passages both of Mr. Hekking and Mr. Svecenski were noble enough. I sometimes think that it may be the instrument, rather than the playing of the former, which is responsible for the thin tone, or the dull pizzicato. The tender *cantabile* of Mr. Kneisel in this was also praiseworthy. But technically, the contrapuntal finale was the most excellent ensemble playing. One cannot love it as one does the sombre andante, but its great difficulties must be recognized, and the reviewer must also recognize the artistic manner in which they were overcome. The meaning of this polyphonic movement was never made more clear. But the climax of the concert was reached with the performance of the piano trio in D. In this Mr. Kneisel, Mr. Hekking and Professor Baermann gave an ensemble that could not be excelled. The echoing quality of the hall (of which I have formerly spoken) was not present, probably owing to the crowded state of the house, and the performance was not marred in any way. The first movement was a trifle rapid at times, but the balance between the parts was better than in any of the concerted numbers with piano yet given this season, and the delicacy of Prof. Baermann's piano work was exquisite. The second movement was a marvel of united shading from beginning to end, and the finale was equally thorough, there being no runaway of any kind in the presto passages. Prof. Baermann was at his very best in this, and Messrs. Kneisel and Hekking certainly divided the honors with him. A more dignified, lofty and well executed chamber concert is not within my recollection.

Boston Post

TUESDAY MORNING, JAN. 28, 1890

MR. KNEISEL'S THIRD CONCERT.

Mr. Kneisel has transported his admirable quartet concerts to Union Hall, and the first concert there (but the third of the season) was attended by a very large and enthusiastic audience. Applause was the order of the evening, and everybody seemed glad to see that Mr. Baermann had sufficiently recovered from his recent illness to appear again. The programme consisted entirely of chamber compositions by Beethoven, to wit: The quartet in C minor, op. 18, No. 4; the piano trio in D major, op. 70, No. 1, and the quartet in C major, op. 59, No. 3. The quartet has never played better; it was as nearly a perfect performance as could be wished. All the work of this quartet, under Mr. Kneisel's patient and inspiring guidance, has been so unusually excellent that it seems absurd to say that they constantly improve. This is the case, however, for each succeeding concert shows some new fineness of detail and delicacy of artistic performance which was not there before. It is an honor to any city to possess such an institution, and Mr. Kneisel and the other members of his organization are deserving of all praise; and it may be justly claimed that they have done an immense amount towards elevating the taste and understanding for chamber music in this city. Mr. Baermann's illness does not seem to have affected his skill in the least; he exhibited again last evening his remarkable artistic power, and, more than that, the ability to play chamber music in a discreet and self-contained manner, without overwhelming the other players by thundering work on the piano. Mr. Kneisel has had such hard luck in being obliged to twice postpone this concert that it is doubly gratifying that it should have been so successful.

ARTHUR WELD.

[68]

HOME JOURNAL.

SATURDAY, FEBRUARY 1, 1890

THE FOURTEENTH SYMPHONY CONCERT.

Mendelssohn.....Overture, "Melusina"
Weber.....Romance from "Euryanthe"
Grieg.....Suite, "Peer Gynt," op. 46
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(First time at these concerts.)
Dvorak.....Songs with Piano
(a) "I chant my Lay."
(b) "Hark, how my Triangle."
(c) "Songs my Mother taught me."
(d) "Cloudy Heights of Tatra daring Falcon haunteth."
Schumann.....Symphony No. 3, in E-flat, op. 97

The charming Melusina overture was roughly handled last Saturday. The mermaid was not wooed with gentle caresses and honeyed words; violent hands were laid upon her, as though she were a woman of the Sabines. Where was the mysterious and dreamy beauty of the opening measures? Who would have thought that Mendelssohn had marked them pianissimo?

And next to Mr. Nikisch, the first clarinet player was chiefly blamable. This gentleman at his first appearance, when he played in the "Rosamunde" music of Schubert, made a very favorable impression. Since the first concert he has steadily worked to remove that impression. We may well be proud of the oboes, flutes and bassoons of the orchestra; but it is not to be denied that the first clarinet is a weaker member.

Nor can the peculiar genius of Mr. Nikisch be seen in his direction of such works as this overture. He seems unhappy unless he "rides in the whirlwind and directs the storm." Repose, the quiet beauty of insinuation, delicacy of touch and treatment, these qualities seem abhorrent to his nature. By birth and education his is a theatrical nature; and when he has to deal with the theatrical in music he is admirable, most admirable; but the hot and feverish air of the playhouse soon becomes insupportable.

The suite of Grieg is taken from the music written for the stage version of "Peer Gynt," the extraordinary poem of Ibsen. Of the four numbers, the first and second are musically the most interesting; the second is beautiful, and it was exceedingly well played, for the strings so carefully drilled by Mr. Gericke have not yet lost their cunning. The dance of Anitra is not so original, and the last movement is vulgar and noisy. As a whole the music of this suite is like unto the gracefully rounded sentences of a speaker who has nothing to say. It is fair theater-music, and while it may be appropriate and effective in the theater, where it accompanies the play, it is out of place when included in the program of a symphony concert.

And the cymbal and the drum delighted the people, and at the end of the fourth number they shouted for joy. At last they were really pleased; at last they heard that which they could understand. And it was as if they said one unto the other, "Come now let us no longer imagine vain things; let us no longer pretend to admire that which wearies us; let us show openly our delight in that which appeals to us and fits our nature. Let us be honest; and let us hear this thing again." Mr. Nikisch, perhaps amused at the preference shown for Barabbas, yielded all too willingly to the people's cry.

Little or no attention was paid to any of the composer's expression-marks in the first movement of the Schumann symphony. It was played with a rush and a bang. The other movements were treated with more respect, and the wonderfully solemn "Religioso" movement was well played. Schumann originally wrote a short explanation of this movement and afterwards struck it out, saying that in the absence of a text the hearers could not indulge in preposterous comparisons.

Mr. William J. Winch was the soloist. His rich and sympathetic voice was under his control: and by his personal magnetism he almost succeeded in making the songs of Dvorak endurable. For songs, with the possible exception of the third, they are not; nor are they dramatically effective if you regard them as a species of recitative. They do not soothe; they do not haunt; they incite hysteria; they suggest, in fact they demand—an anti-spasmodic. The accompaniments, often harsh and at times obtrusive, were played by Mr. Nikisch.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, FEB. 3, 1890.

The Symphony Concert.

The feature of the Symphony concert Saturday evening was the performance for the first time in this city of the Symphony No. 1, "To the Fatherland," by Raff. It is a long work, and the fourth movement was omitted entirely, but it proved interesting and attractive to the audience, particularly the larghetto and finale. There is almost an entire symphony in the opening number, with its wealth of material and its variety of subjects interwoven the one with the other. The other movements were simpler and not so long, but the wood-wind has some delightful work, and the orchestra was very much in sympathy with the character of the performance. The finale is glorious. The symphony, despite the fact that it was never given in Boston, is a prize composition, Raff having been awarded the first prize in a contest with 32 competitors. It is one of the novelties which Mr. Nikisch is giving us, and the orchestra is beginning to show that the discipline of the conductor is very far from being the nonentity that was claimed for it earlier in the season by some of the disappointed ones. The new conductor is not like Gericke—he is different in every way—and his work with the orchestra is effected after his own manner. This was to have been expected, and it is curious to see Mr. Nikisch's severest critics at the outset taking up with the judgment of those who have been his warm admirers through the season. The other numbers were a prelude, choral and fugue, by Bach-Abert, and Wagner's "Huldigung's March." The fugue under Abert's arrangement was a delightful composition, and this, as well as the Wagner selection, was finely interpreted. Mr. Nikisch used the score, though by no means confined to it, and seems to direct as readily in the one case as the other. At the next concert, Mr. Loeffler is to be the soloist and the programme is to be this: Massanet, overture, "Phedre;" Lalo, symphonie Espagnole for violin and orchestra; Nicode, symphonic variations, op. 27; Tschaikowsky, overture fantasie, "Romeo and Juliet."

The Beacon.

BOSTON, SATURDAY, FEB. 1, 1890.

THE SYMPHONY CONCERTS.

Three numbers only compose the programme assigned for the concert of this evening, and duly rehearsed yesterday afternoon—the fine and favorite arrangement by Abert of a Bach prelude and fugue, in which the discreet use of the orchestra intensifies and illuminates every effect possible to the organ; Wagner's "Huldigang's" march, which is more noisy and vehement than interesting or gratifying, although of course its author's ingenuity in making so much out of almost nothing always compels admiration; and between these Raff's "In the Fatherland" symphony. In regard to the first and last there is nothing to say except that they were well and properly played, barring some harshness of the lower brass in the original chorale which Abert placed between the prelude and fugue; but the second deserves a different consideration, as being new to Boston. This symphony, begun after peace had been made at Villafranca, in the autumn of 1859, was finished in 1861, and was about to be given to the world in the regular course of publication, when Raff decided to enter it in the competition for a prize offered by a society known as "The Friends of Music of the Austrian Empire." There were thirty-two symphonies sent in, and the board of judges, consisting of five such authorities as Hiller, Reinecke, Volkmann, Lachner, and Ambros, pronounced it best of all. While not desirous that this work should be accounted as "programme music," in the sense in which his "Lenore" is such, Raff still thought it best that the hearer should not be at a disadvantage by having to guess what he meant to convey, and therefore—having the excellent example of Beethoven, in the "Pastoral" symphony, before him—he prepared a brief explanatory preface, which is outlined as follows: The opening *allegro* indicates the aspiration, the gravity, the gentleness, and the persistency of the German character, each of these phases being suggested by a particular subject, having its individual treatment, while in the course of the development they are combined and contrasted scholastically. The second movement, a very vivacious *scherzo*, depicts the fondness of the German for out-door life and rural sports; horns and wooden wind now bring to mind the chase and the delights of forest and field, and now a decided *volkslied* expresses those quieter joys in which maidens as well as young men can participate. The third movement, *larghetto*, presents the atmosphere of home life by its smooth broad melody set in flowing but still quiet harmonies. The fourth movement, which will not be played, indicates the spirit of German patriotism, by having for its foundation the well-known popular song, "What is the German Fatherland?" The fifth movement shows contrasted feelings; it begins with a *larghetto*, representing the regret springing from the separation of the great Germany into distinct kingdoms, and concludes with an *allegro deciso trionfante*, proclaiming the consolations of hope and the prophecies of faith that all will yet be well throughout the land and a new and more glorious unity will succeed. It is not possible to make any detailed comment here and now upon this long and elaborate work, but some few of its characteristics may be indicated. Rich it must necessarily be in melodious themes, devices of instrumentation, and bold, original thematic treatment, and the composer's wealth of resources is particularly shown in the first movement, with its four subjects. The layman will be delighted with the sensuous qualities of the work, while the musician will enjoy the ingenious and yet academic use of the arts of composition. An honorable feature of the work is the reserve which Raff seems to have imposed upon himself, refraining alike from any cloying sweetness of theme or instrumentation and from any excess of splendor when a development has led up to a high climax. The audience of yesterday afternoon seemed to be in doubt as to whether they liked the first two movements, but the beautifully placed third was heartily applauded. The carpers, who have objected to Mr. Nikisch's memory, and the conservative, who feel safer with a book, ought to have been pleased, for he conducted almost entirely from the score.

The announcements made assign to the afternoon of Wednesday, March 5, the second Young People's Popular, with a soloist hereafter to be named, and set down for the regular symphony concert of next week this programme: Massenet, overture, "Phedre;" Lalo, Symphonie Espagnole for violin and orchestra; Nicodé, Symphonic Variations, *op.* 27, first time at these concerts; Tschaikowski, Overture-fantasie, "Romeo and Juliet," first time in Boston. Soloist, Mr. C. M. Loeffler.

On Monday evening the Kneisel Quartette played a programme taken entirely from Beethoven, which consisted of two quartettes—C-minor, *opus* 18, No. 4, and C-major, *opus* 59, No. 3—and the pianoforte trio in D, *opus* 60, No. 1. This was a well-balanced arrangement, and there was contrast enough to give relief although one felt, of course, the atmosphere of the great master about him all the time. Mr. Baermann was the assistant at the pianoforte, and the work of all the artists was a fine exemplification of finished style and sympathetic co-operation.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 3, 1890.

The Symphony Concert of Saturday — No Soloist.

It was a programme entirely of orchestral music, with no soloist, and considerably more of polyphony than of melody such as could appeal to the public Cerberus. The first number was a Bach Pasticcio made up of a prelude from the well-tempered Clavichord, a chorale by Abert, who is responsible for the whole arrangement, and a fine transcription of the G minor organ fugue. The prelude was well played, but the succeeding chorale was a little too powerfully intoned, although there was a certain charm in the grand sonority of trumpets, horns and trombones. In the fugue the strings bore off the honors and played with inspiring breadth. There is no objection possible to giving Bach in a transcribed state, for even his orchestral works become transcriptions when given by a modern orchestra. It might be a pleasure, however, to hear the old works sometime, under the conditions which attended their original performances, that is, with a small orchestra of some 20 men, and in a hall no larger than Chickering's. Even then the viola pomposo, the oboe d'amore and other obsolete instruments would be lacking, but the result would be more nearly Bach than the heavy scoring which one has in the modern orchestral versions. It was a descent from the ancient fugue to the modern symphony, for Raff was certainly not inspired when he wrote the ultra-patriotic mixture which he called "An das Vaterland." It is prolix and prosy, although I must hasten to say that the audience seemed to disagree with me in the matter, and applauded with the heartiest enthusiasm. Nevertheless the work spoke more of the midnight oil than of the fever of patriotic frenzy, and while presenting Raff's elegant manner in a favorable light, by no means represented the spirit of a mighty nation.

The Huldigungs Marsch which closed the programme was more lofty, although it is by no means a true picture of Wagner's power. In the marches which the great master composed, there is sometimes more of bombast than of inspiration. The Kaiser Marsch is probably to be ranked as the best of the set, and at the least in the introduction of that war cry of the reformation—"A Streng Castle is Our God"—shows a fitness which is not discernable in the others. If we are to have these marches at all it would seem fitting that the Centennial March should sometime grace the programme. It was Mr Gericke's intention to have presented this work at one of the concerts of last season, but the plan never came to fruition. The march is perhaps something of an absurdity, for when Wagner wrote it he knew not a single American tune with which to impart a national color to the work, but it would be as interesting to an American audience as any of the more characteristic works. The march given was played with power and dignity; one might have demanded a better attack in the brass phrases, but the breadth of the reading was undeniable and successful.

LOUIS C. ELSON.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, FEB. 2, 1890.

Musical Successes in Mr. Nikisch's Latest Programme.

A Bach fugue is not in itself a very inspiring work to the average concert-goer. Even Nikisch's orchestra could not make it very enthralling yesterday, though the number was given with wonderful breadth and fulness of tone. As a clever transcription, Abert's setting forth of Bach's prelude and fugue has, however, a certain interest. A symphony by Roff, new to this public, formed the chief offering at the 15th symphony concert. "To the Fatherland" made a fine impression. On the whole, it seems distinctly more interesting and more brilliant than the symphonies of the seasons by the same distinguished composer that have been heard here. Although it is rather a long work, even with one movement omitted, the interpretation was evidently enjoyed greatly. The larghetto was performed almost faultlessly. Director, as well as musicians, seemed to take a special interest in the symphony. Except for one unfortunate "break" in the horns, there was no blemish upon the performance, which was sympathetic to a degree, the gradations of tone being carried out with consummate skill. Wagner's grandiose "Huldigungs March" closed the programme effectively enough.

At the next concert Massenet's "Phedra" overture will open the programme. Mr. C. M. Loeffler is to perform Lalo's Spanish symphony for violin, the orchestra accompanying. Two interesting works fill out the offering—Nicode's symphonic variations, new to patrons of these concerts, and the overture fantasy "Romeo and Juliet," by Tschaikowsky, which will be a novelty in this city.

Boston Post

MONDAY MORNING, FEB. 3, 1890.

FIFTEENTH SYMPHONY CONCERT.

Mr. Nikisch presented the following programme on Saturday evening:

Prelude, Choral and Fugue.....Bach-Abert
Symphony No. 1, "An das Vaterland," op. 96.....Raff
Allegro. Scherzo (allegro molto vivace).
Larghetto. Larghetto sostenuto; un poco lento, quasi andante moderato; allegro deciso trionfante.
(First time in Boston.)
Huldigung's March.....Wagner

Capellmeister Abert's orchestral arrangement of the celebrated G minor organ fugue has been often heard here. It is a very thoughtful and musicianly piece of work, and it is skilfully orchestrated in a manner to emphasize the contrapuntal leading of the voices, and this causes the structure of the fugue to become somewhat clearer to the layman's ear than when played upon the organ. Mr. Nikisch took the time somewhat slower than the average organist would do, but this is not a fault. It was clearly and precisely played. "An das Vaterland" is the title of Raff's first symphony. It bears the opus number 96, but all of Raff's symphonies and larger orchestral works fell in the last twenty years of his life. It is a work to which one listens with very mixed feelings, which might be briefly summed up as follows: The first movement is most interesting to a musician, but the third would give the greatest pleasure to the public at large. The second is dull and colorless, and the last uninteresting and incomprehensible. The opening allegro is certainly a fine movement, fresh, original and brilliantly scored. Raff himself prepared a "programme" for the work, and in it we are informed that "in the first movement the 'tone poet' endeavored to portray in tone pictures the free and towering flight, the background of deep thought, the civilized gentleness, the conquering perseverance—these important forces which, in the natural disposition of the Germans, assist, fill and limit them." It is certainly a rather large undertaking to represent all this in absolute music, and, in fact, as is usual with "programme music," the composer fails. The movement is simply an interesting, well-written, melodious allegro, which means whatever one may choose to have it mean. In the second movement, Raff's favorite wind instruments, the horns, have things pretty well their own way, and the listener is expected to see with his imaginative eye "a happy train of young men and maidens singing their native airs as they wander over the smiling fields." Again the music failed properly to illustrate its composer's idea, but the really beautiful and melodious larghetto, with its broad cantabile, might, indeed, be considered to represent "the domestic hearth, glorified and made illustrious by the people through the cultivation of the Muses, through love for wife and children." As it is the last movement, as aforesaid, it is simply incomprehensible, besides being dull. It is long, by no means so effectively scored as the rest of the work, and its themes are rambling and badly worked out. At the close much noise was made by the brass, but the effect of fulness and power was not attained. How different in this respect is the gorgeous Huldigung's March! Here the orchestra, as a means of transmitting music, is sunerbly used, and even if the ideas are somewhat insignificant they are grandly portrayed. It was magnificently played, and again Mr. Nikisch gave new proof of his unusual qualifications for conducting the works of the Bayreuth master. In fact, the orchestra was very fine throughout the whole concert, and all honor is due to both conductor and men. In the next concert Mr. Loeffler will play the beautiful "Symphonie Espagnole," for violin and orchestra, by Lalo, with which he scored a brilliant success some years ago.

ARTHUR WELD.

Boston Courier.

SUNDAY MORNING, FEBRUARY 2, 1890.

THE SYMPHONY CONCERT.

It was a rather prosy concert, all in all, although one movement of the Raff symphony aroused a degree of enthusiasm in the audience. It began with a Bach prelude and fugue, which is by no means new to musical students, although something of a pasticcio in its present shape. The prelude did not quite carry out Mattheson's rule that "it should be a preparation for the style of the succeeding work," but the chorale for brasses was interesting and well played, and displayed the trumpet to excellent advantage. In the fugue the strings showed excellent balance, and every voice was clear and easily followed. The Raff symphony "To the Fatherland" was about as uninspired a work as this great composer ever gave to the world, and beside the "Lenore" or the "Im Walde" symphonies it sinks into absolute insignificance. It seems artificial all through, and although it brings in a phrase or two of "Was ist des Deutschen Vaterland." in the last movement, this is not sufficient to make it absolutely national music. The concert ended with Wagner's "Huldigungs Marsch" which, although not as great a work as the "Kaiser Marsch," was yet the most inspiring number of the programme. The brasses were in this, not always perfectly together, but none the less gave a brilliant tone, and what with the trumpet fanfares, and the powerful climaxes, the work made a good ending to the programme, although one might have sighed for a little more melody and a less polyphonic style than characterized the entire programme.

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HOME JOURNAL.

SATURDAY, FEBRUARY 1, 1890

THE FOURTEENTH SYMPHONY CONCERT.

Mendelssohn.....Overture, "Melusina"
Weber.....Romance from "Euryanthe"
Grieg.....Suite, "Peer Gynt," op. 46
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(First time at these concerts.)
Dvorak.....Songs with Piano
(a) "I chant my Lay."
(b) "Hark, how my Triangle."
(c) "Songs my Mother taught me."
(d) "Cloudy Heights of Tatra daring Falcon haunteth."
Schumann.....Symphony No. 3, in E-flat, op. 97

The charming Melusina overture was roughly handled last Saturday. The mermaid was not wooed with gentle caresses and honeyed words; violent hands were laid upon her, as though she were a woman of the Sabines. Where was the mysterious and dreamy beauty of the opening measures? Who would have thought that Mendelssohn had marked them pianissimo?

And next to Mr. Nikisch, the first clarinet player was chiefly blamable. This gentleman at his first appearance, when he played in the "Rosamunde" music of Schubert, made a very favorable impression. Since the first concert he has steadily worked to remove that impression. We may well be proud of the oboes, flutes and bassoons of the orchestra; but it is not to be denied that the first clarinet is a weaker member.

Nor can the peculiar genius of Mr. Nikisch be seen in his direction of such works as this overture. He seems unhappy unless he "rides in the whirlwind and directs the storm." Repose, the quiet beauty of insinuation, delicacy of touch and treatment, these qualities seem abhorrent to his nature. By birth and education his is a theatrical nature; and when he has to deal with the theatrical in music he is admirable, most admirable; but the hot and feverish air of the playhouse soon becomes insupportable.

The suite of Grieg is taken from the music written for the stage version of "Peer Gynt," the extraordinary poem of Ibsen. Of the four numbers, the first and second are musically the most interesting; the second is beautiful, and it was exceedingly well played, for the strings so carefully drilled by Mr. Gericke have not yet lost their cunning. The dance of Anitra is not so original, and the last movement is vulgar and noisy. As a whole the music of this suite is like unto the gracefully rounded sentences of a speaker who has nothing to say. It is fair theater-music, and while it may be appropriate and effective in the theater, where it accompanies the play, it is out of place when included in the program of a symphony concert.

And the cymbal and the drum delighted the people, and at the end of the fourth number they shouted for joy. At last they were really pleased; at last they heard that which they could understand. And it was as if they said one unto the other, "Come now let us no longer imagine vain things; let us no longer pretend to admire that which wearies us; let us show openly our delight in that which appeals to us and fits our nature. Let us be honest; and let us hear this thing again." Mr. Nikisch, perhaps amused at the preference shown for Barabbas, yielded all too willingly to the people's cry.

Little or no attention was paid to any of the composer's expression-marks in the first movement of the Schumann symphony. It was played with a rush and a bang. The other movements were treated with more respect, and the wonderfully solemn "Religioso" movement was well played. Schumann originally wrote a short explanation of this movement and afterwards struck it out, saying that in the absence of a text the hearers could not indulge in preposterous comparisons.

Mr. William J. Winch was the soloist. His rich and sympathetic voice was under his control: and by his personal magnetism he almost succeeded in making the songs of Dvorak endurable. For songs, with the possible exception of the third, they are not; nor are they dramatically effective if you regard them as a species of recitative. They do not soothe; they do not haunt; they incite hysteria; they suggest, in fact they demand—an anti-spasmodic. The accompaniments, often harsh and at times obtrusive, were played by Mr. Nikisch.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, FEB. 3, 1890.

The Symphony Concert.

The feature of the Symphony concert Saturday evening was the performance for the first time in this city of the Symphony No. 1, "To the Fatherland," by Raff. It is a long work, and the fourth movement was omitted entirely, but it proved interesting and attractive to the audience, particularly the larghetto and finale. There is almost an entire symphony in the opening number, with its wealth of material and its variety of subjects interwoven the one with the other. The other movements were simpler and not so long, but the wood-wind has some delightful work, and the orchestra was very much in sympathy with the character of the performance. The finale is glorious. The symphony, despite the fact that it was never given in Boston, is a prize composition, Raff having been awarded the first prize in a contest with 32 competitors. It is one of the novelties which Mr. Nikisch is giving us, and the orchestra is beginning to show that the discipline of the conductor is very far from being the nonentity that was claimed for it earlier in the season by some of the disappointed ones. The new conductor is not like Gericke—he is different in every way—and his work with the orchestra is effected after his own manner. This was to have been expected, and it is curious to see Mr. Nikisch's severest critics at the outset taking up with the judgment of those who have been his warm admirers through the season. The other numbers were a prelude, choral and fugue, by Bach-Abert, and Wagner's "Huldigung's March." The fugue under Abert's arrangement was a delightful composition, and this, as well as the Wagner selection, was finely interpreted. Mr. Nikisch used the score, though by no means confined to it, and seems to direct as readily in the one case as the other. At the next concert, Mr. Loeffler is to be the soloist and the programme is to be this: Massanet, overture, "Phedre;" Lalo, symphonie Espagnole for violin and orchestra; Nicodé, symphonic variations, op. 27; Tschaikowsky, overture fantasie, "Romeo and Juliet."

The Beacon.

BOSTON, SATURDAY, FEB. 1, 1890.

THE SYMPHONY CONCERTS.

Three numbers only compose the programme assigned for the concert of this evening, and duly rehearsed yesterday afternoon—the fine and favorite arrangement by Abert of a Bach prelude and fugue, in which the discreet use of the orchestra intensifies and illuminates every effect possible to the organ; Wagner's "Huldigang's" march, which is more noisy and vehement than interesting or gratifying, although of course its author's ingenuity in making so much out of almost nothing always compels admiration; and between these Raff's "In the Fatherland" symphony. In regard to the first and last there is nothing to say except that they were well and properly played, barring some harshness of the lower brass in the original chorale which Abert placed between the prelude and fugue; but the second deserves a different consideration, as being new to Boston. This symphony, begun after peace had been made at Villafranca, in the autumn of 1859, was finished in 1861, and was about to be given to the world in the regular course of publication, when Raff decided to enter it in the competition for a prize offered by a society known as "The Friends of Music of the Austrian Empire." There were thirty-two symphonies sent in, and the board of judges, consisting of five such authorities as Hiller, Reinecke, Volkmann, Lachner, and Ambros, pronounced it best of all. While not desirous that this work should be accounted as "programme music," in the sense in which his "Lenore" is such, Raff still thought it best that the hearer should not be at a disadvantage by having to guess what he meant to convey, and therefore—having the excellent example of Beethoven, in the "Pastoral" symphony, before him—he prepared a brief explanatory preface, which is outlined as follows: The opening *allegro* indicates the aspiration, the gravity, the gentleness, and the persistency of the German character, each of these phases being suggested by a particular subject, having its individual treatment, while in the course of the development they are combined and contrasted scholastically. The second movement, a very vivacious *scherzo*, depicts the fondness of the German for out-door life and rural sports; horns and wooden wind now bring to mind the chase and the delights of forest and field, and now a decided *volkslied* expresses those quieter joys in which maidens as well as young men can participate. The third movement, *larghetto*, presents the atmosphere of home life by its smooth broad melody set in flowing but still quiet harmonies. The fourth movement, which will not be played, indicates the spirit of German patriotism, by having for its foundation the well-known popular song, "What is the German Fatherland?" The fifth movement shows contrasted feelings; it begins with a *larghetto*, representing the regret springing from the separation of the great Germany into distinct kingdoms, and concludes with an *allegro deciso trionfante*, proclaiming the consolations of hope and the prophecies of faith that all will yet be well throughout the land and a new and more glorious unity will succeed. It is not possible to make any detailed comment here and now upon this long and elaborate work, but some few of its characteristics may be indicated. Rich it must necessarily be in melodious themes, devices of instrumentation, and bold, original thematic treatment, and the composer's wealth of resources is particularly shown in the first movement, with its four subjects. The layman will be delighted with the sensuous qualities of the work, while the musician will enjoy the ingenious and yet academic use of the arts of composition. An honorable feature of the work is the reserve which Raff seems to have imposed upon himself, refraining alike from any cloying sweetness of theme or instrumentation and from any excess of splendor when a development has led up to a high climax. The audience of yesterday afternoon seemed to be in doubt as to whether they liked the first two movements, but the beautifully placed third was heartily applauded. The carpers, who have objected to Mr. Nikisch's memory, and the conservative, who feel safer with a book, ought to have been pleased, for he conducted almost entirely from the score.

The announcements made assign to the afternoon of Wednesday, March 5, the second Young People's Popular, with a soloist hereafter to be named, and set down for the regular symphony concert of next week this programme: Massenet, overture, "Phedre;" Lalo, Symphonie Espagnole for violin and orchestra; Nicodé, Symphonic Variations, *op.* 27, first time at these concerts; Tschaikowski, Overture-fantasie, "Romeo and Juliet," first time in Boston. Soloist, Mr. C. M. Loeffler.

On Monday evening the Kneisel Quartette played a programme taken entirely from Beethoven, which consisted of two quartettes—C-minor, *opus* 18, No. 4, and C-major, *opus* 59, No. 3—and the pianoforte trio in D, *opus* 60, No. 1. This was a well-balanced arrangement, and there was contrast enough to give relief although one felt, of course, the atmosphere of the great master about him all the time. Mr. Baermann was the assistant at the pianoforte, and the work of all the artists was a fine exemplification of finished style and sympathetic co-operation.

BOSTON DAILY ADVERTISER

Established 1813.

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The Symphony Concert of Saturday — No Soloist.

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The Huldigungs Marsch which closed the programme was more lofty, although it is by no means a true picture of Wagner's power. In the marches which the great master composed, there is sometimes more of bombast than of inspiration. The Kaiser Marsch is probably to be ranked as the best of the set, and at the least in the introduction of that war cry of the reformation—"A Strong Castle is Our God"—shows a fitness which is not discernable in the others. If we are to have these marches at all it would seem fitting that the Centennial March should sometime grace the programme. It was Mr Gericke's intention to have presented this work at one of the concerts of last season, but the plan never came to fruition. The march is perhaps something of an absurdity, for when Wagner wrote it he knew not a single American tune with which to impart a national color to the work, but it would be as interesting to an American audience as any of the more characteristic works. The march given was played with power and dignity; one might have demanded a better attack in the brass phrases, but the breadth of the reading was undeniable and successful.

LOUIS C. ELSON.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, FEB. 2, 1890.

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Prelude, Choral and Fugue.....Bach-Abert
Symphony No. 1, "An das Vaterland," op. 96.....Raff
Allegro. Scherzo (allegro molto vivace). Larghetto. Larghetto sostenuto; un poco lento, quasi andante moderato; allegro deciso trionfante.
(First time in Boston.)
Huldigung's March.....Wagner

Capellmeister Abert's orchestral arrangement of the celebrated G minor organ fugue has been often heard here. It is a very thoughtful and musicianly piece of work, and it is skilfully orchestrated in a manner to emphasize the contrapuntal leading of the voices, and this causes the structure of the fugue to become somewhat clearer to the layman's ear than when played upon the organ. Mr. Nikisch took the time somewhat slower than the average organist would do, but this is not a fault. It was clearly and precisely played. "An das Vaterland" is the title of Raff's first symphony. It bears the opus number 96, but all of Raff's symphonies and larger orchestral works fell in the last twenty years of his life. It is a work to which one listens with very mixed feelings, which might be briefly summed up as follows: The first movement is most interesting to a musician, but the third would give the greatest pleasure to the public at large. The second is dull and colorless, and the last uninteresting and incomprehensible. The opening allegro is certainly a fine movement, fresh, original and brilliantly scored. Raff himself prepared a "programme" for the work, and in it we are informed that "in the first movement the 'tone poet' endeavored to portray in tone pictures the free and towering flight, the background of deep thought, the civilized gentleness, the conquering perseverance—these important forces which, in the natural disposition of the Germans, assist, fill and limit them." It is certainly a rather large undertaking to represent all this in absolute music, and, in fact, as is usual with "programme music," the composer fails. The movement is simply an interesting, well-written, melodious allegro, which means whatever one may choose to have it mean. In the second movement, Raff's favorite wind instruments, the horns, have things pretty well their own way, and the listener is expected to see with his imaginative eye "a happy train of young men and maidens singing their native airs as they wander over the smiling fields." Again the music failed properly to illustrate its composer's idea, but the really beautiful and melodious larghetto, with its broad cantabile, might, indeed, be considered to represent "the domestic hearth, glorified and made illustrious by the people through the cultivation of the Muses, through love for wife and children." As it is the last movement, as aforesaid, it is simply incomprehensible, besides being dull. It is long, by no means so effectively scored as the rest of the work, and its themes are rambling and badly worked out. At the close much noise was made by the brass, but the effect of fulness and power was not attained. How different in this respect is the gorgeous Huldigung's March! Here the orchestra, as a means of transmitting music, is superbly used, and even if the ideas are somewhat insignificant they are grandly portrayed. It was magnificently played, and again Mr. Nikisch gave new proof of his unusual qualifications for conducting the works of the Bayreuth master. In fact, the orchestra was very fine throughout the whole concert, and all honor is due to both conductor and men. In the next concert Mr. Loeffler will play the beautiful "Symphonie Espagnole," for violin and orchestra, by Lalo, with which he scored a brilliant success some years ago.

ARTHUR WELD.

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SUNDAY MORNING, FEBRUARY 2, 1890.

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It was a rather prosy concert, all in all, although one movement of the Raff symphony aroused a degree of enthusiasm in the audience. It began with a Bach prelude and fugue, which is by no means new to musical students, although something of a pasticcio in its present shape. The prelude did not quite carry out Mattheson's rule that "it should be a preparation for the style of the succeeding work," but the chorale for brasses was interesting and well played, and displayed the trumpet to excellent advantage. In the fugue the strings showed excellent balance, and every voice was clear and easily followed. The Raff symphony "To the Fatherland" was about as uninspired a work as this great composer ever gave to the world, and beside the "Lenore" or the "Im Walde" symphonies it sinks into absolute insignificance. It seems artificial all through, and although it brings in a phrase or two of "Was ist des Deutschen Vaterland," in the last movement, this is not sufficient to make it absolutely national music. The concert ended with Wagner's "Huldigungs Marsch" which, although not as great a work as the "Kaiser Marsch," was yet the most inspiring number of the programme. The brasses were in this, not always perfectly together, but none the less gave a brilliant tone, and what with the trumpet fanfares, and the powerful climaxes, the work made a good ending to the programme, although one might have sighed for a little more melody and a less polyphonic style than characterized the entire programme.

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Gazette

BOSTON, SUNDAY MORNING, FEB. 2.

HENRY G. PARKER, Editor and Publisher

The Boston Symphony Concert.

The programme of the fifteenth concert of the Boston Symphony Orchestra in Music Hall last night consisted of the Bach Abert Prelude, Chorale, and Fugue; Raff's first symphony "An das Vaterland," and Wagner's "Huldigungs" March. The masterly transcription that opened the performances has been heard at these concerts before, but not in so spirited and so impressive a reading as was accorded it last night. The Wagner March has also had previous hearings at the same concerts, and the more one becomes acquainted with it the flimsier its pomp, and the more vulgar its pretentiousness appear. It was brilliantly given and with great clearness and beauty of color, but its novelty has worn off and there is nothing left to give it a permanent interest. The symphony had its first performance here on this occasion. It is a very long work, and except in its fluent and ingenious use of contrapuntal devices, and its masterly orchestration, does not bear much resemblance to its composer's other symphonies. It is also distinct from his later symphonies in that it never sinks to the reckless moments of common-place that too often disfigure them; but it is also not as warm in its melodies and not as fresh and pleasing in general effect as are these. The work is so long and so complex that it is not easy to do it justice on a first hearing, even if we had the space at our command to attempt it. The slow movement, and the larghetto that introduces the finale are very beautiful and made themselves understood at once, but the opening and closing allegros are more involved and are not quite clear on a single hearing. It was made fully manifest, however, that the work will repay better acquaintance, and we trust it may appear again in one of this season's programmes, though we doubt if it will ever meet with the appreciation that attends the "Im Wald" Symphony, and what is finest in the "Lenore" Symphony. There is certainly nothing in it that attains to the beauty of the andante of the latter work, or to the masterly play of harmony and of instrumentation that marks the opening allegro of the same symphony. The programme for the next concert is: Overture, "Phedre" Massanet; Symphony Espagnole, for violin and orchestra, Lalo; Symphonic Variations, op. 27, Nicodè, (first time); Overture-fantasie, "Romeo and Juliet," Tschaikowsky, (first time). Mr. Loeffler is to be the soloist.

Musical Notes.

The third concert of this season's series by the Kneise Quartet took place in Union Hall on Monday evening There was a large audience, and very much applause. The quartet was assisted by Mr. Carl Baermann, who was welcomed with great heartiness on his first appearance since his recent illness. The programme was devoted wholly to Beethoven, and consisted of the quartet in C minor, op. 18; the piano trio in D, op. 70, and the quartet in C, op. 59. The playing of the organization, which has achieved so much under Mr Kneisel's conscientious and able direction, was of exceptional beauty and finish. The contrasting characters of the two string quartets were admirably emphasized, and the readings were clean cut, true and keenly sympathetic down to the slightest details. Especially noticeable was the discreet and artistic balance of tone preserved by the players, to say nothing of the clearness, precision and delightful coloring that gave a charming distinction to their work. In the great trio, heard here but too seldom, Mr. Baermann again manifested to the full his masterly powers, and that deep artistic sentiment, which is an instinct with him and is so finely manifested in his performance of ensemble chamber music, in which, the piano, as treated by him, always falls into its due place as part of a well-balanced and self-consistent whole instead of obtruding itself to give the player prominence to the misrepresentation of the music. Loyalty to the composer is one of Mr. Baermann's many artistic virtues, and to this end he causes himself to disappear as completely as possible. Mr. Kneisel played exquisitely in this trio, and Mr. Hekking's work was of the highest merit. Nothing more perfect has been heard here this season than the reading and performance of this work.

Boston Evening Transcript.

MONDAY, FEBRUARY 3, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifteenth Symphony concert was:

Bach-Abert: Prelude, Choral and Fugue.
Raff. Symphony No. 1, "An das Vaterland," *op.* 93.
Wagner: Huldigungs-Marsch.

Not a very interesting concert, in spite of excellent playing by the orchestra. Abert's grand show-piece, based upon a prelude and the great G minor fugue of Bach, seems rather an inexcusable bit of work. It would, perhaps, be a little less aggravating if Abert had had the grace to set forth plainly in black and white that what he calls the "choral" is not by Bach at all, but something of the psalm-tune sort hatched upon the G minor fugue by his own incubation. When composers set to work to write what is known as a "fugue with chora'," they usually begin by selecting a fixed choral melody, and then write a fugue around it; this requires no little musical learning, skill and inventiveness. But to do what Abert has done, to pick out a series of long notes that will go together with a corresponding number of measures of an already written fugue, without making fifths or octaves, and then call it a choral, requires next to no skill at all. The whole business comes from that passion some men have for cooking up reputable classic compositions with a grandiose sauce, and making them sound very tremendous indeed. One would have thought that Bach's G minor fugue, of all things in the world, was quite well enough to be let alone, and far too good to be thus spiked on a bogus psalm-tune.

Considering the noise that Raff's "Vaterland" symphony made when it came out in Germany in 1863, one rather wonders at our so long escaping hearing it here. It was written for a prize offered by the Vienna Gesellschaft der Musikfreunde, and won it over thirty-two competitors—one shudders to think of what those thirty-two other symphonies must have been. For one thing, Raff's work bears all the well-known marks of a prize symphony; there are parts of considerable skill in it that should, of themselves, have insured a prize; rarely has Raff shown himself more easily and melodiously learned. The trouble with it is, not the lack, but the inveterably weak and commonplace character of the inspiration. When Moszkowski, in his suite, "Les Nations," made the "Germany" movement reflect the peculiar characteristics of the Franz Abt ballad, we always thought that this was a sly stroke of Slavic humor on his part; as any good Russian might be tempted to show up Germany at her worst. But here is Raff, a German himself, actually dedicating to his Vaterland a slow movement which, contrapuntal elaboration apart, is of precisely the same character—a very *Bänkelsänger's* paradise! Upon the whole, one can say of this symphony that it is admirably calculated for one thing: for winning a prize; and after it had done this, its mission ought to have been considered as fulfilled, and nobody more have been asked of it. Wagner's Huldigungs-March, superbly played by the orchestra, was the one inspiring thing of the evening.

The next programme is: Massenet, overture to "Phedre"; Lalo, symphonie espagnole for violin and orchestra; Nicodé, symphonic variations, op. [illegible] Tschaikowski, overture-fantasy, "Romeo [illegible] C. M. Loeffler will be the so-

THE BOSTON TIMES

BOSTON, SUNDAY, FEBRUARY 2, 1890.

THE SYMPHONIES.

Programme and Performance at the Fifteenth Concert Last Evening.

Raff's first symphony, "In the Fatherland," occupied most of the time at the usual concert in Music hall last evening, and was also heard for the first time.

It is an elaborate and skillfully made work, but mainly admirable on account of its being, in a technical sense, a symphony. Each theme of the opening allegro is well conceived, and ably treated, but as a whole the movement is too deeply involved in scholasticism, and is altogether too prolix to be thoroughly enjoyed. In the second movement, a scherzo, the tonality brightens, and there is a complete and refreshing change of mood, which fairly awakens one from the inevitable somnolency that the opening allegro cannot have failed to occasion. The most beautiful portion of the symphony is its third movement, the larghetto which is a thoroughly musical conception, and no less melodious than charmingly scored. The next movement of the work is an allegro drammaticco, the melodic basis of which is with a familiar folk song, the treatment of which is no less effective and inspiring than thoroughly commendable. The *finale* of the work opens with a somewhat tumid introduction, followed by a brief yet charming andante the whole culminating in a most grandiloquent and sensational allegro. Thus ends a symphony, which while not taking rank with the most important works of its class, is at least conspicuous as the production of a highly gifted and masterly musician.

The remaining works on the programme were the Bach-Albert prelude choral and fugue and Wagner's "Huldigung's March."

The orchestral service of the concert was at no time so praiseworthy as with the larghetto of the symphony. Here is an abundance of individual writing for the various instruments, none of which were so charmingly heard as Mr. Hekking's 'cello. Mr. Nikisch was notably sympathetic in his reading of the work, and his interpretation of the entire programme was as wholly characteristic of his most musical mood as it was admirable.

The programme for the next concert will be entirely devoted to modern composers—Massenet, Lalo, Nicodé and Tschaikowski. Mr. C. M. Loeffler will be the soloist.

THE KNEISEL QUARTETTE.

The programme for the third concert of the season by the Kneisel quartette, in Union hall, on Monday evening, was religiously confined to the works of Beethoven, as follows:

Quartette in C minor, op. 18, No. 3.
Pianoforte Trio in D, op. 70, No. 1.
Quartette in C major, op. 59, No. 3.

How long the concert really was could not have been realized by the very large audience in attendance, which, considering the severity of the programme, was a remarkably attentive one.

Perhaps the most satisfactory playing of the evening was with the trio, Mr. Carl Baermann being pianist, with Messrs. Kneisel, violin, and Mr. Hekking, 'cello. Here all three artists were unimpeachably in the right mood, being no less zealously painstaking than constantly successful in maintaining a flawless ensemble. Mr. Baermann's influence, as usual, appeared to incite his colleagues to their best efforts, and his playing was in every respect worthy of his enviable reputation as an artist and interpreter.

Beethoven's C minor quartette did not bring out the very best efforts of Messrs. Kneisel, Roth, Svecenski, and Hekking, but it would seem ungrateful to find fault and be overcritical when much of the playing was really beyond reproach.

With the quartette in C major the concert came to a brilliant close, all four artists doing some of their very ablest work of the season.

The fourth concert will take place Feb. 24.

NEW HAVEN EVEN

THE REGISTER.

FEBRUARY 3.

HYPERION THEATER. | Monday Evening | FEB. 10.

LAST CONCERT BUT ONE BY THE

Boston Symphony Orchestra

MR. ARTHUR NIKISCH CONDUCTOR.

ACCOMPANIED BY

MLLE. CLEMENTINE DE VERE,

The celebrated operatic Prima Donna Soprano.

A choice program, including the Schumann Symphony in D minor.

Tickets now ready at Steinert's Music store.

fs 2au7d C. A. ELLIS, Manager.

The next Boston symphony concert will take place at the Hyperion next Monday evening. The program will be varied from those in the former concerts.

Boston Evening Traveller.

MONDAY, FEBRUARY 3, 1890.

SINGLE COPIES THREE CENTS.

Fifteenth Symphony Concert.

Raff's Prize Symphony.

A Wagner Calendar—Two Specimens of English Humor.

Notes, News and Negations—Paragraphs—Nuggets.

The programme of the fifteenth symphony concert was:

Bach-Abert. Prelude, choral and fugue.
Raff. Symphony No. 1, "An das Vateland," op. 96.
I. Allegro.
II. Scherzo (Allegro molto vivace).
III. Larghetto.
V. Larghetto sostenuto; Un poco lento, quasi Andante moderato; Allegoro deciso trionfante.
(First time in Boston.)
Wagner. Huldigung's March.

Abert's transcription is one of the best of its kind. To publish the beauties of Bach's finest fugue by means of the full orchestra is a commendable act, and when the result is as fine as in the present instance a real addition to the best concert music accrues. If one is inclined to consider the "artistic verities," the short chorale for full brass choir, afterwards used against the free running fugue, marks the only point of debate.

The slow movement in Raff's "German" symphony may not of itself be sufficient to keep alive the whole work, which is inordinately long and unequally made, but the work ought to live for the sake of the lovely *larghetto*. The symphony is accompanied by a "programme" wherein the composer defines the meaning he wished the several movements to convey. Briefly stated in the preface it reads:

In the first movement, the "tone-poet" endeavored to portray in tone-pictures the free and towering flight, the background of deep thought, the civilized gentleness, the conquering perseverance—these important forces which, in the natural disposition of the Germans, assist, fill, and limit them. In the second movement, to the music of the horns, the hearer follows the chase with German men in German forests; he joins the happy train of young men and maidens as, singing their native airs, they wander over the smiling fields. In the third movement, the composer asks you to tarry by the domestic hearth, glorified and made illustrious by his people through the cultivation of the muses, through love for wife and children. Now the composer, leaving these joyful scenes, casts his eye upon another side of German life. In the fifth movement he does not attempt to stifle the sorrow caused by the dismemberment of the united Fatherland. But Hope, the consoler, takes him by the hand, and, filled with longing and presageful, he sees the new victory-crowned flight of his people to a glorious unity.

Mr. Nikisch omitted a fourth movement, which is the musician's picture of the united Fatherland. The work as played was interesting; the first movement is a good though not one of the best examples of Raff's fine musicianship employed in the treatment of themes, and the subjects themselves are well chosen. Less can be said in praise of the last movement, which borders on the inartistic. Raff is simply a genius in his use of color, and this, his first symphony, contains the germs of what came to a glowing fruition in the later works, the "Im Walde" and "Lenore" symphonies.

In the *scherzo* there is much in the instrumentation to admire. It is a picture of home life Raff draws in the *larghetto*. The music is not feverish with discontent, there is no wine, or hot words, or cruel taunt, or disloyalty of any kind; it is serene, tranquil and beautiful. Of how many homes about us is it a mirror? Mr. Nikisch is to be thanked for playing the symphony. Wagner's sumptuously scored and splendidly effective "Kaiser March" was played magnificently. There was much to admire in the playing of the orchestra throughout the concert. The next programme, with Mr. Loeffler as soloist, is distinctively modern: Massenet, overture, "Phedre;" Lalo, symphonie espagnole for violin and orchestra; Nicodé, symphonic variations, op. 27 (first time at these concerts); Tschaikowsky, overture-fantasie, "Romeo and Juliet" (first time in Boston).

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, FEBRUARY 5, 1890.

——The third Nikisch concert takes place next Tuesday evening at Steinway Hall.

——Mr. Nikisch gave as his program for last Saturday night's concert in Music Hall, Boston, the Bach-Albert prelude, chorale and fugue; the symphony "To the Fatherland," Raff, and Wagner's "Huldigung's March."

BOSTON HERALD.

FRIDAY, FEBRUARY 7, 1890.

CONCERT AT CAMBRIDGE.

The fourth Cambridge concert of the Boston Symphony Orchestra, drew a large and fashionable audience of Cambridge citizens and Harvard students to Sanders Theatre last night. Mr. Anton Hepping was the soloist of the evening. In one of the soli, the "Elfin Dance," Mr. Nikisch, himself, played the accompaniment, Mr. Hepping was twice recalled.

By far the most taking number of the evening was Grieg's quaint and odd suite, "Peer Gynt." The last portion of this, the scene in the halls of the King of the Dovre mountains, was rendered by the orchestra with great strength and exactness. In response to long-continued applause Mr. Nikisch repeated the selection. It was the first time in the history of the Cambridge concerts for the orchestra to repeat a selection in response to the evident wishes of the audience. Judged by the enthusiasm shown, the concert, was perhaps, the most successful of the present season.

Boston Daily Globe.

FRIDAY, FEB. 7.

Symphony in Sanders Theatre.

The Boston Symphony orchestra gave its fourth concert in the Cambridge series at Sanders Theatre last night before a large audience. The programme included a larger number of selections than usual, and gave genuine satisfaction. The feature of the concert was the admirable execution of Mr. Anton Hekking on the violoncello.

The Beacon.

BOSTON, SATURDAY, FEB. 8, 1890.

THE SYMPHONY CONCERTS.

The programme for tonight begins with a work new to Boston—Tschaikowsky's overture-fantasty, "Romeo and Juliet," delightfully played yesterday afternoon and received with great favor. It is put forward by the author without any prologue, and it moves on for twenty minutes with but a single break—this being a momentary pause just before the conclusion—and its effects depend even more upon the changing values of the orchestral treatment, and upon subordinate *nuances* of side-light, suggestion and reflective comment than upon many wide contrasts of theme. While listeners will interpret differently, at least in regard to minor details, there will probably be a general agreement that it represents the phases of the emotional side of the tragedy rather than any incidents. It opens broodingly and dreamily, half-sadly indeed, the sentiment being presented under different aspects, but in one atmosphere. Then follows an awakening episode which leads to a long passage of highly excited character, boding turbulence and brawl and moral antagonism, culminating in a bitter crash. Then a depressed and gloomy mood succeeds, out of which grow sweet and consolatory pages, yet tinged with unrest and gloom, like the fateful days of the brief love clouded with fear and opposition. Next, as if it were the day of *Romeo's* banishment, come back the strains of conflict, rising into a movement that suggests the march of a relentless fate, sweeping down furious and persistent. Melancholy and dolorous is the music which comes now, stressful and distressful, and then, to close the story, comes a monody, half sad, half hopeful, almost ecclesiastical at times, but ending with a roll of drums like a salvo of honor to brave and noble dead. The general temper of the fantasy is sad: for although it paints the energy of battle and suggests the peace of love, it gives no sounds of festivity or of jubilant and undoubting joy. It is rich in color, but it is a pensive richness contributed by melodies in the deeper strings, solemn basses and serene or impressive harmonies of the lower wooden wind. There is reserve in the writing throughout, and even the most contentious passages suggest rather the flurry of feud than the abiding animosity of deliberate battle. It is poetic and can hardly fail to give a higher opinion of its author as an orchestral writer than any previous extract from his writings. Mr. Loeffler comes next with a repetition of Lalo's "Spanish Symphony," which he introduced about two years ago and which sets forth so well the various aspects of this artist's delicate, refined and loftily sentimental style. Yesterday afternoon he played it all so exquisitely that none could have desired to transfer it to Sarasate, for whom it was written, and unstinted applause rewarded each movement. Next in order comes a set of symphonic variations, twelve in number, by Nicodé, with a prelude and finale, upon a broad, grave theme, and dedicated to Brahms. There is much variety in the *tempi* and in the instrumentation, solo voices not infrequently standing out from the warp and woof of the orchestral web, and the whole forming a work worthy of its dedication. The last number is Massenet's bold and emphatic "Phedre" overture, tragic, pathetic and picturesque by turns.

There will be no concert on Saturday evening next, but on the 21st and 22nd instant, this programme will be given: Weber, overture, "Oberon"; Liszt, piano concerto in A major, No. 2; Stanford C. Villiers, symphony, "Irish," (first time in Boston). Soloist, Mr. Rafael Joseffy.

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Gazette

BOSTON, SUNDAY MORNING, FEB. 2.

HENRY G. PARKER, Editor and Publisher

The Boston Symphony Concert.

The programme of the fifteenth concert of the Boston Symphony Orchestra in Music Hall last night consisted of the Bach Abert Prelude, Chorale, and Fugue; Raff's first symphony "An das Vaterland," and Wagner's "Huldigungs" March. The masterly transcription that opened the performances has been heard at these concerts before, but not in so spirited and so impressive a reading as was accorded it last night. The Wagner March has also had previous hearings at the same concerts, and the more one becomes acquainted with it the flimsier its pomp, and the more vulgar its pretentiousness appear. It was brilliantly given and with great clearness and beauty of color, but its novelty has worn off and there is nothing left to give it a permanent interest. The symphony had its first performance here on this occasion. It is a very long work, and except in its fluent and ingenious use of contrapuntal devices, and its masterly orchestration, does not bear much resemblance to its composer's other symphonies. It is also distinct from his later symphonies in that it never sinks to the reckless moments of common-place that too often disfigure them; but it is also not as warm in its melodies and not as fresh and pleasing in general effect as are these. The work is so long and so complex that it is not easy to do it justice on a first hearing, even if we had the space at our command to attempt it. The slow movement, and the larghetto that introduces the finale are very beautiful and made themselves understood at once, but the opening and closing allegros are more involved and are not quite clear on a single hearing. It was made fully manifest, however, that the work will repay better acquaintance, and we trust it may appear again in one of this season's programmes, though we doubt if it will ever meet with the appreciation that attends the "Im Wald" Symphony, and what is finest in the "Lenore" Symphony. There is certainly nothing in it that attains to the beauty of the andante of the latter work, or to the masterly play of harmony and of instrumentation that marks the opening allegro of the same symphony. The programme for the next concert is: Overture, "Phedre" Massanet; Symphony Espagnole, for violin and orchestra, Lalo; Symphonic Variations, op. 27, Nicodè, (first time); Overture-fantasie, "Romeo and Juliet," Tschaikowsky, (first time). Mr. Loeffler is to be the soloist.

Musical Notes.

The third concert of this season's series by the Kneise Quartet took place in Union Hall on Monday evening There was a large audience, and very much applause. The quartet was assisted by Mr. Carl Baermann, who was welcomed with great heartiness on his first appearance since his recent illness. The programme was devoted wholly to Beethoven, and consisted of the quartet in C minor, op. 18; the piano trio in D, op. 70, and the quartet in C, op. 59 The playing of the organization, which has achieved so much under Mr Kneisel's conscientious and able direction, was of exceptional beauty and finish. The contrasting characters of the two string quartets were admirably emphasized, and the readings were clean cut, true and keenly sympathetic down to the slightest details. Especially noticeable was the discreet and artistic balance of tone preserved by the players, to say nothing of the clearness, precision and delightful coloring that gave a charming distinction to their work. In the great trio, heard here but too seldom, Mr. Baermann again manifested to the full his masterly powers, and that deep artistic sentiment, which is an instinct with him and is so finely manifested in his performance of ensemble chamber music, in which, the piano, as treated by him, always falls into its due place as part of a well-balanced and self-consistent whole instead of obtruding itself to give the player prominence to the misrepresentation of the music. Loyalty to the composer is one of Mr. Baermann's many artistic virtues, and to this end he causes himself to disappear as completely as possible. Mr. Kneisel played exquisitely in this trio, and Mr. Hekking's work was of the highest merit. Nothing more perfect has been heard here this season than the reading and performance of this work.

Boston Evening Transcript.

MONDAY, FEBRUARY 3, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifteenth Symphony concert was:

Bach-Abert: Prelude, Choral and Fugue.
Raff: Symphony No. 1, "An das Vaterland," op. 96.
Wagner: Huldigungs-Marsch.

Not a very interesting concert, in spite of excellent playing by the orchestra. Abert's grand show-piece, based upon a prelude and the great G minor fugue of Bach, seems rather an inexcusable bit of work. It would, perhaps, be a little less aggravating if Abert had had the grace to set forth plainly in black and white that what he calls the "choral" is not by Bach at all, but something of the psalm-tune sort hatched upon the G minor fugue by his own incubation. When composers set to work to write what is known as a "fugue with chora'," they usually begin by selecting a fixed choral melody, and then write a fugue around it; this requires no little musical learning, skill and inventiveness. But to do what Abert has done, to pick out a series of long notes that will go together with a corresponding number of measures of an already written fugue, without making fifths or octaves, and then call it a choral, requires next to no skill at all. The whole business comes from that passion some men have for cooking up reputable classic compositions with a grandiose sauce, and making them sound very tremendous indeed. One would have thought that Bach's G minor fugue, of all things in the world, was quite well enough to be let alone, and far too good to be thus spiked on a bogus psalm-tune.

Considering the noise that Raff's "Vaterland" symphony made when it came out in Germany in 1863, one rather wonders at our so long escaping hearing it here. It was written for a prize offered by the Vienna Gesellschaft der Musikfreunde, and won it over thirty-two competitors—one shudders to think of what those thirty-two other symphonies must have been. For one thing, Raff's work bears all the well-known marks of a prize symphony; there are parts of it where contrapuntal skill in it that should, of themselves, have insured a prize; rarely has Raff shown himself more easily and melodiously learned. The trouble with it is, not the lack, but the inveterably weak and commonplace character of the inspiration. When Moszkowski, in his suite, "Les Nations," made the "Germany" movement reflect the peculiar characteristics of the Franz Abt ballad, we always thought that this was a sly stroke of Slavic humor on his part; as any good Russian might be tempted to show up Germany at her worst. But here is Raff, a German himself, actually dedicating to his Vaterland a slow movement which, contrapuntal elaboration apart, is of precisely the same character—a very *Bänkelsänger's* paradise! Upon the whole, one can say of this symphony that it is admirably calculated for one thing: for winning a prize; and after it had done this, its mission ought to have been considered as fulfilled, and nothing more have been asked of it. Wagner's Huldigungs-March, superbly played by the orchestra, was the one inspiring thing of the evening.

The next programme is: Massenet, overture to "Phedre"; Lalo, symphonie espagnole for violin and orchestra; Nicodé, symphonic variations, op. 27; Tschaikowski, overture-fantasy, "Romeo and Juliet." Mr. C. M. Loeffler will be the violinist.

THE BOSTON TIMES

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THE SYMPHONIES.

Programme and Performance at the Fifteenth Concert Last Evening.

Raff's first symphony, "In the Fatherland," occupied most of the time at the usual concert in Music hall last evening, and was also heard for the first time.

It is an elaborate and skillfully made work, but mainly admirable on account of its being, in a technical sense, a symphony. Each theme of the opening allegro is well conceived, and ably treated, but as a whole the movement is too deeply involved in scholasticism, and is altogether too prolix to be thoroughly enjoyed. In the second movement, a scherzo, the tonality brightens, and there is a complete and refreshing change of mood, which fairly awakens one from the inevitable somnolency that the opening allegro cannot have failed to occasion. The most beautiful portion of the symphony is its third movement, the larghetto which is a thoroughly musical conception, and no less melodious than charmingly scored. The next movement of the work is an allegro drammaticco, the melodic basis of which is with a familiar folk song, the treatment of which is no less effective and inspiring than thoroughly commendable. The *finale* of the work opens with a somewhat tumid introduction, followed by a brief yet charming andante the whole culminating in a most grandiloquent and sensational allegro. Thus ends a symphony, which while not taking rank with the most important works of its class, is at least conspicuous as the production of a highly gifted and masterly musician.

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The orchestral service of the concert was at no time so praiseworthy as with the larghetto of the symphony. Here is an abundance of individual writing for the various instruments, none of which were so charmingly heard as Mr. Hekking's 'cello. Mr. Nikisch was notably sympathetic in his reading of the work, and his interpretation of the entire programme was as wholly characteristic of his most musical mood as it was admirable.

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How long the concert really was could not have been realized by the very large audience in attendance, which, considering the severity of the programme, was a remarkably attentive one.

Perhaps the most satisfactory playing of the evening was with the trio, Mr. Carl Baermann being pianist, with Messrs. Kneisel, violin, and Mr. Hekking, 'cello. Here all three artists were unimpeachably in the right mood, being no less zealously painstaking than constantly successful in maintaining a flawless ensemble. Mr. Baermann's influence, as usual, appeared to incite his colleagues to their best efforts, and his playing was in every respect worthy of his enviable reputation as an artist and interpreter.

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With the quartette in C major the concert came to a brilliant close, all four artists doing some of their very ablest work of the season.

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NEW HAVEN EVEN

THE REGISTER.

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Boston Daily Traveller.

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The programme of the fifteenth symphony concert was:

Bach-Abert. Prelude, choral and fugue.
Raff. Symphony No. 1, "An das Vateland," op. 96.
I. Allegro.
II. Scherzo (Allegro molto vivace).
III. Larghetto.
V. Larghetto sostenuto: Un poco lento, quasi Andante moderato; Allegoro deciso trionfante.
(First time in Boston.)
Wagner. Huldigung's March.

Abert's transcription is one of the best of its kind. To publish the beauties of Bach's finest fugue by means of the full orchestra is a commendable act, and when the result is as fine as in the present instance a real addition to the best concert music accrues. If one is inclined to consider the "artistic verities," the short chorale for full brass choir, afterwards used against the free running fugue, marks the only point of debate.

The slow movement in Raff's "German" symphony may not of itself be sufficient to keep alive the whole work, which is inordinately long and unequally made, but the work ought to live for the sake of the lovely *larghetto*. The symphony is accompanied by a "programme" wherein the composer defines the meaning he wished the several movements to convey. Briefly stated in the preface it reads:

In the first movement, the "tone-poet" endeavored to portray in tone-pictures the free and towering flight, the background of deep thought, the civilized gentleness, the conquering perseverance—these important forces which, in the natural disposition of the Germans, assist, fill, and limit them. In the second movement, to the music of the horns, the hearer follows the chase with German men in German forests; he joins the happy train of young men and maidens as, singing their native airs, they wander over the smiling fields. In the third movement, the composer asks you to tarry by the domestic hearth, glorified and made illustrious by his people through the cultivation of the muses, through love for wife and children. Now the composer, leaving these joyful scenes, casts his eye upon another side of German life. In the fifth movement he does not attempt to stifle the sorrow caused by the dismemberment of the united Fatherland. But Hope, the consoler, takes him by the hand, and, filled with longing and presageful, he sees the new victory-crowned flight of his people to a glorious unity.

Mr. Nikisch omitted a fourth movement, which is the musician's picture of the united Fatherland. The work as played was interesting; the first movement is a good though not one of the best examples of Raff's fine musicianship employed in the treatment of themes, and the subjects themselves are well chosen. Less can be said in praise of the last movement, which borders on the inartistic. Raff is simply a genius in his use of color, and this, his first symphony, contains the germs of what came to a glowing fruition in the later works, the "Im Walde" and "Lenore" symphonies.

In the *scherzo* there is much in the instrumentation to admire. It is a picture of home life Raff draws in the *larghetto*. The music is not feverish with discontent, there is no wine, or hot words, or cruel taunt, or disloyalty of any kind; it is serene, tranquil and beautiful. Of how many homes about us is it a mirror? Mr. Nikisch is to be thanked for playing the symphony. Wagner's sumptuously scored and splendidly effective "Kaiser March" was played magnificently. There was much to admire in the playing of the orchestra throughout the concert. The next programme, with Mr. Loeffler as soloist, is distinctively modern: Massenet, overture, "Phèdre;" Lalo, symphonie espagnole for violin and orchestra; Nicodé, symphonic variations, op. 27 (first time at these concerts); Tschaikowsky, overture-fantasie, "Romeo and Juliet" (first time in Boston).

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, FEBRUARY 5, 1890.

——The third Nikisch concert takes place next Tuesday evening at Steinway Hall.

——Mr. Nikisch gave as his program for last Saturday night's concert in Music Hall, Boston, the Bach-Albert prelude, chorale and fugue; the symphony "To the Fatherland," Raff, and Wagner's "Huldigung's March."

BOSTON HERALD.

FRIDAY, FEBRUARY 7, 1890.

CONCERT AT CAMBRIDGE.

The fourth Cambridge concert of the Boston Symphony Orchestra, drew a large and fashionable audience of Cambridge citizens and Harvard students to Sanders Theatre last night. Mr. Anton Hepping was the soloist of the evening. In one of the soli, the "Elfin Dance," Mr. Nikisch, himself, played the accompaniment, Mr. Hepping was twice recalled.

By far the most taking number of the evening was Grieg's quaint and odd suite, "Peer Gynt." The last portion of this, the scene in the halls of the king of the Dovre mountains, was rendered by the orchestra with great strength and exactness. In response to long-continued applause Mr. Nikisch repeated the selection. It was the first time in the history of the Cambridge concerts for the orchestra to repeat a selection in response to the evident wishes of the audience. Judged by the enthusiasm shown, the concert, was perhaps, the most successful of the present season.

Boston Daily Globe.

FRIDAY, FEB. 7.

Symphony in Sanders Theatre.

The Boston Symphony orchestra gave its fourth concert in the Cambridge series at Sanders Theatre last night before a large audience. The programme included a larger number of selections than usual, and gave genuine satisfaction. The feature of the concert was the admirable execution of Mr. Anton Hekking on the violoncello.

The Beacon.

BOSTON, SATURDAY, FEB. 8, 1890.

THE SYMPHONY CONCERTS.

The programme for tonight begins with a work new to Boston—Tschaikowsky's overture-fantasty, "Romeo and Juliet," delightfully played yesterday afternoon and received with great favor. It is put forward by the author without any prologue and it moves on for twenty minutes with but a single break—this being a momentary pause just before the conclusion—and its effects depend even more upon the changing values of the orchestral treatment, and upon subordinate *nuances* of side-light, suggestion and reflective comment than upon many wide contrasts of theme. While listeners will interpret differently, at least in regard to minor details, there will probably be a general agreement that it represents the phases of the emotional side of the tragedy rather than any incidents. It opens broodingly and dreamily, half-sadly indeed, the sentiment being presented under different aspects, but in one atmosphere. Then follows an awakening episode which leads to a long passage of highly excited character, boding turbulence and brawl and moral antagonism, culminating in a bitter crash. Then a depressed and gloomy mood succeeds, out of which grow sweet and consolatory pages, yet tinged with unrest and gloom, like the fateful days of the brief love clouded with fear and opposition. Next, as if it were the day of *Romeo's* banishment, come back the strains of conflict, rising into a movement that suggests the march of a relentless fate, sweeping down furious and persistent. Melancholy and dolorous is the music which comes now, stressful and distressful, and then, to close the story, comes a monody, half sad, half hopeful, almost ecclesiastical at times, but ending with a roll of drums like a salvo of honor to brave and noble dead. The general temper of the fantasy is sad: for although it paints the energy of battle and suggests the peace of love, it gives no sounds of festivity or of jubilant and undoubting joy. It is rich in color, but it is a pensive richness contributed by melodies in the deeper strings, solemn basses and serene or impressive harmonies of the lower wooden wind. There is reserve in the writing throughout, and even the most contentious passages suggest rather the flurry of feud than the abiding animosity of deliberate battle. It is poetic and can hardly fail to give a higher opinion of its author as an orchestral writer than any previous extract from his writings. Mr. Loeffler comes next with a repetition of Lalo's "Spanish Symphony," which he introduced about two years ago and which sets forth so well the various aspects of this artist's delicate, refined and loftily sentimental style. Yesterday afternoon he played it all so exquisitely that none could have desired to transfer it to Sarasate, for whom it was written, and unstinted applause rewarded each movement. Next in order comes a set of symphonic variations, twelve in number, by Nicodé, with a prelude and finale, upon a broad, grave theme, and dedicated to Brahms. There is much variety in the *tempi* and in the instrumentation, solo voices not infrequently standing out from the warp and woof of the orchestral web, and the whole forming a work worthy of its dedication. The last number is Massenet's bold and emphatic "Phedre" overture, tragic, pathetic and picturesque by turns.

There will be no concert on Saturday evening next, but on the 21st and 22nd instant, this programme will be given: Weber, overture, "Oberon"; Liszt, piano concerto in A-major, No. 2; Stanford C. Villiers, symphony, "Irish," (first time in Boston). Soloist, Mr. Rafael Joseffy.

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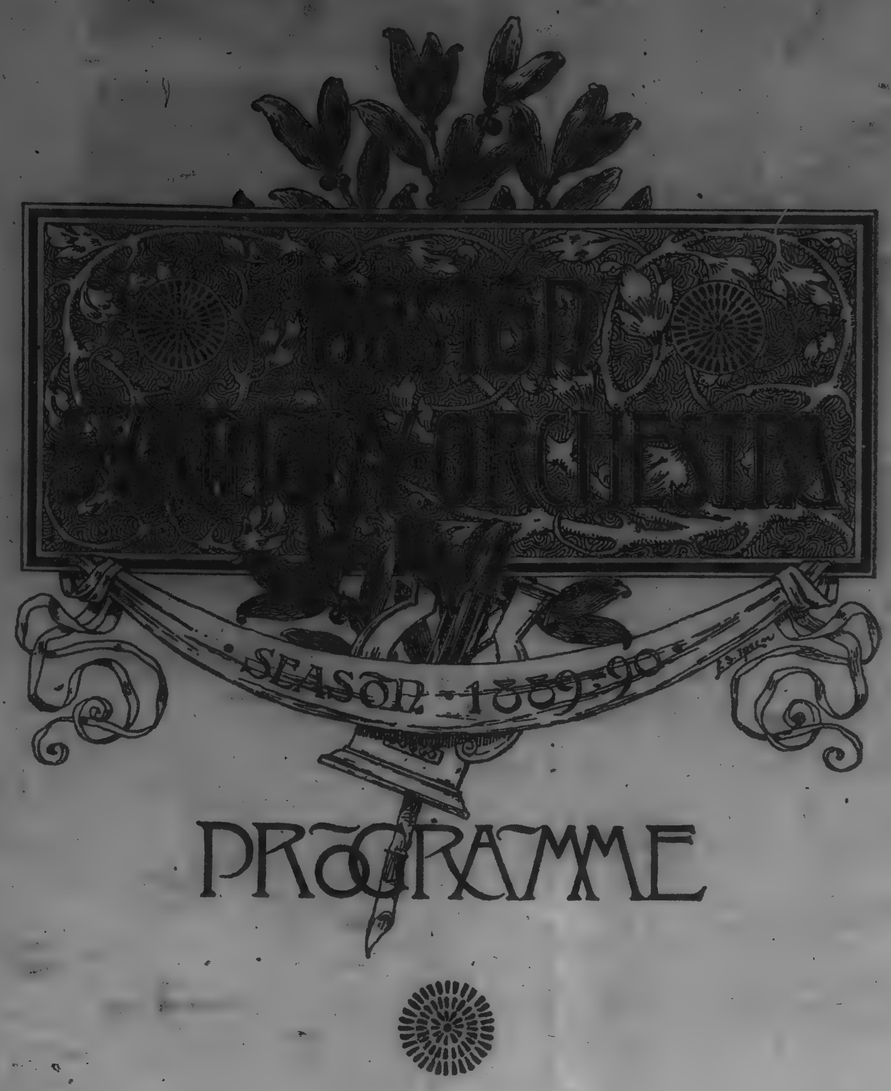
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - - New Haven,

Monday Evening, Feb. 10, at 8.



PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, FEBRUARY 6TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE. "Coriolan."	
SAINT-SAENS.	CONCERTO for VIOLONCELLO in A minor, op. 33. Allegro non troppo.—Allegretto con moto.—Allegro non troppo.	
GRIEG.	SUITE. "Peer Gynt." DAYBREAK. THE DEATH OF AASE. ANITRA'S DANCE. IN THE HALLS OF THE KING OF THE DOVRE MOUNTAINS (The imps are chasing Peer Gynt.)	
	SOLI for VIOLONCELLO.	
CHOPIN.	*a)* NOCTURNE.	
MASSENET.	*b)* MELODIE.	
POPPER.	*c)* ELFIN DANCE.	
MENDELSSOHN.	SYMPHONY in A. (Italian.) Allegro vivace.—Andante con moto.—Con moto moderato.—Saltarello.	

SOLOIST:

MR. ANTON HEKKING.

The Pianoforte used is a Steinway.

CRITERION COURSE.

(NINTH NIGHT.)

MECHANICS HALL.

Thursday Evening, February 6th, 1890, at 8.

GRAND

English Ballad

CONCERT.

ARTISTS:

Mrs. LOUISE BALDWIN POWERS.
Miss GERTRUDE EDMANDS.
Mr. J. C. BARTLETT.
Mr. D. M. BABCOCK.
Mr. FRITZ GIESE.
Mr. LEON KEACH.

Programme.

MADRIGAL. "Down in a Flow'ry Vale." (15th Century.)	*Festa*
ARIA. "Burst ye, Apple Buds." **MRS. POWERS.**	*Emery*
SOLO for VIOLONCELLO. "Le Desir." **MR. GIESE.**	*Servais*
BALLAD. "It was a Dream." **MR. J. C. BARTLETT.**	*Robyn*
BALLAD. "He roamed in the Forest." **MISS GERTRUDE EDMANDS.**	*O'Leary*
FOUR PART SONG. "How sweet the Moonlight sleeps."	*Leslie*
SONG. "The mighty Deep." **MR. D. M. BABCOCK.**	*Jude*
DUETS. *a)* "From far away." *b)* "Flight of Clouds." *c)* "Nearest and Dearest." **MISS EDMANDS and MR. BARTLETT.**	*Folk Songs*
SOLO for VIOLONCELLO. "Album Leaf." **MR. GIESE.**	*Vieuxtemps*
SONG. "She wandered down the Mountain side." **MRS. POWERS.**	*Clay*
TRIO. "Turn on, old Time." **MISS EDMANDS, MR. BARTLETT and MR. BABCOCK.**	*Wallace*
QUARTET. "Come, Dorothy, Come."	*Folk Song*

Thursday, February 20th, Closing Concert of the Criterion Course. BOSTON SYMPHONY ORCHESTRA, accompanied by HERR RAFAEL JOSEFFY.

The Piano used is a Steinway, from the Warerooms of Mess. C. L. Gorham & Co.

THE NEW HAVEN
EVENING REGISTER
AY FEBRUARY 4, 1

The Brilliant Artiste Who is to Appear at the Next Symphony Concert.

Mlle. Clementine De Vere, the gifted operatic soprano, has recently returned from a western tour with Gilmore's band, as the leading star of a company of soloists selected by the famous bandmaster to accompany him. Her success brought her so many offers that she declined an engagement tendered her by Mr. Abbey to support Patti in the season of Italian opera now progressing in Mexico. Mlle. De Vere will appear as soloist with the Boston Symphony orchestra at the Hyperion next Monday evening and will contribute to the program some of her most brilliant operatic arias.

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Sanders Theatre, Cambridge.

SEASON 1889-90.

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Monday Evening, Jan. 13th, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1889-90.

Leave Boston Monday, February 10, 1 P. M., Providence Depot.
Arrive in New Haven Monday, 6 P. M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8 P. M.
Leave New Haven directly after concert. Sleeping cars at Depot.
Arrive in New York Tuesday, Feb. 11.
GRAND CENTRAL HOTEL, 673 Broadway.
REHEARSAL at Steinway Hall, at 12 M.
Concert at Steinway Hall, 8 P. M.
Leave New York Wednesday, Feb. 12, at 11 A. M., *via* Baltimore and Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia, 1.45 P. M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P. M.
Leave Philadelphia Thursday, Feb. 13, at 11.10 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Washington, 2.40 P. M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8 P. M.
Leave Washington Friday, Feb. 14, at 12 M., Baltimore and Ohio Depot.
Arrive Baltimore, 12.45 P. M.
CARROLLTON HOUSE.
Concert at Lyceum Hall, 8 P. M.
Leave Baltimore directly after Concert.
Leave New York Grand Central Depot Saturday, Feb. 15, at 10 A. M.
Arrive Boston, 4.30 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, Feb. 10, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

HOME JOURNAL.

SATURDAY, FEBRUARY 8, 1890

THE FIFTEENTH SYMPHONY CONCERT.

Bach-Abert .....Prelude, Choral and Fugue
Raff ..Symphony No. 1, "To the Fatherland," op. 96
1. Allegro.
2. Scherzo (Allegro molto vivace).
3. Larghetto.
5. Larghetto sostenuto; Un poco lento, quasi Andante moderato; Allegro deciso trionfante. (First time in Boston.)
Wagner..... .....Huldigungs March

J. J. Abert, composer, director, and player upon the double bass is only known in this country as the arranger for orchestra of Sebastian Bach's great organ fugue in G-minor; and yet he has written symphonies, quartets, songs, and operas. His symphonic poem "Columbus," written in 1864, after it had been played in the cities of Germany, was brought out in Paris by Pasdeloup at one of his Popular Concerts; and his third opera "Astorga" has been translated into French and published by Durand. Since 1867 he has written but little, for about that time he married a woman who, like Justice Shallow, had land and beeves, and of whom it is said, she first loved the compositions, then the composer. And so he lived in the sleepy town of Stuttgart, drank *most*, and at times lazily swung the baton in the little theater of the Court.

The Bach arrangement, or rather Bach *pot pourri*, is ingeniously made; the instrumentation is interesting and the choral is cleverly introduced. At the same time this fugue was written for the organ; nor is it improved by the addition of the choral. The utility of playing upon one instrument that which was designed and written for another is very questionable. The genius of an organ is separate and distinct; and although you may play upon that sublime piece of mechanism the Overture to Zampa and so please the unthinking, you sin against the composer and against the laws of artistic common sense; for however ingenious your registration may be, you cannot faithfully reproduce the ideas of the composer, and you turn the organ into an orchestrion.

Neither can any combination of orchestral instruments deceive the ear by imitations of the tones of organ diapsons.

The proper tempo at which the fugue should be taken when it is played upon the organ depends upon the proportions of the instrument, its promptness of speech, and the size of the church or hall. Saturday evening the fugue was taken at too slow a pace; the subject as played was not "incisive, corrosive;" when the "spider web strengthened," the attention flagged and the demands of the choral to be heard became at last impudent, not to be borne. This fugue of Bach calls for speed, a headlong rush, and an irresistible, all-conquering rhythmic swing, as "the pulse of Time" which seen by the Blessed Damozel, "shook fierce through all the world."

The symphony of Joachim Raff which took the prize offered by "The Society of the Friends of Music of the Austrian Empire" bears the motto, "An das Vaterland," and it contains as a species of prelude a preface of words full of sound and fury. This collection of turgid phrases is supposed to prepare the hearer for the music which follows; and we learn from it that the symphony is really an "Inquire Within" for all you wish to know of the German character. It is a Baedeker for German emotions. Civilization, the dance, "profundity," women and children, victory and defeat, the chase, perseverance—all the qualities, conditions, experiences, and events of German life are to be portrayed by music. It is a musical stereopticon; a pantomime with the curtain falling on the apotheosis of Germania. And to give the wondering foreigner a correct idea of the past, present and future condition of the "Fatherland" from a geographical, historical, political and zoological standpoint, only five movements were found necessary. Fortunately only four were played; the movement which portrays "the vain struggles to bring about the unity of the Fatherland" was omitted.

It is not easy, it is not fair after one hearing of this work to write anything but mere impressions which a second hearing might change. And first, even with the cuts, the symphony is too long, nor does the geographical extent of Germany upon the map of the world call for a symphony of such length. Some unknown compiler of figures, an enthusiastic German or a precise and plodding Englishman, or possibly a poor wretch tormented with insomnia, has taken the trouble to count the measures of "Vaterland"; and he has found (to quote from the Program Notes) that is is longer by 1,427 measures than Mozart's Jupiter. It is by 600 measures longer than Beethoven's "Heroic"; by 800 longer than Schumann's Second.

The first movement seems interminable; and although the hearer is expected to admire the "tone-picture" of German perseverance, it is more likely that he will wonder at the patience of those who sit through the performance. There is an abundance, perhaps a superabundance of technical skill; Raff's mastery over counterpoint is seen in nearly every page; there are many examples of the most cunning canonic treatment; but as a whole, the first movement seems long-winded, and so crowded with detail that there is no definite impression made upon the hearer. The second movement seems tiresome and undramatic; and as "program music" singularly weak. The larghetto, which "gives us a picture of home life, its charms and pleasures," certainly appeals to the senses. It is melodious and sentimentally beautiful. But in the last movement, if "Hope the consoler takes the composer by the hand," it is only after she has forsaken the listener who sits sullenly awaiting the "unity of Germany" which is "expressed by the final chord."

Now in the absence of the text and without the introduction of a national song, would any human being be reminded by this music of the abstract qualities assigned by Raff to his countrymen; would he in the larghetto see a vision of domestic bliss and grandmother and the children seated about the hearth? Not without reason did Hanslick write that German men and women who gladly recognized themselves in the looking-glass held up by Beethoven would not regard themselves as flattered by this music of Raff.

Wagner's "Huldigungsmarsch" was the final number. With its roar of brass and beatings of drums it this time served its purpose, saying "It is high time to awake, to awake out of sleep."

And yet so far as musical ideas are concerned it is far below the Tannhauser march, and not much better than the celebrated $5000 Centennial swindle.

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Boston Sunday Globe

TWENTY-FOUR PAGES.

SUNDAY, FEB. 9, 1890.

[71]

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Nicode's "Symphonic Variations," have been given here by the Thomas orchestra. They are much more enjoyable than "variations" as a rule; for these are generally a weariness to the audience as well as the performers. Mr. Nikisch's players displayed anew their skill in producing varied effects of orchestration, and the performance was liberally applauded. Massenet's fine overture, played with great spirit and brilliancy, closed the programme.

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THE BOSTON TIMES

BOSTON, SUNDAY, FEBRUARY 9, 1890.

THE SYMPHONIES.

Programme and Performance at the Sixteenth Concert Last Evening.

The verdict for last evening's concert must be that considering the programme was entirely devoted to modern music, and a very considerable portion of that in a minor key, it was a remarkably successful concert. The Tschaikowski overture fantasie "Romeo and Juliet," shows a masterly taste and discrimination in the use of orchestral colors such as even Berlioz might have taken pride in; and while it is difficult to understand wherein it is the tone-poem that it pretends to be, it is none the less a highly imaginative and charming work. Nicode's symphonic variations, are anything but symphonic in design, but the thematic sentiment throughout is of the most effective and entertaining description,— the whole being somewhat operatically conceived 'tis true, yet at all times dignified and impressive. Mr. C. M. Loeffler was rewarded with the heartiest honors of the season, thus far, for his wonderfully able performance of the Lalo symphonie espagnole.

The concert ended with a brilliant performance of Massenet's overture "Phedre." Throughout the concert the orchestra played superbly.

A BALLAD CONCERT.

When an audience encores everybody who takes part in a concert, it is a fair inference that the audience is pleased. Such was the case in the "English ballad concert" in the Criterion course last night. It is a gratifying fact that the applause was deserved. Mrs. Louise Baldwin Powers, Miss Gertrude Edmands, Mr. I. C. Bartlett and Mr. D. M. Babcock were a very competent choir, and individually their executive abilities are very considerably beyond the class of music they were required to sing. It was sometimes much lighter than the genuine English ballad. Whether in solo, duet, trio or quartet, they were all very satisfactory. Despite the unquestionable sameness of the songs, the singers were generally so tuneful and so artistic that there could be little thought of weariness in the audience. Miss Edmands gave the most convincing proof of high artistic perception and execution, and that may be said without reflecting unpleasantly on any other singer. The return of Mr. Fritz Giese and his 'cello was welcome. There is no other man in America capable at once of such a superb tone and such faultless execution. Anton Hekking of the Boston Symphony Orchestra, (formerly of the Berlin Philharmonic Orchestra and Bilse's first 'cellist), has the execution but not the tone, and much the same may be said of Victor Herbert of New York, though the latter approaches Giese more nearly in tone. Mr. Giese was delightful last night. His music was of a light character, but it was beautifully played. It is seldom that so marked a contrast in two performances is heard as that between Servais' "Le Desir," as played last night and as played only three days before in another hall. Mr. Leon Kasch and Mr. W. S. Kennedy were the accompanists.

Symphony Orchestra Assembly, pianist, Thursday, [illegible]

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[71]

Hyperion Theatre, - - New Haven,

Monday Evening, Jan. 13th, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1889-90.

Leave Boston Monday, February 10, 1 P. M., Providence Depot.
Arrive in New Haven Monday, 6 P. M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8 P. M.
Leave New Haven directly after concert. Sleeping cars at Depot.
Arrive in New York Tuesday, Feb. 11.
GRAND CENTRAL HOTEL, 673 Broadway.
REHEARSAL at Steinway Hall, at 12 M.
Concert at Steinway Hall, 8 P. M.
Leave New York Wednesday, Feb. 12, at 11 A. M., *via* Baltimore and Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia, 1.45 P. M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P. M.
Leave Philadelphia Thursday, Feb. 13, at 11.10 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Washington, 2.40 P. M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8 P. M.
Leave Washington Friday, Feb. 14, at 12 M., Baltimore and Ohio Depot.
Arrive Baltimore, 12.45 P. M.
CARROLLTON HOUSE.
Concert at Lyceum Hall, 8 P. M.
Leave Baltimore directly after Concert.
Leave New York Grand Central Depot Saturday, Feb. 15, at 10 A. M.
Arrive Boston, 4.30 P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, Feb. 10, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

HOME JOURNAL.

SATURDAY, FEBRUARY 8, 1890

THE FIFTEENTH SYMPHONY CONCERT.

Bach-Abert .....Prelude, Choral and Fugue
Raff. ..Symphony No. 1, "To the Fatherland," op. 96
1. Allegro.
2. Scherzo (Allegro molto vivace).
3. Larghetto.
5. Larghetto sostenuto; Un poco lento, quasi Andante moderato; Allegro deciso trionfante. (First time in Boston.)
Wagner..... .....Huldigungs March

J. J. Abert, composer, director, and player upon the double bass is only known in this country as the arranger for orchestra of Sebastian Bach's great organ fugue in G-minor; and yet he has written symphonies, quartets, songs, and operas. His symphonic poem "Columbus," written in 1864, after it had been played in the cities of Germany, was brought out in Paris by Pasdeloup at one of his Popular Concerts; and his third opera "Astorga" has been translated into French and published by Durand. Since 1867 he has written but little, for about that time he married a woman who, like Justice Shallow, had land and beeves, and of whom it is said, she first loved the compositions, then the composer. And so he lived in the sleepy town of Stuttgart, drank *most*, and at times lazily swung the baton in the little theater of the Court.

The Bach arrangement, or rather Bach *pot pourri*, is ingeniously made; the instrumentation is interesting and the choral is cleverly introduced. At the same time this fugue was written for the organ; nor is it improved by the addition of the choral. The utility of playing upon one instrument that which was designed and written for another is very questionable. The genius of an organ is separate and distinct; and although you may play upon that sublime piece of mechanism the Overture to Zampa and so please the unthinking, you sin against the composer and against the laws of artistic common sense; for however ingenious your registration may be, you cannot faithfully reproduce the ideas of the composer, and you turn the organ into an orchestrion.

Neither can any combination of orchestral instruments deceive the ear by imitations of the tones of organ diapsons.

The proper tempo at which the fugue should be taken when it is played upon the organ depends upon the proportions of the instrument, its promptness of speech, and the size of the church or hall. Saturday evening the fugue was taken at too slow a pace; the subject as played was not "incisive, corrosive;" when the "spider web strengthened," the attention flagged and the demands of the choral to be heard became at last impudent, not to be borne. This fugue of Bach calls for speed, a headlong rush, and an irresistible, all-conquering rhythmic swing, as "the pulse of Time" which seen by the Blessed Damozel, "shook fierce through all the world."

The symphony of Joachim Raff which took the prize offered by "The Society of the Friends of Music of the Austrian Empire" bears the motto, "An das Vaterland," and it contains as a species of prelude a preface of words full of sound and fury. This collection of turgid phrases is supposed to prepare the hearer for the music which follows; and we learn from it that the symphony is really an "Inquire Within" for all you wish to know of the German character. It is a Baedeker for German emotions. Civilization, the dance, "profundity," women and children, victory and defeat, the chase, perseverance—all the qualities, conditions, experiences, and events of German life are to be portrayed by music. It is a musical stereopticon; a pantomime with the curtain falling on the apotheosis of Germania. And to give the wondering foreigner a correct idea of the past, present and future condition of the "Fatherland" from a geographical, historical, political and zoological standpoint, only five movements were found necessary. Fortunately only four were played; the movement which portrays "the vain struggles to bring about the unity of the Fatherland" was omitted.

It is not easy, it is not fair after one hearing of this work to write anything but mere impressions which a second hearing might change. And first, even with the cuts, the symphony is too long, nor does the geographical extent of Germany upon the map of the world call for a symphony of such length. Some unknown compiler of figures, an enthusiastic German or a precise and plodding Englishman, or possibly a poor wretch tormented with insomnia, has taken the trouble to count the measures of "Vaterland"; and he has found (to quote from the Program Notes) that is is longer by 1,427 measures than Mozart's Jupiter. It is by 600 measures longer than Beethoven's "Heroic"; by 800 longer than Schumann's Second.

The first movement seems interminable; and although the hearer is expected to admire the "tone-picture" of German perseverance, it is more likely that he will wonder at the patience of those who sit through the performance. There is an abundance, perhaps a superabundance of technical skill; Raff's mastery over counterpoint is seen in nearly every page; there are many examples of the most cunning canonic treatment; but as a whole, the first movement seems long-winded, and so crowded with detail that there is no definite impression made upon the hearer. The second movement seems tiresome and undramatic; and as "program music" singularly weak. The larghetto, which "gives us a picture of home life, its charms and pleasures," certainly appeals to the senses. It is melodious and sentimentally beautiful. But in the last movement, if "Hope the consoler takes the composer by the hand," it is only after she has forsaken the listener who sits sullenly awaiting the "unity of Germany" which is "expressed by the final chord."

Now in the absence of the text and without the introduction of a national song, would any human being be reminded by this music of the abstract qualities assigned by Raff to his countrymen; would he in the larghetto see a vision of domestic bliss and grandmother and the children seated about the hearth? Not without reason did Hanslick write that German men and women who gladly recognized themselves in the looking-glass held up by Beethoven would not regard themselves as flattered by this music of Raff.

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Symphony Orchestra and Joseffy, pianist, Thursday, Feb. 20th.

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STEINWAY HALL, NEW YORK.

Tuesday Evening, February 11, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

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PROGRAMME

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Boston Post

MONDAY MORNING, FEB. 10, 1890

SIXTEENTH SYMPHONY CONCERT.

The audience at the Symphony concert on Saturday night was unusually enthusiastic. The concert was not only extremely interesting, but the work of the orchestra was very fine. The programme was as follows:

Overture fantasie, "Romeo and Juliet," ..... Tschaikowsky
(First time in Boston.)
Symphonie Espagnole, for violin and orchestra, op. 21 ..... Lalo
Symphonic variations, op. 27 ..... Nicodé
(First time at these concerts.)
Overture, "Phedre" ..... Massenet
Soloist, Mr. C. M. Loeffler.

The symphonic variations by the comparatively young Polish composer, Jean Louis Nicodé, are very interesting and indeed often very beautiful. It is a difficult task to effect the combination of interest and beauty in this form of composition, and no matter how cleverly this may be accomplished a "theme with variations" will always savor rather of the contrapuntal class room than the concert hall, but with the work in question it is certainly true that this scholastic (rather than scholarly) element has been kept well in the background. The theme itself is striking and original, the different variations show great individuality of melodic and harmonic thought, and the whole work is very effectively instrumented. It was beautifully played and the various complicated solo passages for flute, clarinet, horn and other instruments were all remarkably well executed. It may be observed in this connection that Mr. Reiter (the new first hornist, and a brother of Xavier Reiter, who held this position until quite recently) is a magnificent player, quite on a par with his brother, and indeed his tone, if not quite so varied in color, is more what might be called the "true horn tone." Massenet's overture to "Phedre" is an extremely effective work, and although at times slightly vulgar, it is not so marred by unexpected trivialities as are many of his compositions. It is rather reminiscent, and in different passages recalls very distinctly both Liszt's "Tasso" and Rubinstein's song, "Gelb rollt mir zu Füssen." This was also very finely executed by the orchestra.

The "Symphonie Espagnole," for violin and orchestra, by Lalo, was introduced at these concerts by Mr. Loeffler in 1887, and was enthusiastically received. It was again greeted with marked and genuine enthusiasm on Saturday night, and both the beautiful composition itself and the admirable manner in which it was performed justly deserved unusual applause. Marked Spanish characteristics pervade all its movements, and yet it is so distinctly new and "original" that the interest is undiminished from the first note to the end. Mr. Loeffler played in a thoroughly delightful manner, with neat and finished technique, and his peculiarly warm and sympathetic tone, which are so indispensable to the satisfactory rendering of this class of music. He seemed thoroughly to catch the composer's feeling and intentions, and he rendered the last movement (a vivace in 6-8 time, incorrectly termed a habanera) with true southern fire and expression. Mr. Loeffler was warmly applauded and three times recalled.

The chief interest in the programme centred in the overture fantasie, "Romeo and Juliet," by the Russian composer, Tschaikowsky. The friends of the Slavonic school of music must have been very happy on Saturday night, for it is certainly true that this work is one of the most important, remarkable and beautiful modern compositions that has been heard in Boston for many years. It possesses every characteristic necessary to artistic beauty: it is completely original, its themes are striking to a degree of intensity that only genius could produce, its form is clear and comprehensible, and its instrumentation magnificent. It was listened to with that rapt attention which immediately proclaims the presence of really great thoughts, and the enthusiasm at the close showed how its beauty had been appreciated. Although no further "programme" than its title is appended to the work, it is surely a most successful piece of "programme music," for without endeavoring to represent all manner of impossible details the fiery Russian succeeds in imbuing his listeners with the general sentiment of the great love poem, and this is the true mission of this style of composition.

The clarinets and bassoons announce a melancholy theme, which may perhaps be called the "Romeo" theme. The whole of the first part of the work (andante non tanto) is given up to the treatment and development of this theme, and here, at the very outset, we find originality of thought which is surprising. The manner in which the voices are led indicates a true contrapuntal feeling, which, however, expresses itself in new forms and phases, and this whole division of the work is very beautiful in instrumental color. What might be called the second division of the work (allegro giusto) introduces a new theme, with a remarkably strong and unusual rhythm; all the resources of the modern orchestra are brought into play, the strings throw off stormy passages while the brasses and the wood-wind, as it were, attack one another with conflicting rhythm. It is easy to see that the composer intends to represent the deadly feud between the Montagues and the Capulets, and from the "programme-music" point of view stated above this portion of the work is particularly successful. Presently the storm of angry words and clashing swords dies away and the rough rhythms merge into soft and low pulsations.

But soft! What light through yonder window breaks?
It is the east, and Juliet is the sun!

This new theme—the "Juliet" theme, if we may call it so—is a singularly lovely melody and is first announced by the plaintive English horns, with the muted violins. It is followed by a passage for all the strings, the last phrase of which presently appears in the horns as a throbbing, passionate counter, subject to the "Juliet" theme, which is now given to the wood-wind. We are only permitted, however, to cast a passing glance at the two lovers; the quarrel between the two houses breaks out again and wages more fiercely than before. This part of the work is like a compendium of modern instrumentation: it is exceedingly effective, and introduces many new and striking instrumental combinations. Softer emotions at last prevail, and then suddenly the "Juliet" theme appears again, given to all the strings in an overpowering cantabile, while the horns again bring the persistent, pulsing counter-subject as before. It is difficult to describe the simply superb effort of this passage—surely it is one of the most magnificent products of modern music. It is impossible to resist the power of the situation. At last the music dies away and we hear the sad notes of a funeral song. The drums roll loudly and the great, broad chords ring out like a benediction—

Go hence, to have more talk of these sad things;
Some shall be pardon'd and some punished,
For never was a story of more woe
Than this of Juliet and her Romeo.

ARTHUR WELD.

SUNDAY HERALD.

BOSTON, FEBRUARY 9, 1890.

[72]

The Symphony Concert, Mr. C. M. Loeffler Soloist.

For the 16th of the season's series of symphony concerts, given at Music Hall last evening, Mr. Arthur Nikisch presented a programme made up of Tschaikowsky's overture fantasie, "Romeo and Juliet," Lalo's symphonie espagnole for violin and orchestra, op. 21; Nicode's symphonic variations, op. 27, and Massenet's overture "Phedre." The "Romeo and Juliet" overture and the Nicode variations were the novelties of the evening, the first named composition having its first performance here on this occasion, and the last its first hearing in these concerts. The Russian composer, Tschaikowky, has not given any outline of his intentions in the overture other than to state on its title page that it is "after Shakespeare," thus leaving the listener to avoid a tendency to "dilate with the wrong emotion" by his or her own imagination as to the meaning of the various parts of the work. It is dedicated to M. M. Balakireff, a composer of the Russian school, and is scored for full modern orchestra, including piccolo, English horn, cymbals, great drum, and harp. A single hearing of such a composition leaves but little idea of the intent and purpose of the composer. It is a masterly work, so far as it illustrates the ability of its author to use skilfully all the resources of the modern orchestra, but in the, at times excessive display of tone color, the outline of the picture is made indistinct. There are many evidences of the dramatic strength of the composer in this overture, but the love scenes, which have been made so much of in other musical treatments of this subject, find but little prominence in this. There are many evidences of the melodious turn of the composer, and there is the same distinct individuality in the leading characteristics of the work that is found in all of Tschaikowsky's writing. The overture is certainly an interesting composition, and a further hearing of it might give a better impression of its value as a descriptive work. Mr. Nikisch was somewhat unfortunate in the selection of the numbers to complete this programme, for there was a great similarity and characteristics of the remaining works lack of contrast in the remaining selections that, despite the good work done by the orchestra throughout the evening, the concert proved a wearisome one. The Lalo "Symphonie" was again as thoroughly enjoyed as when heard at these concerts a few seasons ago, upon the occasion of its introduction to America by Mr. Loeffler, whose style it is so admirably suited to. Its graceful charactistics, charming themes and national peculiarities were all given due prominence by the soloist, and he has never made a more gratifying exhibition of his value as a player, than in this performance. He was most enthusiastically applauded for his effort, and called again and again to bow his thanks for this commendation. Had the Nicode variations been more happily placed, their enjoyment by the audience would have been greatly heightened. They were finely played throughout, and the first flute and leading violin passages were given with remarkable purity of tone and with rare expression. The Massenet overture afforded a great relief to the generally monotonous character of the evening's selections, and it was played with fine effect throughout. The orchestra makes its third Atlantic coast tour the coming week, appearing at New Haven, New York, Philadelphia, Washington and Baltimore.

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Date 2/7/90

THE SYMPHONY CONCERT.

Mr. Nikisch Gives a Widely-Assorted Programme.

The third concert of the Boston Symphony Orchestra, given last night before a very large audience at the Academy of Music, proved one of the most interesting of the season. The programme included three novelties and one classic work, Mendelssohn's Italian symphony. Massanet's "Phedre" overture is a dignified composition, well arranged and evenly developed and sufficiently effective. The "Symphonie Espagnole" of Lalo, for violin and orchestra, is hardly a symphony, though it is in four movements. It is a couscientious treatment of themes presumably Spanish, and though it begins rather aimlessly the later movements are exceedingly poetical and graceful. The solo part was beautifully played by Mr. Loeffler with great purity of tone and smoothness of execution, and the performance won warm applause.

Grieg's "Peer Gynt" suite is a fanciful bit of writing that served best to show the discipline of the orchestra. If delicacy of execution is the test of a conductor, as many persons seem to think, Mr. Nikisch may be said to have beaten the record of Mr. Gericke. The extraordinary pianissimo of the funeral march made the audience enthusiastic and the accurate bang of the cymbals in the final movement awakened such plaudits that Mr. Nikisch was compelled to give this Berlioz-esque bit over again.

It was a peculiar judgment that placed this theatrical claptrap immediately before the Symphony, but perhaps Mr. Nikisch thought it would make his audience appreciate Mendelssohn the more. It should have done so and it certainly had that effect upon some, but not on those that made the loudest noise.

STEINWAY HALL, NEW YORK.

Tuesday Evening, February 11, at 8.

PROGRAMME

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Gazette

SUNDAY MORNING EDITION

The Boston Symphony Concert.

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Boston Journal.

MORNING EDITION.

MONDAY MORNING, FEB. 10, 1890.

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Mr. C. M. Loeffler was the soloist at the Symphony Concert Saturday evening, rendering Lalo's "Symphonie Espagnole," which was first introduced to a symphony audience in 1887 by Mr. Loeffler. The work abounds in difficulties of technique and calls for brilliant playing from the solo violin. It is richly orchestrated and is a delightful work when given as it was played by Mr. Loeffler. The number was originally composed for Signor Sarasate, but we doubt if that brilliant artist could have given more pleasure to the audience than the deservedly popular violinist of last Saturday evening. Mr. Loeffler was heartily applauded after each movement of the symphony, and at its close was recalled many times, and was the recipient of a floral offering.

The work of Mr. Loeffler was the nearest approach to a symphony of anything on the programme, and it was curiously arranged and admirably fitted to satisfy those who wanted none. classes, both in composition and effects. The concert opened with an overture, "Romeo and Juliet," by Tschaikowsky, the celebrated Russian composer, which had never been played in Boston, and the other selections were some symphonic variations by Nicode and an overture by Massenet. It can be truly said that the work of the orchestra was admirable in all these selections, and it happens that Mr. Nikisch conducted entirely from the score. It appears to make little difference to our conductor, and it is presumed that he acts his pleasure in this matter. He leads the orchestra whether conducting from memory or from the score.

The variety of effect, the prominence given to the wood wind in the Tschaikowsky number was marked by exquisite shading, and the variations by Nicode were clearly delivered. Yet, all in all, there seemed something to be desired in the programme which was lacking, and it was not as entirely satisfactory as many of the symphony concerts which had preceded it. There is to be no symphony concert this week. At the next concert Joseffy is to be the soloist.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

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Boston Gazette.

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SIXTEENTH SYMPHONY CONCERT.

The audience at the Symphony concert on Saturday night was unusually enthusiastic. The concert was not only extremely interesting, but the work of the orchestra was very fine. The programme was as follows:

Overture fantasie, "Romeo and Juliet," ..... Tschaikowsky
(First time in Boston.)
Symphonie Espagnole, for violin and orchestra, op. 21..... Lalo
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Overture, "Phedre"..... Massenet
Soloist, Mr. C. M. Loeffler.

The symphonic variations by the comparatively young Polish composer, Jean Louis Nicodé, are very interesting and indeed often very beautiful. It is a difficult task to effect the combination of interest and beauty in this form of composition, and no matter how cleverly this may be accomplished a "theme with variations" will always savor rather of the contrapuntal class room than the concert hall, but with the work in question it is certainly true that this scholastic (rather than scholarly) element has been kept well in the background. The theme itself is striking and original, the different variations show great individuality of melodic and harmonic thought, and the whole work is very effectively instrumented. It was beautifully played and the various complicated solo passages for flute, clarinet, horn and other instruments were all remarkably well executed. It may be observed in this connection that Mr. Reiter (the new first hornist, and a brother of Xavier Reiter, who held this position until quite recently) is a magnificent player, quite on a par with his brother, and indeed his tone, if not quite so varied in color, is more what might be called the "true horn tone." Massenet's overture to "Phedre" is an extremely effective work, and although at times slightly vulgar, it is not so marred by unexpected trivialities as are many of his compositions. It is rather reminiscent, and in different passages recalls very distinctly both Liszt's "Tasso" and Rubinstein's song, "Gelb rollt mir zu Füssen." This was also very finely executed by the orchestra.

The "Symphonie Espagnole," for violin and orchestra, by Lalo, was introduced at these concerts by Mr. Loeffler in 1887, and was enthusiastically received. It was again greeted with marked and genuine enthusiasm on Saturday night, and both the beautiful composition itself and the admirable manner in which it was performed justly deserved unusual applause. Marked Spanish characteristics pervade all its movements, and yet it is so distinctly new and "original" that the interest is undiminished from the first note to the end. Mr. Loeffler played in a thoroughly delightful manner, with neat and finished technique, and his peculiarly warm and sympathetic tone, which are so indispensable to the satisfactory rendering of this class of music. He seemed thoroughly to catch the composer's feeling and intentions, and he rendered the last movement (a vivace in 6-8 time, incorrectly termed a habanera) with true southern fire and expression. Mr. Loeffler was warmly applauded and three times recalled.

The chief interest in the programme centred in the overture fantasie, "Romeo and Juliet," by the Russian composer, Tschaikowsky. The friends of the Slavonic school of music must have been very happy on Saturday night, for it is certainly true that this work is one of the most important, remarkable and beautiful modern compositions that has been heard in Boston for many years. It possesses every characteristic necessary to artistic beauty: it is completely original, its themes are striking to a degree of intensity that only genius could produce, its form is clear and comprehensible, and its instrumentation magnificent. It was listened to with that rapt attention which immediately proclaims the presence of really great thoughts, and the enthusiasm at the close showed how its beauty had been appreciated. Although no further "programme" than its title is appended to the work, it is surely a most successful piece of "programme music," for without endeavoring to represent all manner of impossible details the fiery Russian succeeds in imbuing his listeners with the general sentiment of the great love poem, and this is the true mission of this style of composition.

The clarinets and bassoons announce a melancholy theme, which may perhaps be called the "Romeo" theme. The whole of the first part of the work (andante non tanto) is given up to the treatment and development of this theme, and here, at the very outset, we find originality of thought which is surprising. The manner in which the voices are led indicates a true contrapuntal feeling, which, however, expresses itself in new forms and phases, and this whole division of the work is very beautiful in instrumental color. What might be called the second division of the work (allegro giusto) introduces a new theme, with a remarkably strong and unusual rhythm; all the resources of the modern orchestra are brought into play, the strings throw off stormy passages while the brasses and the wood-wind, as it were, attack one another with conflicting rhythm. It is easy to see that the composer intends to represent the deadly feud between the Montagues and the Capulets, and from the "programme-music" point of view stated above this portion of the work is particularly successful. Presently the storm of angry words and clashing swords dies away and the rough rhythms merge into soft and low pulsations.

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Boston Gazette.

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M. Loeffler [illegible]

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STEINWAY HALL, NEW YORK.

Tuesday Evening, February 11, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

Gazette

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Boston Post

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 10, 1890.

The Symphony Concert of Saturday—Mr. Loeffler as Soloist—Notes.

Tschaikowsky's overture-fantasie, "Romeo and Juliet," which began the concert, may have been a Russian view of Shakespeare's tragedy, but there was little in it that spoke of either love or longing; on the contrary, all was contention and strife—a picture of Montagues and Capulets, but not of the passionate lovers. Thus it might quite as well have been labelled "Macbeth," and possibly it would have portrayed that subject even better than the more tender theme chosen. The shortcoming in the matter of passion would stand out in bold relief were the work compared with Berlioz's glowing masterpiece. There are few pictures of passion that can equal the balcony scene as it is expressed in tones by the French master, in his symphony, and while it would be unjust to demand the same fervor from Tschaikowsky, yet the absolute lack of it cannot be altogether condoned. There were some mournful touches in the work which were quite impressive, especially as they were given on the English horn in a perfect manner. But in the tumultuous passages the kettle drums took the most prominent part. In fact this humble instrument is just now enjoying a period of unmitigated revelry, and it is more generally in the foreground than ever before.

Mr. C. M. Loeffler was the soloist, and played Lalo's Spanish Symphony, a sort of concerto-suite, with musicianly power. Especially commendable was his work on the G string, which was broad and powerful beyond any of his recent efforts. The finale was the finest and most characteristic number; it is a Habanera with a carillon-like figure in the accompaniment, that is as piquant as any Musette could be. It reminded a little of some portions of Bizet's Suites Arlesiennes. The audience certainly appreciated Mr. Loeffler's work, for he was recalled four times amid a storm of applause. He deserved the tribute, for he has never appeared to better advantage. It is pleasant to have so much of national music in these concerts, and it proves that Mr. Nikisch is likely to give the pregrammes greater scope than they have had in the last five years. The fact that Massenet's name appeared on the list, shows that the French school is not to be ignored as it has been. Massenet is the most representative composer of the younger French school, and his works are full of interest, well scored in a modern manner, and worthy of the attention of the cultured student. The work which closed the programme was by him. It was the overture to "Phedre," and was lofty in theme and interesting in treatment. It was finely read and played, the portentous dissonances being given with massive power, and the fierce phrases of the end (how finely the piccolo is used in these!) being very effective. The clarinet did excellent work in this number.

After Massenet we may hope for some of Bizet's works, which have too long been kept in outer darkness, and for the relaxing of the lines which formerly excluded so many different schools of composition, we owe thanks to Mr. Nikisch.

A set of symphonic variations by Nicodé was another interesting feature of the programme. While not attaining the breadth or ingenuity of Brahms, the set yet served to display the various instruments in detail. Again the kettle drums made up for the years of repression, but at least there were other more important instruments which shared in the honors. The flute had especial prominence in many parts of the variations, and it was played with artistic excellence; the muted strings in the eighth variation were perfect in ensemble and shading; the trumpet had some brilliant phrases, which were given with great brio; the harp and the horn were commendably effective, but the culmination of excellence was in the duet between violin and 'cello, which Messrs. Kneisel and Hekking played with exquisite shading. The work was much applauded, and was certainly agreeable, although not great.

LOUIS C. ELSON.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, FEB. 12, 1890.

THE BOSTON ORCHESTRA.

The third concert of the Boston Symphony Orchestra at Steinway Hall last evening was attended by a large and enthusiastic audience. The programme was one calling for no extended comment, though providing a sufficiently interesting entertainment. The list consisted of Haydn's symphony in G, No. 13 in the Breitkopf & Härtel catalogue, Liszt's A major piano concerto, Grieg's "Peer Gynt" suite, and Tschaikowsky's overture-fantasy "Romeo and Juliet."

Rafael Joseffy was the soloist, and it is only necessary to say that this great artist did himself justice. He was recalled five times and finally compelled to respond to the enthusiastic demand of the audience by playing a Chopin nocturne. The work of the orchestra throughout the evening was superb. The criticism so frequently made in Boston that Mr. Nikisch has sacrificed some of the finish of this organization's playing to dramatic expressiveness is undoubtedly true, but he has sacrificed very little and gained a great deal. It is not likely that any save the keenest and most exacting hearers perceived much loss of polish in the rendering of the "Peer Gynt" suite, while the splendid masculinity and vigor which the orchestra now has was enough to carry so uneven and at times repulsive a work as the Tschaikowsky composition.

Boston Evening Transcript.

MONDAY, FEBRUARY 10, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme for the sixteenth symphony concert was as follows:

Tschaikowsky: Overture-Fantasy, "Romeo and Juliet."

Lalo: Spanish Symphony, for violin and orchestra, Op. 21.

Nicodé: Symphonic Variations, Op. 27.

Massenet: Overture to "Phèdre."

Mr. C. M. Loffler was the violinist.

It is some time since we have indulged ourselves in a growl over programmes, so, as the occasion seems propitious, we will do a little growling now. Let us cast a glance over the last two programmes, and the next one, to be performed on Saturday evening, Feb. 22. These three consecutive programmes give us, for symphonies, Raff's "An das Vaterland" and Villiers Stanford's "Irish" symphony; for overtures, Tschaikowsky's "Romeo and Juliet," Massenet's Phèdre," and Weber's "Oberon;" for concertos, Lalo's Spanish symphony and Liszt's A major pianoforte concerto; for miscellaneous works, the Bach-Abert fugue, etc., Wagner's Huldigungs-Marsch, and Nicodé's symphonic variations. This is to say, that, in three consecutive concerts the names of Hayden, Mozart, Beethoven, Schubert, Mendelssohn and Schumann—the chief standbys, the composers who should form the nucleus in a course of symphony concerts—are wholly unrepresented. Moreover, in these three concerts the two symphonies and one of the overtures are given "for the first time in Boston," and the other works are, with the exception of the "Oberon" overture, if not exactly new, very unfamiliar here. Add to this that, of the ten composers represented, only four are Germans (counting Bach-Abert as one), and one can begin to appreciate how extraordinary these three programmes are. We would be the last to deprecate the introduction of novelties in symphony concerts—programmes cannot go on forever rotating in the same old circle, and there must be a first time for everything: neither would we urge the exclusion non-German composers from them, for France, Hungary, Russia, Italy, England and America have done enough in the field of orchestral music to make it interesting to hear them from time to time. Still, what these countries have produced in the way of orchestral composition is so inconspicuous, compared with what has been produced by Germany, and stands, in general, upon so far lower an artistic level, that the fitness of German music to occupy the larger place in symphony concerts can hardly be disputed. It is well to be interested in the doings of the musical world at large, and to have one's natural curiosity satisfied; but in concerts of every sort the element of pure musical enjoyment is manifestly important, and few people, if any, can enjoy a new composition as thoroughly as they do a familiar one, and our enjoyment of works of talent and cleverness can never be as deep and satisfying as the delight we get from works which bespeak true genius and consummate mastery. And here we have three consecutive concerts, bringing with them ten different compositions, and only one single work among them all—Weber's "Oberon" overture—that can, by any stretching of terms, be called a masterpiece! From such concerts, no matter how *interesting* they may be, one comes away hungry; by Feb. 22, Boston will not have had an orchestral square meal; anything really nourishing of the symphonic sort for over a month. This is a state of things against which a protest should not be deemed unreasonable; and we, therefore, do protest, with all the energy that comes from starvation.

Tschaikowsky's "Romeo and Juliet" has aroused immense enthusiasm in many members of the orchestra, and, judging from its reception last Saturday evening, many people in the audience shared their admiration. Even at a first hearing we can see moments of power, brilliancy and, now and then, even of beauty in the work; but, to our mind, by far the greater part of it is hideous, extravagant or tedious. There is, in particular, a descending passage in the horns of absolutely dismal persistency, which recalls nothing so vividly as the tortures of the Spanish Inquisition. Something penal might be done with that phrase; the prospect of having to hear it often would deter a man from committing the most seductive crime. We have heard some people say that this composition sounds better the second time than the first; good heavens! we hope it does, for at a first hearing it is horror incarnate. Nicodé's variations are a work of considerable strength—save in the more sentimental portions, where the composer falls rather into the commonplace—and one can listen to it with sincere pleasure. Massenet's "Phédre" overture seeems pretty well beneath criticism; it is certainly as vulgar as need be.

Mr. Loeffler played the Lalo Spanish symphony even more admirably than he did two years ago. His technique and purity of intonation go without saying; and the vitality, vigor of accent and winning grace of his performance can hardly be praised too highly. In parts of the slow movement he rose to a great hight of power and sonlful expressiveness. The composition itself, however, fascinating as it was when Mr. Laeffler first played it here, already shows signs of wear; a third performance would leave it threadbare.

The next programme is: Weber, overture to "Oberon;" Liszt, concerto No. 2, in A; C. Villiers Stanford, "Irish" symphony. Mr. Raphael Joseffy will be the pianist.

Boston Daily Traveller.

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Sixteenth Symphony Concert, Mr. C. M. Loeffler, Soloist.

The programme of the sixteenth concert of the Boston Symphony orchestra was:

Tschaikowsky. ...Overture-fantasie, "Romeo and Juliet" (First time in Boston.)

Lalo..Symphonie espagnole, for violin and orchestra, op. 21
- I. Allegro non troppo.
- II. Scherzando.
- IV. Andante.
- V. Rondo.

Nicodé.....Symphonic variations, op. 27 (First time at these concerts.)

Massenet.....Overture, "Phedre"

Mr. C. M. Loeffler was the soloist.

Here's a list of youngsters, all of whom have something to say: Tschaikowsky, a veritable genius with the orchestra, whose speech is darksomely tragic and at times extraordinarily effective; Lalo, a dapper little chap, clever, winsome and imbued with native Spanish color, that absolutely prevents his being anything but charming; Nicodé, a bit reflective who writes with the neatest possible touch, and Massenet, reading a tragic legend with an undeniable French accent. These composers furnished one of the most interesting concerts of the season.

Tschaikowsky's "Romeo and Juliet" is less great than that of Berlioz, but the intrepid Russian draws a bold pen, and depicts the sterner side of the great love-drama with masterly touch. There are portions of the work as exciting as are few things in modern music; the instrumentation throughout is wonderfully expressive of the mood. Mr. Nikisch's reading of the work brought a remarkable performance; the fire and fury, the briefer softer movements were mirrored with a consummate touch; at every step the playing was superb. The Necodé variations, though generally unsymphonic, are most skilfully made, and betray much that is lovely in tint and gentle of spirit. Here also the orchestra acquitted itself with even excellence. Massenet's overture was well performed.

Mr. Loeffler never makes a mistake in choosing what is best adapted to his style, in fact, he always succeeds emphatically. The Lalo piece, whose introduction here two seasons ago we owe to Mr. Loeffler, displays this artist's facile technique and grace of style to perfection. Mr. Loeffler's performance of it, won him new laurels. At its conclusion he was enthusiastically applauded, and compelled to return to the stage three times to satisfy admiring hundreds.

There will be no concert this week. The programme for Feb. 22, is: Overture "Oberon," Weber; concerto for piano, in A major, No. 2, Liszt; symphony "Irish," C. V. Stanford. Mr. Raffael Joseffy will be the pianist.

The Sun.

WEDNESDAY, FEBRUARY 12, 1890.

The Concert of the Boston Symphony Orchestra.

The concert given by the Boston Symphony Orchestra at Steinway Hall last evening—the third and last but one of the series—drew an overflowing audience, and was, at all points, the most brilliant orchestral affair of the season. The programme was the brightest yet interpeted, the work of the band combined precision and expressiveness in a degree no other orchestral body has of late attained to, and the performance of Mr. Rafael Joseffy, the soloist of the occasion, gave unmixed satisfaction. Very seldom indeed have excellence and attractiveness been so happily united in a form of entertainment that is not infrequently more edifying than attractive. The numbers on the house bill were: 1—Symphony in G major, No. 13 (B and H) Haydn; 2—Concerto in A, No. 2, Liszt; 3—Suite, "Peer Gynt," Grieg; 4—"Romeo and Juliet" ouverture fantaisie, Tschaikowsky.

Of the compositions chosen for interpretation Grieg's music and Liszt's concerto diffused most pleasure. The suite of the Scandinavian master consists of a reduction of the score written for the production on the stage of Ibsen's dramatic poem bearing the same title. Its four movements—"Daybreak," an *allegretto pastorale;* "The Death of Aase," an *andante doloroso;* "Anitra's Dance," a *tempo di mazurka,* and "The Hall of the Mountain King," an *alla marcia*—are all distinguished by imaginativeness, by clearly defined and characteristically northern themes, and by delicate and scholarly treatment, as unlike the restless and confusing workmanship of the advanced German and Russian school as the fjords of Grieg's native land are unlike the storm-tossed waters of the northern seas. The pure beauty of the opening movement and the lively grotesquerie of the last, a repetition of which was insisted upon, were most admired, but the impression of the Suite as a whole was so good that "Peer Gynt" is sure to be played again and again. In the well-known concerto, Mr. Rafael Joseffy was heard to greater advantage than for many months past. The pianist, in acquiring breadth and power, has lost, perhaps, a little of his old-time delicacy, but in passages requiring a poetic fancy and dainty execution, he is still far ahead of all resident pianists, and last night he was not lacking in freedom or in force. It is not too much to say that he proved himself quite adquate to the composition, which, through its varying moods, its unbroken continuity, and its exceptional technical difficulties, demands of its interpreter gifts and acquirements of no ordinary kind. Mr. Joseffy could not escape the encore that was bound to follow the concerto, and he responded to it with a nocturne of Chopin's.

The Haydn symphony that stood at the head of the house bill was rendered with the sprightliness, the severe simplicity, and the liveliness its principal *tempi* called for respectively, and the Tschaikowsky piece, with which the concert came to a close, was given with fine variety of accent and tonal color. Still, the "Romeo and Juliet" overture might bear any other title for all that can be discerned in its measures. The exuberant fancy of modern writers in general and of Russian [illegible] is scarcely in accord

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, FEB. 15, 1890.

Third Boston Symphony Orchestra Concert.

The Boston orchestra still proves a prime attraction, and their concerts at Steinway Hall draw large audiences that are friendly in their disposition toward our accomplished neighbors. While Herr Nikisch has not made a complete capture of the New York public, he has his friends and admirers who insist that he is a far better conductor than Gericke, but it would always be better did they not have to insist.

The programme was the lightest yet presented by them. Haydn's symphony in G major (No. 13 Breitkopf and Härtell) opened the concert, and was exceedingly well played by the band. Haydn always gave the chief portion of his work to the strings, and the strings of the Boston orchestra are perhaps the most perfectly trained of any in the country.

Grieg's charming suite, "Peer Gynt," with its deliciously unique harmonic, combinations and quaint Northern melodies, was another of the four programme numbers. Here Mr. Nikisch was plainly at home, and his reading of these delightful tone pictures was full of poetic charm and originality. We were most favorably impressed by its beauties when Mr. Thomas first brought it out at Chickering Hall thirteen months ago. Of its four numbers we then wrote: "The first is Morning—not the rich, glowing morning of the South, with its choir of birds singing tribute to the tropical beauty of the sunrise, but the silent and coldly glittering beauty of the North, as the sun arises, with its dazzlingly white rays reflected back from every tiny crystal that sparkles on the frozen surface of the mantle of white that clothes the earth's surface. That the music was Wagnerian in character detracted nothing from its beauty; and, after all, the similarity lay altogether in the use of the strings, upon which Wagner is supposed to have a patent, when employed in those high and prolonged quaverings that he has used to such good advantage in all his later works.

The second number, a brief minor sketch of pathetic import, entitled, "The Death of Asa," is a tone poem, sad, but sweet. The third, "Anitra's Dance," with muted strings, is as dainty as a fairy dancing in the moon beams; no mortal could trip to such exquisite measures. Of different material is the fourth movement, "In the Hall of the Mountain King." The horns give a quirk at the most unexpected moment, the cymbals clash with a discordant jar, the unique measure is rushing along at a dizzy pace, and all is enlivened by the sudden pranks of the tricky gnomes of the underground world. It effectually stirred up the hearers, who applauded vociferously.

Mr. Joseffy, who has not been heard much in New York of late, was the soloist of the evening. He played Liszt's well-known concerto in A, No. 2. It is to be regretted that an artist like Mr. Joseffy, whose talents lie so far above the numerous race of piano thumpers who have contrived to overrun the country of late, should condescend to their trickery, and pander to the depraved taste that accepts the greatest show for the greatest art. Mr. Joseffy can play with more true refinement, delicacy and artistic inspiration than most pianists, but when he plays Liszt he thumps just as badly as though music had no meaning for his soul beyond seeing how much noise could be extracted, and how many notes could be ground out in the shortest space of time.

Tschaikowski's Overture-Fantasie, "Romeo and Juliet," is worthy of more than the brief comment we can give it. This work is a deeply interesting one to students of orchestration and is conceived in a true poetic vein, while its harmonies are effective and at times strikingly original. We hope to meet with it again in the programmes of our symphonic concerts as it will well bear frequent hearings. The overture was played with rare finish and made a lasting impression.

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BOSTON DAILY ADVERTISER.

Established 1813.

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Mr. C. M. Loeffler was the soloist, and played Lalo's Spanish Symphony, a sort of concerto-suite, with musicianly power. Especially commendable was his work on the G string, which was broad and powerful beyond any of his recent efforts. The finale was the finest and most characteristic number; it is a Habanera with a carillon-like figure in the accompaniment, that is as piquant as any Musette could be. It reminded a little of some portions of Bizet's Suites Arlesiennes. The audience certainly appreciated Mr. Loeffler's work, for he was recalled four times amid a storm of applause. He deserved the tribute, for he has never appeared to better advantage. It is pleasant to have so much of national music in these concerts, and it proves that Mr. Nikisch is likely to give the programmes greater scope than they have had in the last five years. The fact that Massenet's name appeared on the list, shows that the French school is not to be ignored as it has been. Massenet is the most representative composer of the younger French school, and his works are full of interest, well scored in a modern manner, and worthy of the attention of the cultured student. The work which closed the programme was by him. It was the overture to "Phedre," and was lofty in theme and interesting in treatment. It was finely read and played, the portentous dissonances being given with massive power, and the fierce phrases of the end (how finely the piccolo is used in these!) being very effective. The clarinet did excellent work in this number.

After Massenet we may hope for some of Bizet's works, which have too long been kept in outer darkness, and for the relaxing of the lines which formerly excluded so many different schools of composition, we owe thanks to Mr. Nikisch.

A set of symphonic variations by Nicodé was another interesting feature of the programme. While not attaining the breadth or ingenuity of Brahms, the set yet served to display the various instruments in detail. Again the kettle drums made up for the years of repression, but at least there were other more important instruments which shared in the honors. The flute had especial prominence in many parts of the variations, and it was played with artistic excellence; the muted strings in the eighth variation were perfect in ensemble and shading; the trumpet had some brilliant phrases, which were given with great brio; the harp and the horn were commendably effective, but the culmination of excellence was in the duet between violin and 'cello, which Messrs. Kneisel and Hekking played with exquisite shading. The work was much applauded, and was certainly agreeable, although not great.

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Rafael Joseffy was the soloist, and it is only necessary to say that this great artist did himself justice. He was recalled five times and finally compelled to respond to the enthusiastic demand of the audience by playing a Chopin nocturne. The work of the orchestra throughout the evening was superb. The criticism so frequently made in Boston that Mr. Nikisch has sacrificed some of the finish of this organization's playing to dramatic expressiveness is undoubtedly true, but he has sacrificed very little and gained a great deal. It is not likely that any save the keenest and most exacting hearers perceived much loss of polish in the rendering of the "Peer Gynt" suite, while the splendid masculinity and vigor which the orchestra now has was enough to carry so uneven and at times repulsive a work as the Tschaikowsky composition.

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Massenet: Overture to "Phèdre."

Mr. C. M. Loffler was the violinist.

It is some time since we have indulged ourselves in a growl over programmes, so, as the occasion seems propitious, we will do a little growling now. Let us cast a glance over the last two programmes, and the next one, to be performed on Saturday evening, Feb. 22. These three consecutive programmes give us, for symphonies, Raff's "An das Vaterland" and Villiers Stanford's "Irish" symphony; for overtures, Tschaikowsky's "Romeo and Juliet," Massenet's Phèdre," and Weber's "Oberon;" for concertos, Lalo's Spanish symphony and Liszt's A major pianoforte concerto; for miscellaneous works, the Bach-Abert fugue, etc., Wagner's Huldigungs-Marsch, and Nicodé's symphonic variations. This is to say, that, in three consecutive concerts the names of Hayden, Mozart, Beethoven, Schubert, Mendelssohn and Schumann—the chief standbys, the composers who should form the nucleus in a course of symphony concerts—are wholly unrepresented. Moreover, in these three concerts the two symphonies and one of the overtures are given "for the first time in Boston," and the other works are, with the exception of the "Oberon" overture, if not exactly new, very unfamiliar here. Add to this that, of the ten composers represented, only four are Germans (counting Bach-Abert as one), and one can begin to appreciate how extraordinary these three programmes are. We would be the last to deprecate the introduction of novelties in symphony concerts—programmes cannot go on forever rotating in the same old circle, and there must be a first time for everything: neither would we urge the exclusion non German composers from them, for France, Hungary, Russia, Italy, England and America have done enough in the field of orchestral music to make it interesting to hear them from time to time. Still, what these countries have produced in the way of orchestral composition is so inconspicuous, compared with what has been produced by Germany, and stands, in general, upon so far lower an artistic level, that the fitness of German music to occupy the larger place in symphony concerts can hardly be disputed. It is well to be interested in the doings of the musical world at large, and to have one's natural curiosity satisfied; but in concerts of every sort the element of pure musical enjoyment is manifestly important, and few people, if any, can enjoy a new composition as thoroughly as they do a familiar one, and our enjoyment of works of talent and cleverness can never be as deep and satisfying as the delight we get from works which bespeak true genius and consummate mastery. And here we have three consecutive concerts, bringing with them ten different compositions, and only one single work among them all—Weber's "Oberon" overture—that can, by any stretching of terms, be called a masterpiece! From such concerts, no matter how *interesting* they may be, one comes away hungry; by Feb. 22, Boston will not have had an orchestral square meal; anything really nourishing of the symphonic sort for over a month. This is a state of things against which a protest should not be deemed unreasonable; and we, therefore, do protest, with all the energy that comes from starvation.

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The next programme is: Weber, overture to "Oberon;" Liszt, concerto No. 2, in A; C. Villiers Stanford, "Irish" symphony. Mr. Raphael Joseffy will be the pianist.

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II. Scherzando.
IV. Andante.
V. Rondo.

Nicodé..... Symphonic variations, op. 27 (First time at these concerts.)

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Here's a list of youngsters, all of whom have something to say: Tschaikowsky, a veritable genius with the orchestra, whose speech is darksomely tragic and at times extraordinarily effective; Lalo, a dapper little chap, clever, winsome and imbued with native Spanish color, that absolutely prevents his being anything but charming; Nicodé, a bit reflective who writes with the neatest possible touch, and Massenet, reading a tragic legend with an undeniable French accent. These composers furnished one of the most interesting concerts of the season.

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The Sun.

WEDNESDAY, FEBRUARY 12, 1890.

The Concert of the Boston Symphony Orchestra.

The concert given by the Boston Symphony Orchestra at Steinway Hall last evening—the third and last but one of the series—drew an overflowing audience, and was, at all points, the most brilliant orchestral affair of the season. The programme was the brightest yet interpeted, the work of the band combined precision and expressiveness in a degree no other orchestral body has of late attained to, and the performance of Mr. Rafael Joseffy, the soloist of the occasion, gave unmixed satisfaction. Very seldom indeed have excellence and attractiveness been so happily united in a form of entertainment that is not infrequently more edifying than attractive. The numbers on the house bill were: 1—Symphony in G major, No. 13 (B and H) Haydn; 2—Concerto in A, No. 2, Liszt; 3—Suite, "Peer Gynt," Grieg; 4—"Romeo and Juliet" ouverture fantaisie, Tschaikowsky.

Of the compositions chosen for interpretation Grieg's music and Liszt's concerto diffused most pleasure. The suite of the Scandinavian master consists of a reduction of the score written for the production on the stage of Ibsen's dramatic poem bearing the same title. Its four movements—"Daybreak," an *allegretto pastorale;* "The Death of Aase," an *andante doloroso;* "Anitra's Dance," a *tempo di mazurka,* and "The Hall of the Mountain King," an *olla marcia*—are all distinguished by imaginativeness, by clearly defined and characteristically northern themes, and by delicate and scholarly treatment, as unlike the restless and confusing workmanship of the advanced German and Russian school as the fjords of Grieg's native land are unlike the storm-tossed waters of the northern seas. The pure beauty of the opening movement and the lively grotesquerie of the last, a repetition of which was insisted upon, were most admired, but the impression of the Suite as a whole was so good that "Peer Gynt" is sure to be played again and again. In the well-known concerto, Mr. Rafael Joseffy was heard to greater advantage than for many months past. The pianist, in acquiring breadth and power, has lost, perhaps, a little of his old-time delicacy, but in passages requiring a poetic fancy and dainty execution, he is still far ahead of all resident pianists, and last night he was not lacking in freedom or in force. It is not too much to say that he proved himself quite adquate to the composition, which, through its varying moods, its unbroken continuity, and its exceptional technical difficulties, demands of its interpreter gifts and acquirements of no ordinary kind. Mr. Joseffy could not escape the encore that was bound to follow the concerto, and he responded to it with a nocturne of Chopin's.

The Haydn symphony that stood at the head of the house bill was rendered with the sprightliness, the severe simplicity, and the liveliness its principal *tempi* called for respectively, and the Tschaikowsky piece, with which the concert came to a close, was given with fine variety of accent and tonal color. Still, the "Romeo and Juliet" overture might bear any other title for all that can be discerned in its measures. The exuberant fancy of modern writers in general and of Russian musicians in particular is scarcely in accord

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AMERICAN ART JOURNAL.

NEW YORK, SATURDAY, FEB. 15, 1890.

[73]

Third Boston Symphony Orchestra Concert.

The Boston orchestra still proves a prime attraction, and their concerts at Steinway Hall draw large audiences that are friendly in their disposition toward our accomplished neighbors. While Herr Nikisch has not made a complete capture of the New York public, he has his friends and admirers who insist that he is a far better conductor than Gericke, but it would always be better did they not have to insist.

The programme was the lightest yet presented by them. Haydn's symphony in G major (No. 13 Breitkopf and Härtell) opened the concert, and was exceedingly well played by the band. Haydn always gave the chief portion of his work to the strings, and the strings of the Boston orchestra are perhaps the most perfectly trained of any in the country.

Grieg's charming suite, "Peer Gynt," with its deliciously unique harmonic, combinations and quaint Northern melodies, was another of the four programme numbers. Here Mr. Nikisch was plainly at home, and his reading of these delightful tone pictures was full of poetic charm and originality. We were most favorably impressed by its beauties when Mr. Thomas first brought it out at Chickering Hall thirteen months ago. Of its four numbers we then wrote: "The first is Morning—not the rich, glowing morning of the South, with its choir of birds singing tribute to the tropical beauty of the sunrise, but the silent and coldly glittering beauty of the North, as the sun arises, with its dazzlingly white rays reflected back from every tiny crystal that sparkles on the frozen surface of the mantle of white that clothes the earth's surface. That the music was Wagnerian in character detracted nothing from its beauty; and, after all, the similarity lay altogether in the use of the strings, upon which Wagner is supposed to have a patent, when employed in those high and prolonged quaverings that he has used to such good advantage in all his later works.

The second number, a brief minor sketch of pathetic import, entitled, "The Death of Asa," is a tone poem, sad, but sweet. The third, "Anitra's Dance," with muted strings, is as dainty as a fairy dancing in the moonbeams; no mortal could trip to such exquisite measures. Of different material is the fourth movement, "In the Hall of the Mountain King." The horns give a quirk at the most unexpected moment, the cymbals clash with a discordant jar, the unique measure is rushing along at a dizzy pace, and all is enlivened by the sudden pranks of the tricky gnomes of the underground world. It effectually stirred up the hearers, who applauded vociferously.

Mr. Joseffy, who has not been heard much in New York of late, was the soloist of the evening. He played Liszt's well-known concerto in A, No. 2. It is to be regretted that an artist like Mr. Joseffy, whose talents lie so far above the numerous race of piano thumpers who have contrived to overrun the country of late, should condescend to their trickery, and pander to the depraved taste that accepts the greatest show for the greatest art. Mr. Joseffy can play with more true refinement, delicacy and artistic inspiration than most pianists, but when he plays Liszt he thumps just as badly as though music had no meaning for his soul beyond seeing how much noise could be extracted, and how many notes could be ground out in the shortest space of time.

Tschaikowski's Overture-Fantasie, "Romeo and Juliet," is worthy of more than the brief comment we can give it. This work is a deeply interesting one to students of orchestration and is conceived in a true poetic vein, while its harmonies are effective and at times strikingly original. We hope to meet with it again in the programmes of our symphonic concerts as it will well bear frequent hearings. The overture was played with rare finish and made a lasting impression.

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FOUNDED BY HORACE GREELEY.

WEDNESDAY, FEBRUARY 12, 1890.

Another Successful Tour of the Boston Orchestra.

The Organ Issue at Music Hall and Its Effect—Facts About the Worcester Festival and Common Sense Comments on Its Programmes—Concerts of the Week—News and Gossip.

The third of the season's tours by the Boston Symphony orchestra, under Mr. Arthur Nikisch's direction, has occupied the time of this organization during the week just ended, and again the record made has been one most gratifying to local pride. The concerts of the tour have been given in New Haven, New York, Philadelphia, Washington and Baltimore, and, in addition to the high degree of artistic success attained, it is pleasant to know that the financial results of the tour have materially exceeded those of any former visit of the orchestra to the several cities named. The concerts given in the city of Philadelphia by the orchestra have come to be almost duplicates of the Boston concerts in the size and character of the audiences that attend, and the interest shown in the success of the visits of the organization almost equals that attending the regular home appearances of the orchestra. The entire seating capacity of the Academy of Music is utilized in the Philadelphia concerts, even the top gallery being crowded by the same enthusiastic class of music lovers as that found patiently waiting the opening of the Music Hall doors for the Friday rehearsals here. In Washington the orchestra has simply got the following of the very best elements in society circles, and its appearances there are honored by the attendance of immense audiences in full dress. The New York concerts call out a general attendance of all the musical notabilities of that city, and so it will be seen that the Boston orchestra is winning a firm hold upon the musical publics of all these cities. A curious feature of the tour has been the universal favor with which the "Peer Gynt" suite, by Grieg, has been received, and the verdict of the Boston audiences on this work has been repeated in each one of the cities visited, the rule regarding encores having been necessarily ignored wherever it has been played. The Boston critic who pronounced the "Phedre" overture "vulgar" has been shown to be at odds with his fellow scribes in Philadelphia who have heard this charming composition of the French school, for one of the ablest musical writers there says of this overture: "Massenet's overture is a striking piece of composition, full of dignity and a weird feeling which fits the subject it exemplified. It is scored in a very musicianly manner, and displays no lack of ideas or of power to develop them"; while another equally competent critic wrote of it: "Massenet's 'Phedre' overture is a dignified composition, well arranged and evenly developed and sufficiently effective." Joseffy, the pianist, was the soloist at the New York concert and, when complimented upon his performance of the Liszt concerto No. 2, said: "Who could not play with such an accompaniment as your orchestra?" a comment which means much coming from a pianist who has had such superb accompaniments in his time. Altogether, this third tour has been a remarkable one for the Boston orchestra, and it is universally conceded that Mr. Nikisch has supplemented his successes at the head of his organization by gaining general favor in the best musical and social circles wherever the orchestra has appeared.

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Perhaps it was in order to show that the orchestra has lost none of the delicacy and nice balance of parts for which it became famous under his predecessor that Mr. Nikisch began last night's concert with Haydn's archaic symphony, No. 13, in G major, for the choice can scarcely be explained otherwise. Certainly it was well played, far better in all probability than Father Haydn ever heard it played, but it was scarcely worth while.

Mr. Joseffy, who has seldom played better, gave a spirited and dignified interpretation of Liszt's A major concerto, one of the things he does best, and was deservedly applauded with such persistent heartiness that he had to play again.

The second part of the programme consisted of Grieg's quaint suite, "Peer Gynt," with which Mr. Thomas has made New York familiar, and an overture of Tschaikowsky entitled "Romeo and Juliet." In the "Perr Gynt" suite, which consists of selections from the music that Gregg wrote for Ibsen's drama of that name, the orchestra did wonders and gave a performance really remarkable for finish and technical brilliancy.

The Tschsakowsky overture is sombre work, but of decided interest, in the immense difficulties of which the orchestra revelled.

LINCOLN MUSIC HALL, - - WASHINGTON.

Thursday Evening, Feb. 13, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Washington Concerts are under the management of BURDITT & NORTH.

BOSTON SYMPHONY ORCHESTRA

Lincoln Music Hall,
Washington
SEASON OF
1889–90.

ARTHUR NIKISCH, Conductor.

Second Concert,
Thursday Evening, February 13,
At 8 o'clock.

PROGRAMME.

Goldmark - - - - - - **Overture, "Sakuntala"**

Brahms - - - **First Movement from Concerto in D, Op. 77**

For Violin and Orchestra. Allegro non troppo.—Cadenza written by Mr. Kneisel.
* (First Time.)

Grieg - - - - - **Suite, "Peer Gynt," Op. 46**

"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

Solo for Violin:

Ernst - - - - - - - **Air "Hongrois"**

Schumann - - - - **Symphony No. 4, in D minor, Op. 120**

Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).

Soloist, Mr. FRANZ KNEISEL.

* By particular request this concerto is substituted for the one announced in the programme books.

FOUNDED BY HORACE GREELEY.

WEDNESDAY, FEBRUARY 12, 1890.

THE BOSTON SYMPHONY ORCHESTRA.

A novelty which was interesting, at times fascinating, rather than beautiful, concluded the fifth concert of the Boston Symphony Orchestra at Steinway Hall last night. It was a kind of symphonic poem entitled "Romeo and Juliet," and described by its composer, Tschaikowsky, as an "overture fantasia," which is a somewhat fantastic designation, but evidently means a piece of music designed as an introduction, but freer in form than the customary overture. There is much effective music in the work, though the popular conception of what ought to be the contents of a composition with such a title is little considered. The hatred of the warring houses and a colossal yearning darkly tinged with melancholy seem to have been the elements of the tale which the composer had before him, and as a result the lovers of Verona appear in a profoundly tragic garb in this tone-poem. The audience could not be pleasantly impressed by such a work, but it was evident enough that the professional musicians present (and there were many of them) derived increased admiration for the constructive skill and inventive ingenuity of Tschaikowsky from the performance.

Mr. Joseffy played Liszt's second pianoforte concerto in a style which showed a determination to achieve brilliancy at any cost; but as there is precious little poetry or feeling to be sacrificed in the composition, we do not know that there was any room for disappointment. The brilliant sonority of his performance offered compensation under the circumstances. Not so, however, in the case of the Chopin nocturne, which he played in compliance with an enthusiastic call for more. Here an evident desire to imbue the composition with masculinity and strength resulted in a hard and angular performance, in which we could find no charm. The rest of the programme consisted of Haydn's familiar symphony in G (No. 13 in Breitkopf and Haertel's edition), and the same four numbers from Grieg's incidental music to "Peer Gynt," which Mr. Thomas has made popular here. In both of the numbers Mr. Nikisch delighted the audience with a display of virtuosoship in conducting. In the case of the symphony the appeal was made very legitimately through the eloquent beauty of the music. In the other case it partook a little of undignified sensationalism. His working up of the climax in the grotesque march which brings the selection to a close was a splendid feat, but it was rather disappointing to observe that the sharp clashing of cymbals, accentuated by incisive, yet graceful, movements of the arms, should have been accepted by the public as the theme most worthy of demonstrative approval.

Clipping from The American
Phila. Pa.
Date 2/13

MUSIC AND THE STAGE.

The Boston Orchestra's Concert at the Academy of Music.

There was a great crowd of cultivated people at the Academy of Music last night, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave its third concert here for the current season. The music on the programme was new in a double sense. Much of it was given here for the first time, and all of it belonged to the distinctively modern and romantic school of composition. Among the novelties the most important was Grieg's suite "Peer Gynt," which is a highly colored, romantic and exceedingly effective piece of work. Unless the writer's memory is at fault, this suite is not absolutely new, but was given here on one of Mr. Gericke's programmes; but it is less familiar than one could wish considering its merit and its interest. It is in four parts. The first, entitled "Daybreak," is full of poetic feeling and suggestiveness. A funeral march, rather distinguished by pathos than solemnity, comes next, and this is succeeded by an exceedingly graceful and piquant dance in the manner of a mazourka. The last number, descriptive of the imps chasing Peer Gynt, is worthy of Berlioz in its weird suggestion of the supernatural. It pleased the audience mightily, thanks in great measure to the superb vigor and swing with which Mr. Nikisch gave the "crescendo e accelerando" with which it closes, and it was found necessary to repeat it. Lalo's "Symphonie Espagnole" proved to be rather a flimsy affair, but it includes some showy and well-written passages for the violin solo, which enabled Mr. C. M. Loeffler to display a high degree of virtuosity. He produced a beautiful quality of tone, and played with a brilliancy and elegance of execution which brought out three rounds of hearty applause. The "Phedre" overture by Massenet, an impressive and admirably written composition, symmetrical in form, sincere in sentiment and admirable in its development, began the concert, which closed with a magnificent performance of Mendelssohn's lovely "Italian" Symphony. This glorious work was played to perfection, with unsurpassable brilliancy of execution and with the utmost fervor of feeling. Nothing could have been more exquisite than the rendering of the lovely andante. It was indeed heavenly sweet. Altogether the concert was a great success, and Mr. Nikisch has firmly established himself in the favor of our musical public.

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BOSTON HERALD.
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Perhaps it was in order to show that the orchestra has lost none of the delicacy and nice balance of parts for which it became famous under his predecessor that Mr. Nikisch began last night's concert with Haydn's archaic symphony, No. 13, in G major, for the choice can scarcely be explained otherwise. Certainly it was well played, far better in all probability than Father Haydn ever heard it played, but it was scarcely worth while.

Mr. Joseffy, who has seldom played better, gave a spirited and dignified interpretation of Liszt's A major concerto, one of the things he does best, and was deservedly applauded with such persistent heartiness that he had to play again.

The second part of the programme consisted of Grieg's quaint suite, "Peer Gynt," with which Mr. Thomas has made New York familiar, and an overture of Tschaikowsky entitled "Romeo and Juliet." In the "Perr Gynt" suite, which consists of selections from the music that Gregg wrote for Ibsen's drama of that name, the orchestra did wonders and gave a performance really remarkable for finish and technical brilliancy.

The Tschsakowsky overture is sombre work, but of decided interest, in the immense difficulties of which the orchestra revelled.

LINCOLN MUSIC HALL, - - WASHINGTON.

Thursday Evening, Feb. 13, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Washington Concerts are under the management of BURDITT & NORTH.

BOSTON SYMPHONY ORCHESTRA

Lincoln Music Hall,
Washington
SEASON OF
1889–90.

ARTHUR NIKISCH, Conductor.

Second Concert,
Thursday Evening, February 13,
At 8 o'clock.

PROGRAMME.

Goldmark - - - - - - - Overture, "Sakuntala"

Brahms - - - First Movement from Concerto in D, Op. 77

For Violin and Orchestra. Allegro non troppo.—Cadenza written by Mr. Kneisel.
* (First Time.)

Grieg - - - - - - Suite, "Peer Gynt," Op. 46

"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

Solo for Violin:

Ernst - - - - - - - - - Air "Hongrois"

Schumann - - - - - Symphony No. 4, in D minor, Op. 120

Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).

Soloist, Mr. FRANZ KNEISEL.

* By particular request this concerto is substituted for the one announced in the programme books.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, FEBRUARY 12, 1890.

THE BOSTON SYMPHONY ORCHESTRA.

A novelty which was interesting, at times too imposing, rather than beautiful, concluded the third concert of the Boston Symphony Orchestra at Steinway Hall last night. It was a kind of symphonic poem entitled "Romeo and Juliet," and described by its composer, Tschaikowsky, as an "overture fantasia," which is a somewhat fantastic designation, but evidently means a piece of music designed as an introduction, but freer in form than the customary overture. There is much effective music in the work though the popular conception of what ought to be the contents of a composition with such a title is little considered. The hatred of the warring houses and a colossal yearning darkly tinged with melancholy seem to have been the elements of the tale which the composer had before him, and as a result the lovers of Verona appear in a profoundly tragic garb in this tone-poem. The audience could not be pleasantly impressed by such a work, but it was evident enough that the professional musicians present (and there were many of them) derived increased admiration for the constructive skill and inventive ingenuity of Tschaikowsky from the performance.

Mr. Joseffy played Liszt's second pianoforte concerto in a style which showed a determination to achieve brilliancy at any cost; but as there is precious little poetry or feeling to be sacrificed in the composition, we do not know that there was any cause for disappointment. The brilliant sonority of his performance offered compensation under the circumstances. Not so, however, in the case of the Chopin nocturne, which he played in compliance with an enthusiastic call for more. Here an evident desire to imbue the composition with masculinity and strength resulted in a hard and angular performance, in which we could find no charm. The rest of the programme consisted of Haydn's familiar symphony in G (No. 13 in Breitkopf and Haertel's edition), and the same four numbers from Grieg's incidental music to "Peer Gynt," which Mr. Thomas has made popular here. In both of the numbers Mr. Nikisch delighted the audience with a display of virtuosoship in conducting. In the case of the symphony the appeal was made very legitimately through the eloquent beauty of the music. In the other case it partook a little of undignified sensationalism. His working up of the climax in the grotesque march which brings the selection to a close was a splendid feat, but it was rather disappointing to observe that the sharp clashing of cymbals, accentuated by incisive, yet graceful, movements of the arms, should have been accepted by the public as the thing most worthy of demonstrative approval.

Clipping from The American Phila. Pa.
Date 2/13

MUSIC AND THE STAGE.

The Boston Orchestra's Concert at the Academy of Music.

There was a great crowd of cultivated people at the Academy of Music last night, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave its third concert here for the current season. The music on the programme was new in a double sense. Much of it was given here for the first time, and all of it belonged to the distinctively modern and romantic school of composition. Among the novelties the most important was Grieg's suite "Peer Gynt," which is a highly colored, romantic and exceedingly effective piece of work. Unless the writer's memory is at fault, this suite is not absolutely new, but was given here on one of Mr. Gericke's programmes; but it is less familiar than one could wish considering its merit and its interest. It is in four parts. The first, entitled "Daybreak," is full of poetic feeling and suggestiveness. A funeral march, rather distinguished by pathos than solemnity, comes next, and this is succeeded by an exceedingly graceful and piquant dance in the manner of a mazourka. The last number, descriptive of the imps chasing Peer Gynt, is worthy of Berlioz in its weird suggestion of the supernatural. It pleased the audience mightily, thanks in great measure to the superb vigor and swing with which Mr. Nikisch gave the "crescendo e accelerando" with which it closes, and it was found necessary to repeat it. Lalo's "Symphonie Espagnole" proved to be rather a flimsy affair, but it includes some showy and well-written passages for the violin solo, which enabled Mr. C. M. Loeffler to display a high degree of virtuosity. He produced a beautiful quality of tone, and played with a brilliancy and elegance of execution which brought out three rounds of hearty applause. The "Phedre" overture by Massenet, an impressive and admirably written composition, symmetrical in form, sincere in sentiment and admirable in its development, began the concert, which closed with a magnificent performance of Mendelssohn's lovely "Italian" Symphony. This glorious work was played to perfection, with unsurpassable brilliancy of execution and with the utmost fervor of feeling. Nothing could have been more exquisite than the rendering of the lovely andante. It was indeed heavenly sweet. Altogether the concert was a great success, and Mr. Nikisch has firmly established himself in the favor of our musical public.

[74]

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ELSEWHERE IN ARCHIVES

Lyceum Theatre, - - Baltimore,

Friday Evening, Feb. 14, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Baltimore Concerts are under the management of BURDITT & NORTH.

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Clipping from Advertiser New York N.Y.

Date 2/12

... AND THE DRAMA.

BOSTON SYMPHONY ORCHESTRA.

The [redacted] again indebted to the Boston Sympho[ny] Orchestra for an evening of unalloyed e[n]joyment, and of such perfect accomplis[h]ment as is granted to even the finest ban[d] but once or twice in a season. Wi[th] the exception of the most frequent[ly] played of Haydn's symphonies, t[he] one in G major, of the so-call[ed] Paris collection, the program had an esse[n]tially modern character, such as, from wh[at] is known of Mr. Nikisch's individual tast[e] one would imagine to be peculiarly expr[es]sive of his musical predilections. His br[il]liant services abroad in the cause of Lis[zt] are familiar to all, and with a work like t[he] A major concerto, that expresses in eve[ry] bar its composer's musical nature, [he] could not fail to be in close sympathy. In like manner h[is] personal acquaintanceship with Grieg u[n]doubtedly stood him in good stead in his i[n]terpretation of the fascinating "Pe[er] Gynt" excerpts; while, finally, the Tscha[i]kowsky "Romeo and Juliet" overture e[m]bodies above all the most striking featur[es] of contemporaneous musical thought, a[nd] for this no living conductor has a mo[re] responsive understanding than the prese[nt] leader of the Boston Symphony Orchestr[a]. From the standpoint of personal sympath[y], therefore, he could not fail to do justice [to] yesterday evening's program, while tho[se] who were familiar with his former achiev[e]ments in the previous concerts need not [be] told that he well knows how [to] impart his intentions to the men under hi[m] and that they are fully prepared to execu[te] them. Of the performances of the famou[s] band it is quite impossible to speak save i[n] warmest praise—in Boston their pla[y]ing is always on the highest pla[ne] of excellence, and the selectio[ns] presented here are chosen from amon[g] the most successful of their uniformly a[d]mirable achievements. There was a d[e]lightful simplicity and absence of all stri[v]ing after effect in the Haydn symphon[y] which accorded well with the nature of t[he] ever youthful work. The "Peer Gynt" music, which was first introduced t[o] us by Mr. Thomas, and whic[h] during the past summer mont[h] has frequently been heard under Mr. Seidl['s] baton, has firmly established itself as prim[e] favorite on our concert programs. Mr. N[i]kisch not only gave a peculiarly finishe[d] interpretation to the work, but brough[t] out some hitherto unnoticed orchestral e[f]fects that lent an added charm to the wel[l] contrasted numbers, of which the sec[ond] and fourth—"Death of Aase" an[d] "In the Halls of the Mountain King" seemed to create the strongest impression[;] indeed the latter had to be repeated. Th[e] "Romeo and Juliet" overture fantasia b[y] Tschaikowsky, like many of his compos[i]tions, will grow upon the listener the ofte[ner] it is heard, and unlike many is stri[k]ingly interesting from first to last. Noble inspiration and great techni[]cal resource combine to create a[n] art work of highest value and signifi[]cance. Herein the powers of the orchestr[a] were put to the severest test, and herein also they gained their completest triumph. The soloist of the evening was Mr. Rafael Joseffy, who played the A major concerto by Liszt, with greater finish, power and brilliancy than ever before. Mr. Joseffy has not been very prodigal of his appearances in concerts of late, which is all the more surprising, inasmuch as our audiences, so frequently accused of fickleness and lack of appreciation, whenever he does play in public, try to prove to him, as last evening, that, however distinguished may be the various pianistic visitors to our shores, he still remains the favorite he has been from the first. He should feel convinced that he can never lose his hold on all true music lovers, since in many ways [hi]s art is unsurpassed and inimitable. [G]reat in every branch of pianism, [h]e possesses certain excellences all his [o]wn. Being recalled again and again [a]fter the concerto, which was magnificently accompanied, he amiably added as [e]ncore the seldom played Chopin nocturne [i]n B major, op. 62, No. 1, which was recent[l]y heard from d'Albert, and with whose in[t]erpretation it was interesting to compare [t]he exquisitely poetical conception of Joseffy's. The last concert by the Boston band is announced for the 18th prox., and the future holds no surer promise of musical enjoyment.

Clipping No.

Clipping from Press St Paul Minn

Date 2/2

MINNEAPOLIS MUSIC.

[T]he Boston Symphony Orchestra Coming—Some Organ Concerts.

The Boston Symphony orchestra is to ap[p]ear in Minneapolis early in May. Mr. [L]ouis Miller, one of the favorite tenors of [B]oston, will undertake the management of [t]he concert here, and it is to him that Min[n]eapolis owes it that our people are at [l]ength to hear this famous band of musi[c]ians. Mr. Miller arrived in town yester[d]ay, and is the guest of Mayor Babb.

Mr. Miller comes here thus early to per[f]ect the arrangements. The concert will be [g]iven at the exposition, and the date will [b]e May 12. It has been the custom for the [o]rchestra, at the close of their Boston sea[s]on, to make an annual spring tour. This [t]our has included every year St. Louis and [C]hicago. The orchestra comes seventy [a]rtists strong. Mr. Arthur Nikish is con[d]uctor, ably supported by Loeffler, Adam[o]wski and Kneisel at the head of the vio[lin]s; Hekking and Schultz, the 'cellists. [In] its ranks will be found representatives [fro]m the leading orchestras of Vienna, Leip[zig], Berlin, Paris and London.

The ... Press

THURSDAY, FEBRUARY 13, 1890.

[75]

The Boston Symphony Orchestra's Concert at the Academy.

The third concert of the Boston Symphony Orchestra was given last night at the Academy of Music in presence of an immense audience. The programme consisted of Massent's overture, "Phedre," Lalo's "Symphonie," Espagnole for violin and orchestra; Greig's suite "Peer Gynt," and Mendelsshon's "Italian" symphony.

This programme would be admirably suited for Boston which is fortunate enough to have between twenty and thirty orchestral concerts during the season, or for New York which has two or three excellent orchestras to supply the demand for his class of entertainment but it is not so well adapted to this city. During this season we shall have in all precisely eight orchestral co certs during exactly as many months, and this is not much below the average of recent seasons. It must be apparent then, that our musical thirst is not so much for novelties as for standard works which we have far too few opportunities of hearing. In saying this there is no desire to condemn last night's programme in itself. It consisted of good music, but there is better music that might have been chosen even if it had not the doubtful charm of novelty. Another improvement which Mr. Nikisch could readily achieve is the placing of the symphony second on the programme instead of last. Many people only care to hear the symphony and they are forced to wait until the end with perhaps jaded appetites and lessened interest before their desires can be gratified.

Massenet's overture is a striking piece of composition full of dignity and a weird feeling which fits the subject it exemplified. It is scored in a very musicianly manner and displays no lack of ideas or of power to develop them.

Greig's suite is adapted from the music written for one of Ibsen's plays. It is in four movements, of which the first is a beautiful flowing melody, quite suggestive of its title "Daybreak." The next three movements are, it is safe to say, inspired by Berlioz's writing. They are theatrical to an extreme degree and Mr. Nikisch did not fail to brighten the effects of this nature in a surprising manner. For instance, in the second movement one of the themes was played pianissimo until the hearer was only aware that the movement was still being played by the movement of the conductor's baton. This may not be art, but it certainly pleased the audience, who applauded vociferously. As a whole, the suite is very melodious, the themes, though few, are quaint, and the frequent pizzicatto passages, exquisitely played as they were, were decidedly odd.

After what had gone before Mendelssohus "Italian" symphony came like a breath of fresh air into a hot-house. There is no more joyous and bright work in the whole range of orchestral music than his. Though not as great as the "Scotch" symphony, its romantic beauty, lyrical smoothness, and well marked themes combine to make it most deservedly popular. It was beautifully performed throughout, the last movement especially with its taking dance theme being given with a crispness that was altogether delightful. It was not, however, in the symphony alone that the orchestra excelled; its playing throughout was worthy of its splendid reputation.

The soloist was Mr. C. M. Loeffler, a member of the orchestra, who played the violin music in Lalo's Spanish symphony for violin and orchestra. Although Lalo is nearly 70 years of age his music is but little known in this country. The programme states that he is of Spanish birth, but this is a mistake, as he was born in Lille, the ancient capital of Flanders. The Spanish symphony was written for Sarasate and first played by him in 1875. The first movement (allegro) is decidedly disappointing, but the others, especially the Scherzando, are highly characteristic and very melodious. The themes are quaint and some of the effects are decidedly bizarre. Mr. Loeffler evidently possesses no small amount of courage, first, to attempt a work written for the greatest violinist of the age, and next to present it before an audience which had so recently had more than one opportunity of hearing that artist. It says much for Mr. Loeffler's playing that he was able to thoroughly interest his audience and the very hearty applause he received for his effort surely justified his boldness. It is probable that the introduction of one or two vocal solos would please a majority of the audiences at these concerts more than instrumental solo numbers.

The Times

PHILADELPHIA, FEBRUARY 13, 1890.

THE SYMPHONY CONCERT.

Mr. Nikisch Gives a Widely-Assorted Programme.

The third concert of the Boston Symphony Orchestra, given last night before a very large audience at the Academy of Music, proved one of the most interesting of the season. The programme included three novelties and one classic work, Mendelssohn's Italian symphony. Massanet's "Phedre" overture is a dignified composition, well arranged and evenly developed and sufficiently effective. The "Symphonie Espagnole" of Lalo, for violin and orchestra, is hardly a symphony, though it is in four movements. It is a conscientious treatment of themes presumably Spanish, and though it begins rather aimlessly the later movements are exceedingly poetical and graceful. The solo part was beautifully played by Mr. Loeffler with great purity of tone and smoothness of execution, and the performance won warm applause.

Grieg's "Peer Gynt" suite is a fanciful bit of writing that served best to show the discipline of the orchestra. If delicacy of execution is the test of a conductor, as many persons seem to think, Mr. Nikisch may be said to have beaten the record of Mr. Gericke. The extraordinary pianissimo of the funeral march made the audience enthusiastic and the accurate bang of the cymbals in the final movement awakened such plaudits that Mr. Nikisch was compelled to give this Berlioz-esque bit over again.

It was a peculiar judgment that placed this theatrical claptrap immediately before the Symphony, but perhaps Mr. Nikisch thought it would make his audience appreciate Mendelssohn the more. It should have done so and it certainly had that effect upon some, but not on those that made the loudest noise.

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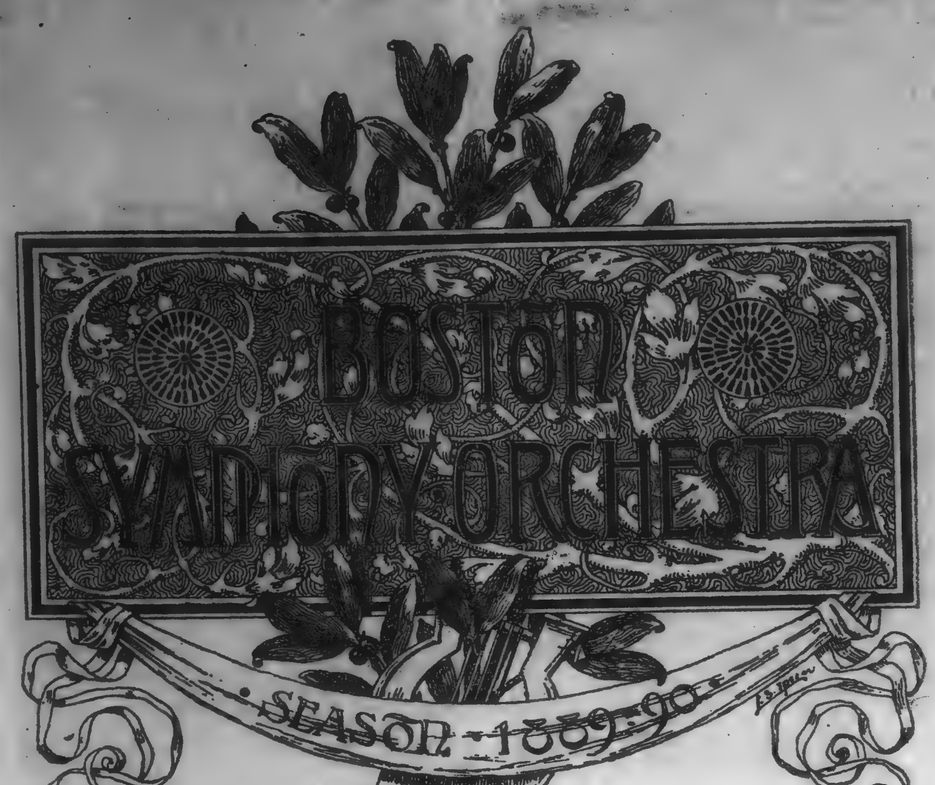
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - - New Haven,

Monday Evening, Feb. 10, at 8.



PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

Philadelphia Inquirer

THURSDAY, FEBRUARY 13, 1890.

THE BOSTON ORCHESTRA.

Mr. Nikisch Gives His Third Symphony Concert to a Large Audience.

The third symphony concert of the Boston Orchestra for this season was given last evening at the Academy of Music. There was, as heretofore, a very large audience in attendance, filling nearly every seat. The programme for the evening comprised only four numbers, all of which are to be considered important compositions, and two of them were new to our audiences. The rather novel methods of direction which Mr. Nikisch employs became, as usual, an object of considerable interest, and the results seemed to justify the methods. Perfect assimilation in the individual parts in a large orchestra like this has rarely been so nearly approached. The quality of the players remains almost unchanged, and the astonishing power of the string department forbids any rivalry.

The opening selection was Massanet's concert overture, "Phedre." It is richly scored, all the familiar modern effects are realized and there is a firm grasp of the different subjects which indicates thorough musical erudition. But when these subjects come to be analyzed it is soon evident that they belong to the same school as the other writings of Massanet. They are not broad or thoughtful and have a strong suggestion of light opera, which the grand weight of the orchestra fails to strengthen. The second piece was virtually a violin solo, with a more or less important orchestral accompaniment. It is entitled "Symphonie Espagnole," written by Lalo, a Spanish composer, now coming into notice in this country. The composition is in four movements. The violinist was Mr. C. M. Loeffler, a member of the orchestra. His playing, while deficient in volume, developed what may well be called an extraordinary amount of executive ability. Of the four parts the second, *Scherzando*, was the most successful. It was not merely characteristic of sunny Spain, all of the movements were that, but it was at once original, graceful and melodious. The fourth movement, *Rondo*, was almost as interesting, particularly for the fine orchestral effects. At the close Mr. Loeffler received quite an ovation from the audience, being three times recalled.

The Grieg Suite, opus 46, "Peer Gynt," was announced as "first time," which probably meant under Nr. Nikisch's direction. It has been heard here twice before. It is not particularly interesting. The two middle movements are the best. "The Death of Aase," played with muted instruments, produced a very solemn impression, although it would have been equally effective if not taken so slow. The fourth part, a grotesque march, full of queer deteriptive effects, received the one encore of the evening.

When at length the audience settled themselves down to hear Mendelssohn's symphony, which closed the concert, it was with a sense of rest after the preceding excitements. This second symphony, called by himself "Italian" and written in Italy, is one of his brightest and happiest productions. From beginning to end of its short progress it is a continual succession of beautiful ideas. The subjects are so well known that it is unnecessary to follow the work throughout as Sir George Grove has so eloquently done. But something should be said of the andante which Grove says has given more happiness to a greater number of people than any other single piece of music save only the allegretto of Beethoven's Seventh. This andante was first played here just thirty years ago, when the late Carl Sentz was giving Saturday afternoon concerts with the second Germania Orchestra. It at once grew so popular that it was requested for weeks in succession. The closing saltarello last night was a splendid example of the precision and delicacy of the violins. The effect was finer than usual, and the whole performance was one to be long remembered.

[illegible] MUSICAL.

The Concert of the Boston Symphony Orchestra at the Music Hall.

Mr. Nikisch demonstrated the catholicity of his taste and the virtuosity of his conductorship at the concert of the Boston Symphony Orchestra last night. The concert also evidenced that the popular mind harbors a love for tunefulness and for originality that is not easily eradicated. For the rich harmonies of Goldmark's "Sakuntala" overture, the classic grace of a Brahm's concerto, and the refreshing lyrical beauty of a Schumann symphony were almost as nought, beside a somewhat theatrical suite, composed by Edward Grieg to accompany Ibsen's play, "Peer Gynt."

Mr. Nikisch did not play all of the music written by Grieg, but the four movements on the programme were sufficiently full of odd and even bizarre effects, which in the last number, "The Dance in the Hall of the King," bordered on sensationalism. The first movement, "Daybreak," was exquisitely poetic, but the remaining three appealed to the ear and not to the intelligence. The pianissimo effect, which concluded the funeral march illustrated the wonderful control and composure of the orchestra, while in the dance the extreme rapidity of tempo and the startling dynamic effects, commingled with a curious melodic rhythm, led to such prolonged applause that Mr. Nikisch repeated the movement just as he did in Boston.

Schumann's familiar symphony in D minor, which was the last number when it should have been heard earlier in the evening, was given an interesting and smooth interpretation, its chief feature apart from those characteristics of perfect playing which are inseparable from this orchestra, being the careful way in which the mellifluous themes were emphasized. The soloist of the evening was Mr. Franz Kneisel, who played the first movement of Brahms' concerto in D for the violin in a thoroughly artistic manner. His tone, which at first seemed small, gradually grew to its accustomed roundness, depth, and purity, and the cadenza proved him to be as musicianly and masterly in composition as in technical execution. In the air "Hongroise" he was less in his element.

The hall was crowded, every seat being occupied, and even standing room being at a premium.

Clipping No. [illegible]

Clipping from New York [illegible]

Date 2/12

FOR MUSIC LOVERS.

THE BOSTON SYMPHONY CONCERT RECEIVED WITH ENTHUSIASM.

The third concert in Steinway Hall last evening of the Boston Symphony Orchestra was heard by a very large audience that received several of the pieces with much enthusiasm. Haydn's symphony in G formed the solid basis of the programme that Mr. Nikisch arranged. Then came Liszt's second concerto for pianoforte in A major, played by Mr. Joseffy, which was followed by Grieg's suite on Ibsen's poem of "Peer Gynt," played by Mr. Thomas last Sunday evening, and Tschaikowski's "overture fantasie," "Romeo and Juliet."

A better arrangement would have been to end the concert with the Grieg suite, which was played with exquisite finish and a beautiful quality of tone, and the last division of which was vociferously redemanded. The pianissimo at the end of the second movement has rarely, if ever, been equaled on our local concert stage. It was the very refinement of orchestral playing. The splendid training of the band, as well as the fullness of its combined tone, was shown in the strong though somewhat startling ending of the last movement.

This number would have sent the audience away from the hall in a pleasurable frame of mind. The Tschaikowski "Romeo and Juliet" music did not. This piece has passages of power and of beauty; but as a whole it is disappointing. Its strange harmonies, its grotesque figures, its lack of melody, its weird, bizarre effects represent the extreme of what may be called musico intellectuality. Save in a few instances it is not in harmony with the spirit of Shakespeare's great love tragedy, and we doubt very much if it will have a long life on the concert stage.

A royal welcome was accorded to Mr. Joseffy, who played the Liszt concerto with all of the technical brilliancy, delicacy of touch and finish of phrasing of which he is the master. The applause was loud and long, and he finally yielded to the popular demand and played what sounded like a Chopin nocturne for an encore. The Haydn symphony emphasized the supreme excellencies of the band in its strings and its weakness in the woodwind choir. The tone of the oboe in the upper register appeared to be a shade at variance with its fellow instruments.

Clipping from Tribune Minneapolis, Minn

Date 2/2

theories. Address W. J. Dyer & Bro.

A FAMOUS ORCHESTRA.

The Boston Symphony Orchestra to Visit Minneapolis in May.

Mr. Louis Miller is in the city in the interest of the famous Boston Symphony Orchestra, which he will bring to Minneapolis some time in May for a series of performances. Speaking of the organization Mr. Miller says: "The performances of the past season by the orchestra all over the East, and a general knowledge of the excellency of the organization, make it hardly necessary for me to speak of the foremost position which it now occupies in the musical world. The orchestra was formed in 1881 by Mr. Henry L. Higginson, a public spirited and music-loving citizen of Boston, with the intention of giving his native city a permanent organization which should rank with the best orchestras of Europe. During the first three years Mr. George Henschel filled the part of conductor, who was succeeded in 1884 by Mr. Wilhelm Gerike, of Vienna, who held the position five years. Mr. Arthur Nekish, the present conductor, came to Boston last September from Leipzig. In the ranks of the orchestra may be found artists picked from the leading orchestras of Vienna, Leipzig, Berlin, Paris, London, Boston and New York.

"It is impossible for me to say so far in advance just who the soloist will be. Only last Tuesday Mr. Ellis, the manager of the orchestra, informed me that he was in requisition with a celebrated European singer. But I can say this much, the artist will be a great one. I feel certain that the same flattering success that has attended the concerts elsewhere given by the Boston orchestra awaits them here in Minneapolis. I shall certainly leave nothing undone to make this concert the great and notable event of the musical season, and worthy of the attention of every lover of good music."

Mr. Miller is the guest of Mayor E. C.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Feb. 13, 1890.

Academy of Music—The Boston Symphony Orchestra.

The third concert of the season by the Boston Symphony Orchestra drew to the Academy of Music last night an audience scarcely less in numbers than those of the previous concerts of the current series. It may be questioned whether the enjoyability, "the solid comfort" of the entertainment was up to the standard, either for the amateur or the trained listener. There were four numbers, the opening one, Massenet's "Phèdre" overture, in which there is freshness, warmth and variety of color and much elegance of workmanship. Then came Lalo's Spanish symphony for violin and orchestra, a rather pretentious symphonic construction of music that would be far more acceptable as a concerto for violin and orchestra, and, so far as original ideas are concerned, divested of what is simply ingenious and often bizarre treatment and elaboration of themes, it would not make a very long concerto. It served to show off the virtuosity of the orchestra, however, except in the final movement, a rondo, in which the band played with uncertainty, not to say raggedness. The solo violin part was taken by C. M. Loeffler (a member of the orchestra), whom it was one of the chief pleasures of the evening to hear. It presented few real technical difficulties, except in the concluding movement, and these he met with ease, and his general work was marked by clearness and beauty of tone and musical expressiveness in execution. Mr. Loeffler was treated very cordially by the audience.

The next number, Grieg's "Peer Gynt" Suite (op. 46), and was on the programme as given for the first time. This was true so far as the title and the Boston organization are concerned, but it must have proved more or less familiar to a considerable portion of the audience. Like the preceding composition it is programme music, but of much better material, and scored with masterly skill. The audience was so taken with the final movement (the pursuit of *Peter* by the *Imps*), into which Mr. Nikisch put the spirit of the chase with a marvellous spirit, no less wonderfully responded to by his men, that a repetition was demanded and accorded.

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Boston Daily Traveller.

MONDAY, FEBRUARY 17, 1890.

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Clipping from State Richmond Va

Date 2/9

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THE STATE once or soon to it will be remitted at once to these suffering people.

GRAND MAY FESTIVAL.

The Boston Symphony Orchestra Engaged.

The Mozart Board of Governors last night decided to engage the famous Boston Symphony Orchestra for a music festival to be held Friday and Saturday nights, May 2d and 3d. There will be vocal soloists and a Richmond chorus of 150.

The orchestra numbers over 60 performers, and is larger than any orchestra ever booked for Richmond.

Each member of the Mozart will be entitled to buy three seats for each night at 75c. per ticket. Outsiders will be charged about $1 25 or $1 50 per seat.

Boston Post

WEDNESDAY MORNING, FEB. 19, 1890.

The advance sale of admission tickets for the approaching Symphony concert is something quite unprecedented in the history of these concerts. Mr. Joseffy has not played in Boston for some years, and the desire to hear this genial artist again seems to be very strong. People who wish to obtain admission tickets should apply as soon as possible, as in all probability the supply will be exhausted much earlier than usual. Mr. Joseffy will play the A major concerto by Liszt.

INCOMPLETE

[76]

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Hyperion Theatre, - - New Haven,

Monday Evening, Feb. 10, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

Philadelphia Inquirer

THURSDAY, FEBRUARY 13, 1890.

THE BOSTON ORCHESTRA.

Mr. Nikisch Gives His Third Symphony Concert to a Large Audience.

The third symphony concert of the Boston Orchestra for this season was given last evening at the Academy of Music. There was, as heretofore, a very large audience in attendance, filling nearly every seat. The programme for the evening comprised only four numbers, all of which are to be considered important compositions, and two of them were new to our audiences. The rather novel methods of direction which Mr. Nikisch employs became, as usual, an object of considerable interest, and the results seemed to justify the methods. Perfect assimilation in the individual parts in a large orchestra like this has rarely been so nearly approached. The quality of the players remains almost unchanged, and the astonishing power of the string department forbids any rivalry.

The opening selection was Massanet's concert overture, "Phedre." It is richly scored, all the familiar modern effects are realized and there is a firm grasp of the different subjects which indicates thorough musical erudition. But when these subjects come to be analyzed it is soon evident that they belong to the same school as the other writings of Massanet. They are not broad or thoughtful and have a strong suggestion of light opera, which the grand weight of the orchestra fails to strengthen. The second piece was virtually a violin solo, with a more or less important orchestral accompaniment. It is entitled "Symphonie Espagnole," written by Lalo, a Spanish composer, now coming into notice in this country. The composition is in four movements. The violinist was Mr. C. M. Loeffler, a member of the orchestra. His playing, while deficient in volume, developed what may well be called an extraordinary amount of executive ability. Of the four parts the second, *Scherzando*, was the most successful. It was not merely characteristic of sunny Spain, all of the movements were that, but it was at once original, graceful and melodious. The fourth movement, *Rondo*, was almost as interesting, particularly for the fine orchestral effects. At the close Mr. Loeffler received quite an ovation from the audience, being three times recalled.

The Grieg Suite, opus 46, "Peer Gynt," was announced as "first time," which probably meant under Nr. Nikisch's direction. It has been heard here twice before. It is not particularly interesting. The two middle movements are the best. "The Death of Aase," played with muted instruments, produced a very solemn impression, although it would have been equally effective if not taken so slow. The fourth part, a grotesque march, full of queer descriptive effects, received the one encore of the evening.

When at length the audience settled themselves down to hear Mendelssohn's symphony, which closed the concert, it was with a sense of rest after the preceding excitements. This second symphony, called by himself "Italian" and written in Italy, is one of his brightest and happiest productions. From beginning to end of its short progress it is a continual succession of beautiful ideas. The subjects are so well known that it is unnecessary to follow the work throughout as Sir George Grove has so eloquently done. But something should be said of the andante which Grove says has given more happiness to a greater number of people than any other single piece of music save only the allegretto of Beethoven's Seventh. This andante was first played here just thirty years ago, when the late Carl Sentz was giving Saturday afternoon concerts with the second Germania Orchestra. It at once grew so popular that it was requested for weeks in succession. The closing saltarello last night was a splendid example of the precision and delicacy of the violins. The effect was finer than usual, and the whole performance was one to be long remembered.

[illegible] FRIDAY, FEBRUARY [illegible]

A MUSICAL FEAST.

The Concert of the Boston Symphony Orchestra at the Music Hall.

Mr. Nikisch demonstrated the catholicity of his taste and the virtuosity of his conductorship at the concert of the Boston Symphony Orchestra last night. The concert also evidenced that the popular mind harbors a love for tunefulness and for originality that is not easily eradicated. For the rich harmonies of Goldmark's "Sakuntala" overture, the classic grace of a Brahm's concerto, and the refreshing lyrical beauty of a Schumann symphony were almost as nought, beside a somewhat theatrical suite, composed by Edward Grieg to accompany Ibsen's play, "Peer Gynt."

Mr. Nikisch did not play all of the music written by Grieg, but the four movements on the programme were sufficiently full of odd and even bizarre effects, which in the last number, "The Dance in the Hall of the King," bordered on sensationalism. The first movement, "Daybreak," was exquisitely poetic, but the remaining three appealed to the ear and not to the intelligence. The pianissimo effect, which concluded the funeral march illustrated the wonderful control and composure of the orchestra, while in the dance the extreme rapidity of tempo and the startling dynamic effects, commingled with a curious melodic rhythm, led to such prolonged applause that Mr. Nikisch repeated the movement just as he did in Boston.

Schumann's familiar symphony in D minor, which was the last number when it should have been heard earlier in the evening, was given an interesting and smooth interpretation, its chief feature apart from those characteristics of perfect playing which are inseparable from this orchestra, being the careful way in which the mellifluous themes were emphasized. The soloist of the evening was Mr. Franz Kneisel, who played the first movement of Brahms' concerto in D for the violin in a thoroughly artistic manner. His tone, which at first seemed small, gradually grew to its accustomed roundness, depth, and purity, and the cadenza proved him to be as musicianly and masterly in composition as in technical execution. In the air "Hongroise" he was less in his element.

The hall was crowded, every seat being occupied, and even standing room being at a premium.

Clipping No. [illegible]

Clipping from Times
New York N.Y.

Date 2/12

FOR MUSIC LOVERS.

THE BOSTON SYMPHONY CONCERT RECEIVED WITH ENTHUSIASM.

The third concert in Steinway Hall last evening of the Boston Symphony Orchestra was heard by a very large audience that received several of the pieces with much enthusiasm. Haydn's symphony in G formed the solid basis of the programme that Mr. Nikisch arranged. Then came Liszt's second concerto for pianoforte in A major, played by Mr. Joseffy, which was followed by Grieg's suite on Ibsen's poem of "Peer Gynt," played by Mr. Thomas last Sunday evening, and Tschaikowski's "overture fantasie," "Romeo and Juliet."

A better arrangement would have been to end the concert with the Grieg suite, which was played with exquisite finish and a beautiful quality of tone, and the last division of which was vociferously redemanded. The pianissimo at the end of the second movement has rarely, if ever, been equaled on our local concert stage. It was the very refinement of orchestral playing. The splendid training of the band, as well as the fullness of its combined tone, was shown in the strong though somewhat startling ending of the last movement.

This number would have sent the audience away from the hall in a pleasurable frame of mind. The Tschaikowski "Romeo and Juliet" music did not. This piece has passages of power and of beauty; but as a whole it is disappointing. Its strange harmonies, its grotesque figures, its lack of melody, its weird, bizarre effects represent the extreme of what may be called musico intellectuality. Save in a few instances it is not in harmony with the spirit of Shakespeare's great love tragedy, and we doubt very much if it will have a long life on the concert stage.

A royal welcome was accorded to Mr. Joseffy, who played the Liszt concerto with all of the technical brilliancy, delicacy of touch and finish of phrasing of which he is the master. The applause was loud and long, and he finally yielded to the popular demand and played what sounded like a Chopin nocturne for an encore. The Haydn symphony emphasized the supreme excellencies of the band in its strings and its weakness in the woodwind choir. The tone of the oboe in the upper register appeared to be a shade at variance with its fellow instruments.

Clipping from Tribune
Minneapolis, Minn
2/2

Date

theories. Address W. J. Dyer & Bro.

A FAMOUS ORCHESTRA.

The Boston Symphony Orchestra to Visit Minneapolis in May.

Mr. Louis Miller is in the city in the interest of the famous Boston Symphony Orchestra, which he will bring to Minneapolis some time in May for a series of performances. Speaking of the organization Mr. Miller says: "The performances of the past season by the orchestra all over the East, and a general knowledge of the excellency of the organization, make it hardly necessary for me to speak of the foremost position which it now occupies in the musical world. The orchestra was formed in 1881 by Mr. Henry L. Higginson, a public spirited and music-loving citizen of Boston, with the intention of giving his native city a permanent organization which should rank with the best orchestras of Europe. During the first three years Mr. George Henschel filled the part of conductor, who was succeeded in 1884 by Mr. Wilhelm Gerike, of Vienna, who held the position five years. Mr. Arthur Nekish, the present conductor, came to Boston last September from Leipzig. In the ranks of the orchestra may be found artists picked from the leading orchestras of Vienna, Leipzig, Berlin, Paris, London, Boston and New York.

"It is impossible for me to say so far in advance just who the soloist will be. Only last Tuesday Mr. Ellis, the manager of the orchestra, informed me that he was in requisition with a celebrated European singer. But I can say this much, the artist will be a great one. I feel certain that the same flattering success that has attended the concerts elsewhere given by the Boston orchestra awaits them here in Minneapolis. I shall certainly leave nothing undone to make this concert the great and notable event of the musical season, and worthy of the attention of every lover of good music."

Mr. Miller is the guest of Mayor E. C. [illegible]

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Feb. 13, 1890.

Academy of Music—The Boston Symphony Orchestra.

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The concert closed with Mendelssohn's beautiful "Italian" (A) Symphony, in the reading of which Mr. Nikisch does not depart in any marked degree from other conductors whose interpretations of it have been heard here. The orchestra's playing was almost flawless during the entire concert, and marked by more than ordinary spirit as well as pure quality of tone.

Boston Daily Traveller.

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Clipping from State
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INCOMPLETE

[76]

[77]

THE

STEINWAY HALL

PROGRAMME.

NEW YORK, TUESDAY, FEBRUARY 11TH, 1890.

THIRD SUBSCRIPTION CONCERT

OF THE

BOSTON SYMPHONY ORCHESTRA,

Mr. ARTHUR NIKISCH, ... Conductor.

TUESDAY EVENING, FEBRUARY 11th, 1890,

AT 8 O'CLOCK.

Soloist:

MR. RAFAEL JOSEFFY.

PROGRAMME.

1. SYMPHONY in G major, (No. 13, B. and H.,) ..... HAYDN
   1. Adagio; Allegro.
   2. Largo.
   3. Minuet (Allegretto).
   4. Allegro con spirito.
2. CONCERTO in A, No. 2, ... LISZT
3. SUITE—"Peer Gynt," ..... GRIEG
   1. Day-break.
   2. The Death of Asa.
   3. Anitra's Dance.
   4. In the Halls of the Mountain King.
4. "ROMEO AND JULIET"—Ouverture Fantaisie, ... TSCHAIKOWSKY

THE FOURTH AND LAST SUBSCRIPTION CONCERT will take place on TUESDAY EVENING, MARCH 18th, 1890.

Manager, ... CHARLES A. ELLIS.

Steinway & Sons' Pianos used.

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ARTICLE PEELED AWAY

Clipping from Post
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Date 2/3

will be on sale this morning.

The Symphony Orchestra Concert.

To-night is the occasion of the concert by the Boston Symphony Orchestra at Lincoln Music Hall. The programme selected by Mr. Nikisch from the lovely Sakuntala overture, through the novel Peer Gynt suite so pleasing to Bostonians, to Schumann's lovely and romantic symphony, fairly bristles with interest and promise. An act of courtesy which should find hearty appreciation is that of Mr. Nikisch in changing his programme, and of Mr. Kneisel in changing his concerto, so that this community may hear a work new to it, the Brahms concerto. The concert will be somewhat noteworthy, as an opportunity to hear for the first time music of Mr. Kneisel's composition, the cadenza used in the concerto having been written by him. Only the largest audience that Lincoln Hall can hold will do justice to this brilliant musical occasion.

Clipping from Register
New Haven Conn
Date 2/11

course about it. It deserves crowded houses this and to-morrow evening and to-morrow afternoon.

The music loving people of New Haven were given a rare treat yesterday, when they were allowed to continue the delightful hours of the afternoon that were spent with Mr. Damrosch, by the rare treat of another performance by the Boston [redacted] phony orchestra, under Herr Nikisch's splendid leadership. Beethoven's "Coriolanus" overture opened last night's concert, and this was followed by Mlle. De Vere's rendition, in a most delightful manner, of the aria from the "Magic Flute" by Mozart. She received four recalls after her first appearance, and repeated the selection from the "Pearls of Brazil" after her second. The Grieg Suite proved the most striking feauture of the evening. The first movement, "Daybreak," was played with beautiful effect. The second movement, that magnificent dead march of the Norwegian composer, was applauded last night until an encore was forced. The last piece on the program was Schumann's D Minor Symphony, which was rendered with peculiar accuracy and decided spirit

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Clipping from Herald
Baltimore Md
Date 2/

Clipping from Post
Washington DC
2/13

Clipping from Tribune
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THE

AMERICAN MUSICIAN.

EDITORS:

JNO. C. FREUND and J. TRAVIS QUIGG.

An illustrated 32 page paper, published every Saturday at

835 BROADWAY, NEW YORK.

For Sale by all News Agents at ten cents per copy. Mailed to Subscribers at $4.00 a year in advance.

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The Steinway Hall Programme.

OFFICE, 109 & 111 E. 14TH STREET.

ADELINA PATTI AND CHARLES GOUNOD.

(CABLEGRAM.)

PARIS, Dec. 1, 1888.

Messrs. Steinway, New York:

Maestro Gounod enthusiastic over your piano at rehearsal of "Romeo and Juliet," held at my hotel. He would like to know price of same. Answer paid.

ADELINA PATTI, Hotel Bristol.

NEW YORK, Dec. 1, 1888.

Adelina Patti, Hotel Bristol, Paris:

Please cable number stamped on piano to Steinway, New York. Answer paid.

PARIS, Dec. 2, 1888.

Steinway, New York:

Piano 59,951. Compliments.

ADELINA PATTI.

The instrument proved to be a Steinway concert parlor grand; price was cabled over, at once accepted, and piano ordered by cable to be delivered to Maestro Charles Gounod, who sent the following cable dispatch:

PARIS, Dec. 6, 1888.

Mess. Steinway, Facteur Pianos, New York:

Mille graces, lettre suit. GOUNOD.

(TRANSLATION.)

Thousand thanks, letter follows. GOUNOD.

Letter from the Celebrated Composer CHARLES GOUNOD.

[TRANSLATION.]

PARIS, December 6th, 1888.

My dear Mr. STEINWAY:

I caused a cablegram to be sent to you this very day to transmit to you in the quickest way all my thanks for the superb Grand Piano and the liberal terms that you have made me thereon, and by which you respond in the most generous and princely manner to the wish of my delicious interprète, Mme. Adelina Patti, and to my lifelong admiration for your magnificent instruments.

Although I have not the talent of execution to develop all the resources of this Steinway Grand, nevertheless I hope that as artist I possess at least everything requisite to appreciate all its wonderful qualities and merits, and above all to realize your consideration enabling me to be the possessor of so perfect an instrument which your graciousness makes still more precious to me.

Accept, I beg of you, the assurance of my kindest regards with which I remain

sincerely yours,

CHARLES GOUNOD.

LONDON DAILY TELEGRAPH, Nov. 27, 1888.

[*Paris Correspondence.*]

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WEDNESDAY EVENING, FEBRUARY 12th, 1890,

First performance this season of

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DIE WALKURE.

FRIDAY, FEB. 14, WAGNER.	WAGNER'S OPERA, **LOHENGRIN.**
SATURDAY, FEB. 15, MATINEE.	**Die Goetterdaemmerung.**

—SPECIAL.—

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WED., FEB. 26	**Rienzi**
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1868 Twenty-Seventh Year. 1890

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Yours very truly,

B. D. WYCKOFF.

Subathee Panjab, India, March 15th, 1887.

Mme. ADELINA PATTI.

CHICAGO, ILL., Jan. 4th, 1882.

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Respectfully yours,

ADELINA PATTI.

FRANZ ABT.

NEW YORK, July 6th, 1872.

Messrs. STEINWAY & SONS:

GENTLEMEN: Permit me to thank you for the magnificent Upright Piano which you kindly placed at my disposal during my brief sojourn in New York, and I can only repeat what I have so often expressed verbally—that during my long career as Artist and Composer, I have met with many fine European and American Piano-Fortes, but none that combine grandeur and poetry of tone, elasticity of touch, in short, everything that renders a piano perfect, to such a high degree as your celebrated Piano-Fortes.

Very truly yours,

FRANZ ABT.

FELICIEN DAVID.

PARIS, June 28th, 1867.

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NEW YORK.

GENTLEMEN: I am only too happy to give you, in these lines, a very sincere testimonial of my admiration for the Pianos manufactured by your House.

In my idea they are superior to all that I have heard or tried to the present day, and in giving you this certificate, I not only fulfill a duty of conscience, but at the same time do render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of Piano-making.

Accept, gentlemen, my best wishes for your well-merited success, and believe me

Your devoted

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GENTLEMEN:—Ere leaving America to fulfill engagements in Europe, permit me to thank you for the many courtesies extended to me, but above all for your kindness in furnishing for my Concerts, during the last two seasons, your magnificent Concert Grands, the most perfect instruments I have met with during my artistic career.

Their tone is marvelously grand, of exquisite poetical and sympathetic quality, which was to me a perfect revelation when trying the Steinway Piano for the first time; and it is just this thoroughly musical quality of tone, invariably characterizing your Pianos, which so grows upon both the hearer and player, that a cultivated musical ear will prefer the tone of your Pianos to all others. The touch is simply perfect, elastic, pliable, and promptly responding to all and every demand made by the pianist.

After thoroughly testing your Pianos, both in private and public, I can conscientiously say that the Steinway Pianos are superior to all other American or European instruments known to me.

Yours sincerely,

MARIE KREBS.

MARIE ROZE-MAPLESON.

NEW YORK, July 19th, 1878.

Messrs. STEINWAY & SONS.

Possessing, as you do, the highest testimonials for your celebrated Pianos, from the greatest musicians of the age, it would be supererogation on my part to endorse the opinions of such Judges as Rubinstein and Liszt; but I cannot refrain from praising your pianos, for the wonderful manner in which they sustain the voice.

MARIE ROZE-MAPLESON.

Clipping from Herald
Baltimore Md
Date 2/

Clipping from Post
Washington DC
Date 2/3

will be on sale this morning.

The Symphony Orchestra Concert.

To-night is the occasion of the concert by the Boston Symphony Orchestra at Lincoln Music Hall. The programme selected by Mr. Nikisch from the lovely Sakuntala overture, through the novel Peer Gynt suite so pleasing to Bostonians, to Schumann's lovely and romantic symphony, fairly bristles with interest and promise. An act of courtesy which should find hearty appreciation is that of Mr. Nikisch in changing his programme, and of Mr. Kneisel in changing his concerto, so that this community may hear a work new to it, the Brahms concerto. The con[illegible] somewhat noteworthy, as an [illegible] to hear for the first time mu[illegible] Kneisel's composition, the ca[illegible] concerto having been [illegible] by him. [illegible]

Clipping from Register
New Haven Ct
Date 2/11

course about it. It deserves crowded houses this and to-morrow evening and to-morrow afternoon.

The music loving people of New Haven were given a rare treat yesterday, when they were allowed to continue the delightful hours of the afternoon that were spent with Mr. Damrosch, by the rare treat of another performance by the Boston [illegible]phony orchestra, under Herr Nikisch's splendid leadership. Beethoven's "Coriolanus" overture opened last night's concert, and this was followed by Mlle. De Vere's rendition, in a most delightful manner, of the aria from the "Magic Flute" by Mozart. She received four recalls after her first appearance, and repeated the selection from the "Pearls of Brazil" after her second. The Grieg Suite proved the most striking feature of the evening. The first movement, "Daybreak," was played with beautiful effect. The second movement, that magnificent dead march of the Norwegian composer, was applauded last night until an encore was forced. The last piece on the program was Schumann's D minor Symphony, which was rendered with peculiar accuracy and [illegible] spirit

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Messrs. Steinway, New York:

Maestro Gounod enthusiastic over your piano at rehearsal of "Romeo and Juliet," held at my hotel. He would like to know price of same. Answer paid.

ADELINA PATTI, Hotel Bristol.

NEW YORK, Dec. 1, 1888.
Adelina Patti, Hotel Bristol, Paris:

Please cable number stamped on piano to Steinway, New York. Answer paid.

PARIS, Dec. 2, 1888.
Steinway, New York:

Piano 59,951. Compliments.

ADELINA PATTI.

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PARIS, Dec. 6, 1888.
Mess. Steinway, Facteur Pianos, New York:

Mille graces, lettre suit. GOUNOD.

(TRANSLATION.)
Thousand thanks, letter follows.

GOUNOD.

Letter from the Celebrated Composer CHARLES GOUNOD.
[TRANSLATION.]

PARIS, December 6th, 1888.

My dear Mr. STEINWAY:

I caused a cablegram to be sent to you this very day to transmit to you in the quickest way all my thanks for the superb Grand Piano and the liberal terms that you have made me thereon, and by which you respond in the most generous and princely manner to the wish of my delicious interprète, Mme. Adelina Patti, and to my lifelong admiration for your magnificent instruments.

Although I have not the talent of execution to develop all the resources of this Steinway Grand, nevertheless I hope that as artist I possess at least everything requisite to appreciate all its wonderful qualities and merits, and above all to realize your consideration enabling me to be the possessor of so perfect an instrument which your graciousness makes still more precious to me.

Accept, I beg of you, the assurance of my kindest regards with which I remain

sincerely yours,

CHARLES GOUNOD.

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NEW YORK.

DEAR SIRS: Allow me to express to you the great satisfaction and pleasure that I have experienced from the use of your famous Pianos, which you have placed at my disposal during the concert tour now in course of progress in the United States.

During my artistic career in the art centres of the world, I have used the pianos of nearly all celebrated manufacturers, but none of them can be compared to yours—none possess to such a marvelous degree that sympathetic, poetic and singing tone quality which distinguishes the Steinway as peerless among them all. Before returning to Europe, I shall select and purchase one of your Grand pianos for Craig-y-nos Castle, my residence in South Wales.

Respectfully yours,
ADELINA PATTI.

FRANZ ABT.

NEW YORK, July 6th, 1872.

Messrs. STEINWAY & SONS:

GENTLEMEN: Permit me to thank you for the magnificent Upright Piano which you kindly placed at my disposal during my brief sojourn in New York, and I can only repeat what I have so often expressed verbally—that during my long career as Artist and Composer, I have met with many fine European and American Piano-Fortes, but none that combine grandeur and poetry of tone, elasticity of touch, in short, everything that renders a piano perfect, to such a high degree as your celebrated Piano-Fortes.

Very truly yours,
FRANZ ABT.

FELICIEN DAVID.

PARIS, June 28th, 1867.

Messrs. STEINWAY & SONS,
NEW YORK.

GENTLEMEN: I am only too happy to give you, in these lines, a very sincere testimonial of my admiration for the Pianos manufactured by your House.

In my idea they are superior to all that I have heard or tried to the present day, and in giving you this certificate, I not only fulfill a duty of conscience, but at the same time do render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of Piano-making.

Accept, gentlemen, my best wishes for your well-merited success, and believe me

Your devoted
FELICIEN DAVID.

A. BRAUTIGAM,
MANUFACTURER OF AND DEALER IN
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Rare Old Violins for Sale.

MME. DÉSIRÉE ARTÔT-DE PADILLA
Begs to announce that her address is
64 RUE JAUFFRAY, PARIS, FRANCE,
And that she is prepared to receive pupils professional and amateur.

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TRY OUR
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PURE!! HEALTHFUL!!!
SOLD BY LEADING GROCERS.

Miss MARIE KREBS.

NEW YORK, May 17, 1872.

Messrs. STEINWAY & SONS.

GENTLEMEN:—Ere leaving America to fulfill engagements in Europe, permit me to thank you for the many courtesies extended to me, but above all for your kindness in furnishing for my Concerts, during the last two seasons, your magnificent Concert Grands, the most perfect instruments I have met with during my artistic career.

Their tone is marvelously grand, of exquisite poetical and sympathetic quality, which was to me a perfect revelation when trying the Steinway Piano for the first time; and it is just this thoroughly musical quality of tone, invariably characterizing your Pianos, which so grows upon both the hearer and player, that a cultivated musical ear will prefer the tone of your Pianos to all others. The touch is simply perfect, elastic, pliable, and promptly responding to all and every demand made by the pianist.

After thoroughly testing your Pianos, both in private and public, I can conscientiously say that the Steinway Pianos are superior to all other American or European instruments known to me.

Yours sincerely,
MARIE KREBS.

MARIE ROZE-MAPLESON.

NEW YORK, July 19th, 1878.

Messrs. STEINWAY & SONS.

Possessing, as you do, the highest testimonials for your celebrated Pianos, from the greatest musicians of the age, it would be supererogation on my part to endorse the opinions of such Judges as Rubinstein and Liszt; but I cannot refrain from praising your pianos, for the wonderful manner in which they sustain the voice.

MARIE ROZE-MAPLESON.

Clipping from Herald
Baltimore Md
Date 2/?

Clipping from Post
Washington DC
Date 2/3

Clipping from Register
New Haven Ct
Date 2/11

...ill be on sale this morning.

The Symphony Orchestra Concert.

To-night is the occasion of the concert by the Boston Symphony Orchestra at Lincoln Music Hall. The programme selected by Mr. Nikisch from the lovely Sakuntala overture, through the novel Peer Gynt suite so pleasing to Bostonians, to Schumann's lovely and romantic symphony, fairly bristles with interest and promise. An act of courtesy which should find hearty appreciation is that of Mr. Nikisch in changing his programme, and of Mr. Kneisel in changing his concerto, so that this community may hear a work new to it, the Brahms concerto. The concert is somewhat noteworthy, as an opportunity to hear for the first time music [illegible] Mr. Kneisel's composition, the cadenzas used in the concerto having been written by him. Only the largest audience that Lincoln Hall can hold will do justice to this brilliant [illegible]

...course about it. It deserves crowded houses this and to-morrow evening and to-morrow afternoon.

The music loving people of New Haven were given a rare treat yesterday, when they were allowed to continue the delightful hours of the afternoon that were spent with Mr. Damrosch, by the rare treat of another performance by the Boston Symphony orchestra, under Herr Nikisch's splendid leadership. Beethoven's "Coriolanus" overture opened last night's concert, and this was followed by Mlle. De Vere's rendition, in a most delightful manner, of the aria from the "Magic Flute" by Mozart. She received four recalls after her first appearance, and repeated the selection from the "Pearls of Brazil" after her second. The Grieg Suite proved the most striking feature of the evening. The first movement, "Daybreak," was played with beautiful effect. The second movement, that magnificent dead march of the Norwegian composer, was applauded last night until an encore was forced. The last piece on the program was Schumann's D minor Symphony, which was rendered with peculiar accuracy and decided spirit.

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THE STEINWAY HALL PROGRAMME.

RICHARD WAGNER.

TWO LETTERS FROM RICHARD WAGNER.

During the Grand Operatic Festival at Bayreuth in 1876, a number of new Grand pianos of the most celebrated European as well as of several American makers had been placed at Mr. Richard Wagner's disposal; among them a new Centennial Concert Grand piano made by "Steinway & Sons" of New York, which from its wonderful power, beauty and sympathetic quality far outshone all rival instruments and which Mr. Richard Wagner at once chose for his own private use.

In the beginning of 1879 Mr. Wagner was requested by Mr. Theo. Steinway to send this piano to the Steinway Central European depot, in order to receive the latest invention, the "Tone Pulsator," patented July, 1878. On sending the Grand, Mr. Wagner writes as follows:

"BAYREUTH, March 11th, 1879.

My dear Mr. Steinway.

I miss my Steinway Grand as one misses a beloved wife; it is wanting constantly, wanting everywhere. I no longer indulge in music since that Grand is gone, and trust its absence will not be too long protracted.

Very truly yours,

RICHARD WAGNER."

The following letter was written to Mr. Theodore Steinway by the great master shortly after the return of the Steinway Grand (now containing the Tone Pulsator) to his home:

"BAYREUTH, April 11th, 1879.

My dear Mr. Steinway.

Really, you ought personally to have witnessed the gratification which I experienced upon receiving back your magnificent Grand piano; you certainly would not have asked me to add another word.

I do indeed deem it humiliating for so many other branches of art, that this art of building piano-fortes alone should so closely approach such undeniable ideal perfection. I know of nothing in Painting, Sculpture, Architecture, Literature and unfortunately also Music, which—since I have comprehension of same—could compare with the masterly perfection reached in piano forte building.

From your communication, however, I readily perceive with what enthusiastic love you seek to attain the incorporation of the most "spirituelle" tone into the piano which heretofore had only served as the exponent of actual musical sound. Our great Tone-Masters, when writing the grandest creations for the piano-forte, seem to have had a presentiment of the ideal Grand Piano, as now attained by yourselves. A Beethoven Sonata, a Bach Chromatic Fantasia can only be appreciated when rendered upon one of your piano-fortes.

Although I do not possess the slightest dexterity in piano-forte playing, I delight in being able to do justice to your assumption of my inborn and cultivated sense of tone. For Sounds of such Beauty as those coming from my Steinway Grand, flatter and coax the most agreeable Tone-picture from my harmonic melodic senses.

In a word, "*I find your Grand piano of wondrous beauty. It is a noble work of Art.*" And with a thousand thanks for this attention, I delight in being able to call myself

Your friend,

RICHARD WAGNER."

FRANZ LISZT.

WEIMAR, September 3rd, 1873.

Messrs. STEINWAY & SONS.

GENTS: The magnificent Steinway Grand Piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous, as this instrument fully justifies the world-wide reputation that for years you have everywhere enjoyed.

After so much well-deserved praise, permit me to also add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours,

FRANZ LISZT.

THEODORE THOMAS.

CINCINNATI, July 19th, 1873.

Messrs. STEINWAY & SONS.

GENTLEMEN: I consider the Steinway Piano the best Piano at present made, and that is the reason why I use it in private and also in my public concerts. As long as the Pianos of Messrs. Steinway & Sons retain that high degree of excellence of manufacture, and those admirable qualities which have always distinguished them, I shall continue to use them, in preference to all other pianos.

Respectfully yours,

THEODORE THOMAS.

ANTON RUBINSTEIN.

NEW YORK, May 24th, 1873.

Messrs. STEINWAY & SONS.

GENTLEMEN: On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivaled Piano-Fortes, which once more have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use your Pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

Yours, very truly,

ANTON RUBINSTEIN.

ANTON SEIDL.

BERLIN, June 4th, 1887.

Messrs. STEINWAY & SONS,
NEW YORK.

GENTLEMEN:—It affords me the greatest pleasure to express to you my delight in the grand piano that you have recently shipped to our mutual friend, Mr. Albert Niemann. The wondrous beauty of its tone and quality, its easy touch, its enchanting pianos and glorious fortes, the perfect evenness from the lowest tones to the very highest—the latter of a distinctness I have never met with heretofore—all produce an entrancing effect. Unrequested I am compelled to express to you my highest admiration. Upon this grand piano the world-famed musical authority, Heinrich Ehrlich, performed an adagio by Beethoven; friend Franz Rummel played a Beethoven sonata and some of Bach's titanic music, while I essayed to interpret the orchestral language of Wagner. Everything sounded entrancing and sublime.

In the admiration of this your masterwork, and in the expectation of a speedy, joyful meeting, I remain, with highest esteem, your devoted

ANTON SEIDL.

H. A. ROST, STEAM PRINTING ESTABLISHMENT 14 FRANKFORT STREET, NEW YORK.

Clipping from Herald
Baltimore Md
Date 2/

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Date 1/3

will be on sale this morning.

The Symphony Orchestra Concert.

To-night is the occasion of the concert by the Boston Symphony Orchestra at Lincoln Music Hall. The programme selected by Mr. Nikisch from the lovely Sakuntala overture, through the novel Peer Gynt suite so pleasing to Bostonians, to Schumann's lovely and romantic symphony, fairly bristles with interest and promise. An act of courtesy which should find hearty appreciation is that of Mr. Nikisch in changing his programme, and of Mr. Kneisel in changing his concerto, so that this community may hear a work new to it, the Brahms concerto. The con- somewhat noteworthy, as an to hear for the first time mu- comparison, the ca- concert having been by him [illegible]

Clipping from Register
Baltimore
Date

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Clipping No.

Clipping from Palladium

New Haven Conn

Date 2/11

Third Symphony Concert.

At eight [illegible] Damrosch's audience was transferred almost intact to the Hyperion, and was joined by many others. Those who had just been listening to one of the most sympathetic and earnest musical interpreters the world has yet produced, were now to hear one of its most perfect orchestras, under one of its most inspired leaders. One great charm which both Mr. Damrosch and Herr Nikisch share in common is their youth. They are still fresh in their work, and their enthusiasm is still warm and deep. They are not of the men who, by lives of long and constant study, have in their latter years won a good practical understanding of music and an almost boundless store of techinical knowledge. They have music "born in them;" they feel it, and the magetism of their earnest natures is imparted to their musicians and their audience. Both have faces of a marked and expressive character, faces of men who feel and live in the poetic beauty of the compositions they interpret.

Last evening's concert was opened by Beethoven's "Coriolanus" overture, which, being familiar, needs no comment. It is scored almost entirely for the strings, and the preeminence of that position of the Boston orchestra is practically undisputed.

The second selection was a bit of colorature singing by Mlle. De Vere, whose voice proved to be remarkably sweet, high and clear. She wore a white dress of Grecian design, with gold passamen erie on the bodice and down the front of the dress. She received four recalls after her first appearance and was obliged to repeat the selection from "The Pearls of Brazil' after her second.

The Grieg Suite, however, was the feature of the evening. The opening "Daybreak" with the familiar flageolet music imitative of shepherds' pipes was exquisitely played. The second movement, "Asa's Death," however, was the most impressive, displaying a softness and volume in the strings that surpassed even all their former fine work. Many dead marches have been written, and many glorious ones but none have surpassed the work of this Norwegian composer in depicting horror and dignity. His is the silent, crushed fear that overpowers its victim, and in the last faint throbs of this great piece, one can almost hear the failing breath of the dying. With remarkable versatility the composer takes us from the death bed of the Norwegian mother to the dance of the Arabian siren, and in the third number we have a truly oriental scene, with the languid accompaniment of lutes (a pizzicato on one half of the strings) and a peculiar effect on the triangle, while the dreamy melody of the eastern dance is played on the other half of the strings. The closing scene "In the Halls of the King of the Doore Mountains" is one of the weirdest marches ever written. It has a wildness and spirit reminiscent of the famous "Rackocsy March," but there is a certain supernatural atmosphere, a rumbling the caverns of the imps, and sounds of distant thunder, and other effects impossible to describe that give it a fascination all its own. This strange piece was loudly applauded, and, on being repeated, was loudly applauded again.

The last piece on the programme was Schumann's D Minor Symphony, which proved interesting throughout and called for the full resources of Herr Nickisch's musical forces. It was given not only with the proverbial accuracy of this great orchestra, but with a splendid spirit and inspiring volume. At one moment delightful romantic passages, recalling the composer's "Widmung" and other great love songs were heard, and at other, marching measures worthy of Wagner.

It is with regret that we realize there is only one more concert to be given here by this superb orchestra this season, and we hope that in this last appearance Herr Nikisch will give us an opportunity to enjoy some of the noble music Mr. Damrosch is lecturing on, in its full beauty, as interpreted by his great musical organization.

Clipping from Mercury

New Bedford Mass

Date 2/12

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The Symphony Concert.

The committee of the Young Men's Christian Association which has been engaged in the canvass for the sale of tickets for the symphony concert met yesterday. It was found that the committee had secured pledges for the sale of 702 tickets, and it was decided to complete arrangements for the concert. The box office will be opened for the sale of seats to subscribers Feb. 22, when those whose names are on the check lists of the committee will be given the privilege of securing reserved seats. The lists for the subscription will remain open for some time longer. The expenses of the concert now being guaranteed every dollar paid for a ticket to the concert is a dollar for the Y. M. C. A. building fund. Nathaniel Hathaway was chosen chairman of the Opera House committee, William B. Wood chairman of the ticket committee, and W. E. Lougee was chosen treasurer of the committee. The programme has not been arranged as yet. It is settled, however, that Miss Gertrude Edmands will appear as a soloist.

Clipping No.

Clipping from News

New Haven Ct

Date 2/

WORKED TO FEVER HEAT

THE THIRD SYMPHONY CONCERT'S EFFECT ON THE AUDIENCE.

HERR NIKISCH'S MAGIC BATON AT THE HYPERION—THE BRILLIANT SINGING OF CLEMENTINE DE VERE—WALTER DAMROSCH'S LECTURE-RECITAL.

The third of the Boston symphony concerts opened at the Hyperion last evening, under the baton of Herr Nikisch, with the overture to "Coriolanus" by Beethoven, Op. 62. This is considered to be the noblest of Beethoven's overtures, and opens in a very striking and impressive manner, followed by a feverish and forceful phrase, the "first subject." This in turn gives place to a "counter-subject," and throughout the whole is seen the masterly working out of the stringed instruments, with which Beethoven was so familiar. It closes most dramatically, illustrating the dying Coriolanus, and is finally lost in the exquisite pianissimo.

Mlle. Clementine de Vere in her usual brilliant manner rendered the "aria" from the "Magic Flute" by Mozart. She is renowned for her perfect execution and possesses a clear full voice of remarkable range. To continued applause she unfortunately did not respond.

Grieg's Suites, "Peer Gynt," Op. 46, is derived from a Norwegian folk legend and is worked out to climaxes most astonishing and interesting. This work fully deserved the reception it received in Boston last winter, and last evening's reception showed that it also captured the New Haven musical people. The first movement representing "Daybreak"—allegretto pastorale—was very sweet and poetical, the bird song being represented and morning's gentle dawn illustrated by the gradual swelling of the strings to forte.

The second movement, "The death of Aase"—andante deloroso—the death of Peer Gynt's mother, leaves upon the mind the feeling of sadness but not of despair, and is brought to a close by a perfect diminuendo, illustrating the further flight of the spirit soaring into space. "Anitra's dance"—tempo di mazurka—was a bewitching movement and every one seemed filled with the pervading rythm of the dance; but finest of all the movements was the "alla marcia e molto marcato," and pictures the imps tormenting Peer Gynt. This is exceedingly grotesque, and simply worked the audience to fever-heat as it proceeded, increasing in speed till it reached an unmistakable "presto," and ending in a manner perfectly in harmony with the demoniac character of the movement. This was repeated after prolonged applause.

The next number was "Les Perles de Brazil," a vocal number by Mlle. de Vere, and in this she appeared to even greater advantage than in her earlier selection. Most prominent in her execution may be mentioned the duet with the flute in imitation of birds. She was heartily encored and responded by repeating the latter part of the number.

Closing the concert was the Symphony in D minor by Schumann. This shows most unmistakably that composer's peculiar style, and astonishes and confounds the minds of those trained in the usual mode of symphony, for Schumann entirely ignores the general plan in working out his composition. There is but little pause between the movements, and indeed they might be played continuously, they are of such similarity with the exception of the "finale," which works up to a considerable presto and fortissimo. Shumann treats the motifs in the composition in a very disjointed manner, and when repeating a former theme does not satisfy the hearer with its completion, but in a remarkable way reserves part to be played later. The sweetest themes appear in the romance (adagio non troppo) certainly the gem of the work.

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Clipping from Tribune

New York N.Y.

Date 2/14

MUSIC—THE DRAMA.

THE BOSTON SYMPHONY ORCHESTRA.

A novelty which was interesting, at times too imposing, rather than beautiful, concluded the third concert of the Boston Symphony Orchestra at Steinway Hall last night. It was a kind of symphonic poem entitled "Romeo and Juliet," and described by its composer, Tschaikowsky, as an "overture fantasia," which is a somewhat fantastic designation, but evidently means a piece of music designed as an introduction, but freer in form than the customary overture. There is much effective music in the work though the popular conception of what ought to be the contents of a composition with such a title is little considered. The hatred of the warring houses and a colossal yearning darkly tinged with melancholy seem to have been the elements of the tale which the composer had before him, and as a result the lovers of Verona appear in a profoundly tragic garb in this tone-poem. The audience could not be pleasantly impressed by such a work, but it was evident enough that the professional musicians present (and there were many of them) derived increased admiration for the constructive skill and inventive ingenuity of Tschaikowsky from the performance.

Mr. Joseffy played Liszt's second pianoforte concerto in a style which showed a determination to achieve brilliancy at any cost; but as there is precious little poetry or feeling to be sacrificed in the composition, we do not know that there was any cause for disappointment. The brilliant sonority of his performance offered compensation under the circumstances. Not so, however, in the case of the Chopin nocturne, which he played in compliance with an enthusiastic call for more. Here an evident desire to imbue the composition with masculinity and strength resulted in a hard and angular performance, in which we could find no charm. The rest of the programme consisted of Haydn's familiar symphony in G (No. 13 in Breitkopf and Haertel's edition), and the same four numbers from Grieg's incidental music to "Peer Gynt," which Mr. Thomas has made popular here. In both of the numbers Mr. Nikisch delighted the audience with a display of virtuosoship in conducting. In the case of the symphony the appeal was made very legitimately through the eloquent beauty of the music. In the other case it partook a little of undignified sensationalism. His working up of the climax in the grotesque march which brings the selection to a close was a splendid feat, but it was rather disappointing to observe that the sharp clashing of cymbals, accentuated by incisive, yet graceful, movements of the arms, should have been accepted by the public as the thing most worthy of demonstrative approval.

Clipping from Mercury

New Bedford Mass

Date 2/1

The Boston Symphony.

The committee appointed to canvass the city for the sale of tickets enough to assure the success of the enterprise met Saturday afternoon at the Y. M. C. A. to report progress. It was found that about 550 tickets had been taken, leaving fully 150 more to be subscribed for to make the matter certain. It is hoped that our citizens will not want to be called upon but will notify some one of the committee by card or by telephone No. 244—13 at the Y. M. C. A., stating how many tickets they desire. This must be settled at once as the date will not be kept open but a very few days. This will be the only chance to get this justly famous orchestra composed of 60 of the leading musicians in New England to visit this city during this season, and those who wish to hear them should interest themselves at once to enable the committee to complete the canvass necessary to cover the cost. Should any funds remain in the treasury it will be added to the building fund of the Association. An alphabetical list of subscribers has been prepared at the rooms and when the sale of reserved seats open only those whose names are found on the subscription list will be allowed the first choice of seats and their names will be checked off when they secure their tickets. For this reason every one who wishes a good seat should be sure that his name is [illegible]

Clipping from Call

Phila Pa

Date 2/13

[78]

THEY'RE ALL ARTISTS.

The Boston Symphony Concert at the Academy Last Night.

The third concert of the Boston Symphony Orchestra took place last night at the Academy of Music. Massenet's overture to "Phedre," which opened the concert, is a work which, opening in a most promising way, is rather disappointing.

The Allegro is almost trivial, and this weakness of the composition has doubtless prevented its earlier performance, although the score has been for many years in the library of several distinguished conductors.

Lalo's "Symphonie Espagnole" for violin and orchestra which followed, on the contrary, is a most interesting work.

It is admirably scored for the orchestra, and its performance last night had the additional advantage of being the solo part played by Mr. C. M. Loeffler, a pupil of the Paris Conservatoire, who has a fine tone, considerable technique and exquisite taste.

Grieg's suite, "Peer Gynt," which has been heard here previously at a Thomas concert some seasons ago, was about as perfect an orchestral performance as it is possible to hear. If there has been any doubt about Mr. Nikisch's preserving the delicacy of the strings, so conspicuous during the former seasons of this orchestra, last night's rendering of the marche funebre of the suite must have entirely removed it.

The quaint finale with its effective *accelerando* had to be repeated in answer to the enthusiastic applause. Mendelssohn's ever welcome Italian Symphony, also superbly played, closed one of the best concerts which this renowned organization has ever given here.

Clipping No.

Clipping from Star

Washington D.C.

Date 2/14

The Symphony Concert.

The second concert of the Boston symphony orchestra's series was given last evening in Music hall before a very large audience. The program was distinctively a modern one—three of the five composers represented upon it are living—and it was one of rare and sustained interest and vigorous contrast; furthermore it offered two interesting novelties in Grieg's recently published suite to "Peer Gynt" and the first movement of Brahm's violin concerto in D, a very grateful substitute for the Mendelssohn, already three times heard here this winter. The concerto was played by Mr. Franz Kneisel with a dignity and nobility of style that were in fullest accord with the spirit of the composition; it is a work of the significance and importance to be expected from the greatest of living composers and modeled after the loftiest ideals of that classical spirit of which Brahm's is the greatest and almost the last remaining conservator. The "Peer Gynt" suite is as far as possible from this in conception. It is wholly descriptive in its purpose, fantastically and even sensationally so. Of course it gives occasion for many striking and original effects, which Mr. Nikitsh was not slow to take the fullest advantage of. One that showed in an almost unexampled fashion the powers of the orchestra was the marvelous pianissimo at the close of the second movement. The almost comic picture of the imps chasing Peer Gynt, with its eccentricities of rhythm and orchestration, appealed to the audience, so—it must have been to the sense of humor rather than to the musical instinct—that a repetition of it was insisted upon. The Schumann symphony, which closed the concert, brought into play some of the most remarkable attributes of Mr. Nikisch's conducting; it was read in a style that gave the fullest exposition to the composer's idea by the elaboration and contrast given to every detail of the work, the delightful and characteristic setting forth of its rhythmic niceties and the warmth and affluence of tonal beauty in which the whole was clothed.

Clipping No.

Clipping from Palladium
New Haven Conn
Date 2/11

Third Symphony Concert.

At eight o'clock Mr. Damrosch's audience was transferred almost intact to the Hyperion, and was joined by many others. Those who had just been listening to one of the most sympathetic and earnest musical interpreters the world has yet produced, were now to hear one of its most perfect orchestras, under one of its most inspired leaders. One great charm which both Mr. Damrosch and Herr Nikisch share in common is their youth. They are still fresh in their work, and their enthusiasm is still warm and deep. They are not of the men who, by lives of long and constant study, have in their latter years won a good practical understanding of music and an almost boundless store of technical knowledge. They have music "born in them;" they feel it, and the magetism of their earnest natures is imparted to their musicians and their audience. Both have faces of a marked and expressive character, faces of men who feel and live in the poetic beauty of the compositions they interpret.

Last evening's concert was opened by Beethoven's "Coriolanus" overture, which, being familiar, needs no comment. It is scored almost entirely for the strings, and the preeminence of that position of the Boston orchestra is practically undisputed.

The second selection was a bit of colorature singing by Mlle. De Vere, whose voice proved to be remarkably sweet, high and clear. She wore a white dress of Grecian design, with gold passamen erie on the bodice and down the front of the dress. She received four recalls after her first appear and was obliged to repeat the selection from "The Pearls of Brazil" after her second.

The Grieg Suite, however, was the feature of the evening. The opening "Daybreak" with the familiar flageolet music imitative of shepherds' pipes was exquisitely played. The second movement, "Asa's Death," however, was the most impressiv displaying a softness and volume in th strings that surpassed even all their forme fine work. Many dead marches hav been written, and many glorious ones but none have surpassed the work of thi Norwegian composer in depicting horro and dignity. His is the silent, crushed fea that overpowers its victim, and in the las faint throbs of this great piece, one can al most hear the failing breath of the dying With remarkable versatility the compose takes us from the death bed of the Norwegian mother to the dance of the Arabiar siren, and in the third number we have t truly oriental scene, with the languid accompaniment of lutes (a pizzicato on one half of the strings) and a peculiar effect on the triangle, while the dreamy melody o the eastern dance is played on the othe half of the strings. The closing scene "In the Halls of the King of the Doore Mountains" is one of the weirdest marches ever written. It has a wildness and spirit reminiscent of the famous "Rackocsy March," but there is a certain supernatural atmosphere, a rumbling the caverns of the imps and sounds of distant thunder, and other effects impossible to describe that give it a fascination all its own. This strange piece was loudly applauded, and, on being repeated, was loudly applauded again.

The last piece on the programme was Schumann's D Minor Symphony, which proved interesting throughout and called for the full resources of Herr Nickisch's musical forces. It was given not only with the proverbial accuracy of this great orchestra, but with a splendid spirit and inspiring volume. At one moment delightful romantic passages, recalling the composer's "Widmung" and other great love songs were heard, and at other, marching measures worthy of Wagner.

It is with regret that we realize there is only one more concert to be given here by this superb orchestra this season, and we hope that in this last appearance Herr Nikisch will give us an opportunity to enjoy some of the noble music Mr. Damrosch is lecturing on, in its full beauty, as interpreted by his great musical organization.

Clipping from Mercury
New Bedford Mass
Date 2/12

The Symphony Concert.

The committee of the Young Men's Christian Association which has been engaged in the canvass for the sale of tickets for the symphony concert met yesterday. It was found that the committee had secured pledges for the sale of 702 tickets, and it was decided to complete arrangements for the concert. The box office will be opened for the sale of seats to subscribers Feb. 22 when those whose names are on the check lists of the committee will be given the privilege of securing reserved seats. The lists for the subscription will remain open for some time longer. The expenses of the concert now being guaranteed every dollar paid for a ticket to the concert is a dollar for the Y. M. C. A building fund. Nathaniel Hathaway was chosen chairman of the Opera House committee, William B. Wood chairman of the ticket committee, and W. E. Lougee was chosen treasurer of the committee. The programme has not been arranged as yet. It is settled, however, that Miss Gertrude Edmands will appear as a soloist.

Clipping No.

Clipping from News
New Haven Ct
Date 2/

WORKED TO FEVER HEAT

THE THIRD SYMPHONY CONCERT'S EFFECT ON THE AUDIENCE.

HERR NIKISCH'S MAGIC BATON AT THE HYPERION—THE BRILLIANT SINGING OF CLEMENTINE DE VERE—WALTER DAMROSCH'S LECTURE-RECITAL.

The third of the Boston symphony concerts opened at the Hyperion last evening, under the baton of Herr Nikisch, with the overture to "Coriolanus" by Beethoven, Op. 62. This is considered to be the noblest of Beethoven's overtures, and opens in a very striking and impressive manner, followed by a feverish and forceful phrase, the "first subject." This in turn gives place to a "counter-subject," and throughout the whole is seen the masterly working out of the stringed instruments, with which Beethoven was so familiar. It closes most dramatically, illustrating the dying Coriolanus, and is finally lost in the exquisite pianissimo.

Mlle. Clementine de Vere in her usual brilliant manner rendered the "aria" from the "Magic Flute" by Mozart. She is renowned for her perfect execution and possesses a clear full voice of remarkable range. To continued applause she unfortunately did not respond.

Grieg's Suites, "Peer Gynt," Op. 46, i derived from a Norwegian folk legend and is worked out to climaxes most astonishing and interesting. This work fully deserved the reception it received in Boston last winter, and last evening's reception showe that it also captured the New Have musical people. The first movement repre senting "Daybreak"—allegretto pastorale—was very sweet and poetical, the bird song being represented and morning's gentl dawn illustrated by the gradual swelling of the strings to forte.

The second movement, "The death of Aase"—andante doloroso—the death of Peer Gynt's mother, leaves upon the mind the feeling of sadness but not of despair, and is brought to a close by a perfect diminuendo, illustrating the further flight of the spirit soaring into space. "Anitra's dance"—tempo di mazurka—was a bewitching movement and every one seemed filled with the pervading rythm of the dance; but finest of all the movements was the "alla marcia e molto marcato," and pictures the imps tormenting Peer Gynt. This is exceedingly grotesque, and simply worked the audience to fever-heat as it proceeded, increasing in speed till it reached an unmistakable "presto," and ending in a manner perfectly in harmony with the demoniac character of the movement. This was repeated after prolonged applause.

The next number was "Les Perles de Brazil," a vocal number by Mlle. de Vere, and in this she appeared to even greater advantage than in her earlier selection. Most prominent in her execution may be mentioned the duet with the flute in imitation of birds. She was heartily encored and responded by repeating the latter part of the number.

Closing the concert was the Symphony in D minor by Schumann. This shows most unmistakably that composer's peculiar style, and astonishes and confounds the minds of those trained in the usual mode of symphony, for Schumann entirely ignores the general plan in working out his composition. There is but little pause between the movements, and indeed they might be played continuously, they are of such similarity with the exception of the "finale," which works up to a considerable presto and fortissimo. Shumann treats the motifs in the composition in a very disjointed manner, and when repeating a former theme does not satisfy the hearer with its completion, but in a remarkable way reserves part to be played later. The sweetest themes appear in the romance (adagio non troppo) certainly the gem of the work.

Clipping No.

Clipping from Tribune
New York NY
Date 2/12

MUSIC—THE DRAMA.

THE BOSTON SYMPHONY ORCHESTRA.

A novelty which was interesting, at times too imposing, rather than beautiful, concluded the third concert of the Boston Symphony Orchestra at Steinway Hall last night. It was a kind of symphonic poem entitled "Romeo and Juliet," and described by its composer, Tschaikowsky, as an "overture fantasia," which is a somewhat fantastic designation, but evidently means a piece of music designed as an introduction, but freer in form than the customary overture. There is much effective music in the work though the popular conception of what ought to be the contents of a composition with such a title is little considered. The hatred of the warring houses and a colossal yearning darkly tinged with melancholy seem to have been the elements of the tale which the composer had before him, and as a result the lovers of Verona appear in a profoundly tragic garb in this tone-poem. The audience could not be pleasantly impressed by such a work, but it was evident enough that the professional musicians present (and there were many of them) derived increased admiration for the constructive skill and inventive ingenuity of Tschaikowsky from the performance.

Mr. Joseffy played Liszt's second pianoforte concerto in a style which showed a determination to achieve brilliancy at any cost; but as there is precious little poetry or feeling to be sacrificed in the composition, we do not know that there was any cause for disappointment. The brilliant sonority of his performance offered compensation under the circumstances. Not so, however, in the case of the Chopin nocturne, which he played in compliance with an enthusiastic call for more. Here an evident desire to imbue the composition with masculinity and strength resulted in a hard and angular performance, in which we could find no charm. The rest of the programme consisted of Haydn's familiar symphony in G (No. 13 in Breitkopf and Haertel's edition), and the same four numbers from Grieg's incidental music to "Peer Gynt," which Mr. Thomas has made popular here. In both of the numbers Mr. Nikisch delighted the audience with a display of virtuosoship in conducting. In the case of the symphony the appeal was made very legitimately through the eloquent beauty of the music. In the other case it partook a little of undignified sensationalism. His working up of the climax in the grotesque march which brings the selection to a close was a splendid feat, but it was rather disappointing to observe that the sharp clashing of cymbals, accentuated by incisive, yet graceful, movements of the arms, should have been accepted by the public as the thing most worthy of demonstrative approval.

Clipping from Mercury
New Bedford Mass
Date 2/

The Boston Symphony.

The committee appointed to canvass the city for the sale of tickets enough to assure the success of the enterprise met Saturday afternoon at the Y. M. C. A. to report progress. It was found that about 550 tickets had been taken, leaving fully 150 more to be subscribed for to make the matter certain. It is hoped that our citizens will not want to be called upon but will notify some one of the committee by card or by telephone No. 244—13 at the Y. M. C. A., stating how many tickets they desire. This must be settled at once as the date will not be kept open but a very few days. This will be the only chance to get this justly famous orchestra composed of 60 of the leading musicians in New England to visit this city during this season, and those who wish to hear them should interest themselves at once to enable the committee to complete the canvass necessary to cover the cost. Should any funds remain in the treasury it will be added to the building fund of the Association. An alphabetical list of subscribers has been prepared at the rooms and when the sale of reserved seats open only those whose names are found on the subscription list will be allowed the first choice of seats and their names will be checked off when they secure their tickets. For this reason every one who wishes a good seat should be sure that his name is registered at once.

[78]

Clipping from Call
Phila Pa
Date 2/13

THEY'RE ALL ARTISTS.

The Boston Symphony Concert at the Academy Last Night.

The third concert of the Boston Symphony Orchestra took place last night at the Academy of Music. Massenet's overture to "Phedre," which opened the concert, is a work which, opening in a most promising way, is rather disappointing.

The Allegro is almost trivial, and this weakness of the composition has doubtless prevented its earlier performance, although the score has been for many years in the library of several distinguished conductors.

Lalo's "Symphonie Espagnole" for violin and orchestra which followed, on the contrary, is a most interesting work.

It is admirably scored for the orchestra, and its performance last night had the additional advantage of being the solo part played by Mr. C. M. Loeffler, a pupil of the Paris Conservatoire, who has a fine tone, considerable technique and exquisite taste.

Grieg's suite, "Peer Gynt," which has been heard here previously at a Thomas concert some seasons ago, was about as perfect an orchestral performance as it is possible to hear. If there has been any doubt about Mr. Nikisch's preserving the delicacy of the strings, so conspicuous during the former seasons of this orchestra, last night's rendering of the marche funebre of the suite must have entirely removed it.

The quaint finale with its effective *accelerando* had to be repeated in answer to the enthusiastic applause. Mendelssohn's ever welcome Italian Symphony, also superbly played, closed one of the best concerts which this renowned organization has ever given here.

Clipping No.

Clipping from Star
Washington DC
Date 2/14

The Symphony Concert.

The second concert of the Boston symphony orchestra's series was given last evening in Music hall before a very large audience. The program was distinctively a modern one—three of the five composers represented upon it are living—and it was one of rare and sustained interest and vigorous contrast; furthermore it offered two interesting novelties in Grieg's recently published suite to "Peer Gynt" and the first movement of Brahm's violin concerto in D, a very grateful substitute for the Mendelssohn, already three times heard here this winter. The concerto was played by Mr. Franz Kneisel with a dignity and nobility of style that were in fullest accord with the spirit of the composition; it is a work of the significance and importance to be expected from the greatest of living composers and modeled after the loftiest ideals of that classical spirit of which Brahm's is the greatest and almost the last remaining conservator. The "Peer Gynt" suite is as far as possible from this in conception. It is wholly descriptive in its purpose, fantastically and even sensationally so. Of course it gives occasion for many striking and original effects, which Mr. Nikitsh was not slow to take the fullest advantage of. One that showed in an almost unexampled fashion the powers of the orchestra was the marvelous pianissimo at the close of the second movement. The almost comic picture of the imps chasing Peer Gynt, with its eccentricities of rhythm and orchestration, appealed to the audience, so—it must have been to the sense of humor rather than to the musical instinct—that a repetition of it was insisted upon. The Schumann symphony, which closed the concert, brought into play some of the most remarkable attributes of Mr. Nikisch's conducting; it was read in a style that gave the fullest exposition to the composer's idea by the elaboration and contrast given to every detail of the work, the delightful and characteristic setting forth of its rhythmic niceties and the warmth and affluence of tonal beauty in which the whole was clothed.

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BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

CLOSING CONCERT

Thursday Evening, February 20,

EIGHT O'CLOCK.

CONCERT TOUR

1890

HANS VON BÜLOW

March 24th, 27th

Under the Management of

MR. LEO GOLDMARK.

BOSTON AUDITORIUM

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Clipping from Eagle Brooklyn N Y

Date ... 7, 22

BOSTON SYMPHONY ORCHESTRA.

Last night Mr. Nikisch and his Bostonians renewed the strong hold they have gained upon Metropolitan people who care for the best music. The concert was the third of the season and Steinway Hall contained a large audience, perhaps the largest of the series. The interest of the programme was sustained throughout. It began with Haydn's Symphony No. 13, at which even those who insist upon having it smile patronizingly, and which many more, who would willingly dispense with it, boldly describe as childish. The most marked impression was made by Grieg's suite, "Peer Gynt." It was written as incidental music for Ibsen's dramatic poem of the same name. Four well contrasted numbers were selected. The first, "Daybreak," produces the effect of having been written out of doors, or thought there, while many descriptive compositions seem to have been evolved from the composer's inner consciousness in a hermetically sealed study. But much of Grieg's work is of this open air quality. A death scene, a dance movement and a mad chase of imps of the mountains completed the group. The last was given with extraordinary dash and vigor and was redemanded with such vehemence that the conductor was constrained to depart from his custom and to repeat a part of it. Tschaikowsky's "Overture Fantasie" concluded two solid and stimulating hours—rather less than two, for this conductor apprehends the importance of leaving his listeners wanting more rather than feeling that there is too much. The Russian writer entitles the work "Romeo and Juliet" and adds the remark, "after Shakspeare." Perhaps some persons present were inclined to recall the familiar and feeble jest and say "a long way after," for there was little of what might have been looked for in a version of the immortal love tragedy. But there was an overshadowing suggestion of fatality, which is as powerful a factor as sentiment in the drama. Mr. Joseffy played Liszt's second concerto with great spirit and force and after many recalls a Chopin nocturne.

Clipping from Post Washington D.C. 2,

Date ...

A MUSICAL FEAST.

The Concert of the Boston Symphony Orchestra at the Music Hall.

Mr. Nikisch demonstrated the catholicity of his taste and the virtuosity of his conductorship at the concert of the Boston Symphony Orchestra last night. The concert also evidenced that the popular mind harbors a love for tunefulness and for originality that is not easily eradicated. For the rich harmonies of Goldmark's "Sakuntala" overture, the classic grace of a Brahm's concerto, and the refreshing lyrical beauty of a Schumann symphony were almost as nought, beside a somewhat theatrical suite, composed by Edward Grieg to accompany Ibsen's play, "Peer Gynt."

Mr. Nikisch did not play all of the music written by Grieg, but the four movements on the programme were sufficiently full of odd and even bizarre effects, which in the last number, "The Dance in the Hall of the King," bordered on sensationalism. The first movement, "Daybreak," was exquisitely poetic, but the remaining three appealed to the ear and not to the intelligence. The pianissimo effect, which concluded the funeral march illustrated the wonderful control and composure of the orchestra, while in the dance the extreme rapidity of tempo and the startling dynamic effects, commingled with a curious melodic rhythm, led to such prolonged applause that Mr. Nikisch repeated the movement just as he did in Boston.

Schumann's familiar symphony in D minor, which was the last number when it should have been heard earlier in the evening, was given an interesting and smooth interpretation, its chief feature apart from those characteristics of perfect playing which are inseparable from this orchestra, being the careful way in which the mellifluous themes were emphasized. The soloist of the evening was Mr. Franz Kneisel, who played the first movement of Brahms' concerto in D for the violin in a thoroughly artistic manner. His tone, which at first seemed small, gradually grew to its accustomed roundness, depth, and purity, and the cadenza proved him to be as musicianly and masterly in composition as in technical execution. In the air "Hongroise" he was less in his element.

The hall was crowded, every seat being occupied, and even standing room being at a premium.

THE TELEGRAM.

FRIDAY, FEBRUARY 21, 1890.

MR. NIKISCH AGAIN.

The Symphony Orchestra's Concert Closes the Criterion Course.

The Criterion course of entertainments, which has been running through the past 12 weeks, was brought to a brilliant close last evening, by the Boston Symphony orchestra's concert at Mechanics hall.

Arthur Nikisch, whatever may have been his thought as to the impression he left with Worcester people at the first concert, last December, could no longer have entertained even a lingering doubt after the prompt and hearty welcome which was accorded him when he came forward. Mr. Nikisch does not look like an enthusiast: he has a very calm, placid demeanor, and when he is off the conductor's stand, it may appear languid even; but when he enters into his work, it is in no uncertain way that he carries it forward.

The opening number, last evening, was the Mendelssohn "Italian" symphony in A. A bright and sparkling allegro vivace is the first movement, which is followed by the andante con moto, full of a stately solemnity and especially notable for the delightful parts assigned the wood-wind. The third movement is con moto moderato, and the finale, entitled, "Saltarello," has a gaiety which is not wanton but apparently born of mirthful tendencies long pent up and now given a holiday.

A short and rather stout gentleman, who had the air of a stranger, though he has been here before, hitched about considerably in a most uncomfortable leather covered chair—presumably slippery—before he struck the first chords of the Liszt concerto for pianoforte and orchestra, No. 2, in A major. It was Rafael Joseffy, and he played in a manner so faultless as to challenge the admiration of the dullest perception. "Wonderful technique!" was the comment generally passed. Mr. Joseffy's touch was incisive and firm, or soft and studiously gentle, as might be required. The splendid concerto, with its frequent changes of tempo and variations of the theme, needs a master touch. The rhythm is always perfect, and the poetry of the works shines forth in every cadence. The intelligent accompaniment, not forgetting the 'cello, gave Mr. Joseffy's performance a most satisfactory background. Mr. Joseffy was twice recalled to bow, and Mr. Nikisch gave him a cordial handshake and a pleasant smile.

The audience was pronounced as to one thing, and that was that it liked the "Peer Gynt" suite wonderfully well. There was every reason why it should like it, for it was wonderfully well done, and it has in it elements of everyday popularity. Ibsen, Boston's new idol, wrote a dramatic poem which he called "Peer Gynt," some 20 years ago, and Grieg found in it the material for his suite. It certainly is a charming thing, and will convince those who have not yet become Ibsenized that Grieg's idea of Ibsen is vastly preferable to Ibsen's idea of himself. The suite has four movements. "Daybreak" is an apt title for the first, which is an allegretto pastorale. The second is entitled "The Death of Aase," and is an andante doloroso. The united strings sustained the movement, and, in light and shade, proved all that Mr. Nikisch could wish. The third movement also, "Anitra's Dance," tempo di mazurka, is also sustained by the strings only and proved equally effective. The fourth is entitled "The Hall of the Mountain King," the movement being alla marcia molto marcato, and taxed the resources of the full orchestra. It is a most picturesque movement, beginning with long, soft notes of the wood wind, and ending with a stirring clash of cymbals and drums, and it brought out the brass more than anything else given during the evening. An imperative call for an encore induced Mr. Kikisch to repeat the last movement. There can be no harm in saying that two movements for strings only are a temptation to the clarinets to cast doux yeux at the gallery.

Mr. Joseffy played two solo numbers, Gluck's "Aria di Ballo," and a march of Schubert Faussig, and was three times recalled.

Goldmark's "Sakumtala" overture, as gorgeous as Joseph's coat, and worked out from an andante in the beginning to a brilliant close, closed the program.

Miss Mary Howe and Lucien Howe were with Jerome Marble's party, in the audience.

Miss Mary Howe Sings for Mr. Ellis—Choir Engagements.

Miss Mary Howe sang, privately, at Gorham's music rooms, yesterday afternoon, for Mr. Ellis, the symphony orchestra manager, no one being present besides a friend of Miss Howe, her brother, Lucien Howe, Mr. Ellis and Miss Howe herself. Miss Howe sang the aria, "Regnava vel Silenzio" from "Lucia" and Mr. Ellis expressed his delight in a complimentary way. It is understood that the symphony people have been desirous of securing Miss Howe for a concert, but it is getting well along in the season and no arrangement is known to have been made.

[79]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 19, 1890.

Boston Symphony Orchestra.

THE third subscription concert of the Boston Symphony Orchestra, which took place at Steinway Hall on Tuesday night of last week, was as well attended as its predecessors, and the excellent performances of this model band under its model conductor were received with no lack of applause and enthusiasm.

The arrangement of the program was not particularly a felicitous one, the placing of the Tschaikowsy "Romeo and Juliet" at the end being of rather questionable effectiveness, as this difficult and ultra-romantic work needs freshness and closest attention on the part of the listener to insure a sympathetic and appreciative hearing. The composition is rather vague in form, which the composer designates as "Ouverture Fantaisie," and still more so in design; and as for characteristic, it might just as well have been named "Antony and Cleopatra" as "Romeo and Juliet" for all the program meaning it conveys. As absolute music, however, it is quite interesting, especially from a technical point of view, the thematic treatment and orchestral coloring being quite masterly and at times of surprising effectiveness. The work contains, however, but one big and noble theme, and that one, quite suggestive of Gounod, lacks the originality which one is wont to look for and so often to find in Tschaikowsky.

The difficult composition was played with magnificent energy and telling precision under Mr. Nikisch's directions, the only flaw being the fact that the bass tuba was nearly an eighth of a tone higher in pitch than the rest of the orchestra, a fact which became painfully patent to refined musical ears in the low B natural, which that instrument repeatedly gives forth, solo and forte, in the closing episode of "Romeo and Juliet."

The other orchestral numbers were the four now well-known movements, strung together somewhat incoherently as a suite, from Grieg's light waisted but prettily colored and cleverly harmonized "Peer Gynt" music, and Haydn's exquisite little G major symphony (No. 13 in the Breitkopf & Härtel edition), which opened the concert. Both works were played with abundant refinement; the "Minuet" of the symphony, however (with the exception of the trio), was taken in a somewhat angular, stiff jointed manner, not at all as graceful and flexible as we have heard it time and again performed under Theodore Thomas.

The last movement of the Grieg suite, "In the Halls of the Mountain King," the mechanical effect of which is somewhat on the plan of that of the "Turkish Patrol," was enthusiastically redemanded, to which pleasing, if not over-musical, demonstration Mr. Nikisch graciously responded with a da capo performance.

Rafael Joseffy was the soloist of this concert and he played the Liszt A major, the less poor of his two piano concertos, in that finished style for which his performances in general and of this concerto in special are noted, and to which he added in this instance also a power and tonal sonority and brilliancy which he does not always display to like high degree. The orchestral accompaniment to this concerto was one of the master performances of the evening and showed Mr. Nikisch as an orchestral accompanist of most extraordinary merit, intelligence and sympathy.

Joseffy was, of course, most heartily applauded and after a fourfold recall gave as an encore Chopin's B major nocturne, which he played with somewhat less warmth and feeling than we had anticipated.

* * *

What a superb concert was that of Nikisch's last week in Steinway Hall! I will back his band against the world in certain things, chief of which is the perfectly wonderful way his accompaniments are played.

The boom for Tschaikowsky still continues, and we were treated to a most characteristic specimen of his work, the "Romeo and Juliet" overture.

Joseffy gave us one of his surprises of which he is so fond. When he emerges from his self imposed exile he generally sweeps the field clean, and the dead and dying are numerous. Pianists may come and go, but Joseffy remains as of yore the greatest of them all. The limitations of his art are sharply defined, but within them he is most supreme. He is not so eclectic in his performances as d'Albert, but infinitely the superior pianist.

The fire and finesse he displayed in the Liszt concerto were simply superb. I was quite amused in reading the infallible critic (?) of "Town Topics" to notice that he omitted all mention of the encore Joseffy played. This was wise, for he didn't know that it was a Chopin nocturne. Considering, however, his pungent animadversions on the music critics of the dailies it would have well behooved him to post himself up in the matter of "encores." The fact is that the mote in his neighbor's eye has blinded him to the beam in his own.

Worcester Daily Spy.

The Worcester Spy.
DAILY—SUNDAY—WEEKLY.
WORCESTER, FEB. 21, 1890.

A SPLENDID CONCERT.

NIKISCH AND JOSEFFY AROUSE MUCH ENTHUSIASM.

"PEER GYNT" TAKES THE HOUSE BY STORM—QUESTION OF A SYMPHONY COURSE.

The fine, large audience that greeted Mr. Nikisch, Mr. Joseffy and the Boston Symphony Orchestra in the final Criterion concert, at Mechanics Hall last night, must have reminded every observer of the festival season. It was a substantial encouragement for the establishment of a symphony course in Worcester, and it proves that a symphony concert, with a competent soloist and a program not over heavy, would draw a good house. The people were enthusiastic over Mr. Joseffy's piano playing, and they demanded a repetition of the final movement of the "Peer Gynt" suite. It was, in fact, a splendid concert.

It is not difficult now to observe that the orchestra has lost somewhat of its pristine finish, but it has acquired what is of very much more artistic importance, a facility and force for dramatic expression such as it never before possessed. That facility and that force were admirably demonstrated in all its work, last night. Mendelssohn's A major symphony (Italian) with which the concert was begun, is not only one of the composer's brightest works, but also one of his most perspicuous. Furthermore, it is one of Mr. Nikisch's most delightful readings, and in vivacity, delicacy, poetry and virility his is incomparable.

The Liszt A major concerto (No. 2), which followed, rather elevates the dramatic above the musical, but is nevertheless characterized by more of musical interest than much of the Abbe's music. From a technical point of view it hardly needs to be described. Rafael Joseffy has never played better in this city than he played last night, but even at that he did not reach the topmost heights of his accomplishments. Mr. Joseffy needs the spur of a metropoliton audience to bring out his best endeavors. He gave, nevertheless, an enthusiastic and effective reading of the piano score. Sometimes he played with more energy than discretion, but at other times he was quite electrifying, and he was recalled again and again.

Grieg's unique "Peer Gynt" suite proved no less attractive here than elsewhere. People who have been deterred from wholly admiring it by the somewhat disparaging notices of Boston critics, may be reassured by the success of the suite when played by Von Bulow's orchestra in Berlin, under the composer's direction, by Theodore Thomas' endorsement—and by hearing the music. A prime reason for its popularity is its Haydn-like clearness. The people are never at a loss to know what the much fiddling is all about. Themes are repeated in the various registers and sections of the orchestra, rather than "worked out" with complicated divisions, inversions and imitations. Its musical value and beauty are due chiefly to the ingenious orchestral contrasts, and in some degree to the original and striking (but never coarse) harmonies. It is eminently "modern" music.

The first movement, "Daybreak," is vividly descriptive, the soft coloring contrasts of the wood wind depicting the first blush of morn, while the advent of the strings, culminating in a highly characteristic modulation, denotes the sun bursting through the canopy of veiling morning mists as clearly as could a painting. By common consent no other band comprises so efficient a body of strings as the Boston orchestra. No other could duplicate its exquisite playing of the second movement, "The Death of Aase." The full body of strings, muted, executed with the precision, grace and flexibility of a quintet. "Anitra's Dance," the third movement, received the delicate treatment it deserved, and the final movement, describing the imps chasing and torturing Peer Gynt in the halls of the king of the Dovre Mountains, was given with the fire and exaltation of spirit that its fantastic music demanded. The suite was brilliantly played, and anything less than the enthusiasm it evoked was not to be expected.

Mr. Joseffy commonly plays more important music than he offered for solos last night. He played the Gluck "Aria di Ballo" with much deftness and grace. His final number was Carl Tausig's arrangement of a well worn Schubert military march, in which the two hands are made to do the work of four, liberally padded (as usual) with large chunks of Tausig. It is an effective piano piece and Mr. Joseffy's occasionally inaccuracies were certainly born of enthusiasm rather than of listlessness. His second reception was quite as flattering as his first, but he declined to play again.

Goldmark's "Sakuntala" overture, with which the concert ended, was played in a manner that really brought out the great beauty of the music. That alone is more than can ordinarily be said of its performance by other bands, but Mr. Nikisch's reading deserves more praise than that. It was a masterfully clear and effective presentation of a misunderstood but beautiful work.

Mr. Loeffler was on the sick list, and Mr. Mullaly was also absent, but the strings seemed not to have been weakened. The listener sometimes yearned for the beautifully pure tone of Mr. Xaver Reiter's horn. Pending the pacification of his Boston wife, the picturesque Lombard is playing in his brother's place, under Seidl, at the Metropolitan Opera House, New York, while the brother, who also plays a very good horn, is with Nikisch.

At the conclusion of this Criterion course, it may not be out of place to suggest that next year it may be as profitable, and it will generally be more satisfactory, to give more of the orchestra and less of other organizations. The project of a genuine symphony course is well worth serious and careful consideration.

The Beacon.

BOSTON, SATURDAY, FEB. 22, 1890.

THE SYMPHONY CONCERTS.

Three numbers only make up the programme for this evening—the perennially beautiful "Oberon" overture of Weber, the second pianoforte concerto of Liszt, and the "Irish" symphony of the English composer, Mr. C. Villiers Stanford, which is new to Boston. Of the last of these our present notice, based as usual upon the Friday afternoon rehearsal, can say little more than that it was received well and with much critical approval, as being consistent and characteristic, when it was originally brought out in England. Our press-hour forbade our hearing more than the long first movement, which is able and individual, but needs more than a single hearing to take it in and digest it. The plan of the symphony is to suggest the general character of the Irish scales and the national temperament as indicated in melody, rather than to use special airs as themes for its movements, although two or three are so adopted. The harp is prominent in the orchestration, as might be expected, and a part of the third movement is based upon a prelude by it. The recognized Irish melodies enter chiefly into the last movement, and their use is said to be marked and effective.

There is scarcely need to say that the appearance of Mr. Joseffy—his first in several years—will bring out tonight, as it did yesterday afternoon—an enormous audience and that every admission ticket will be taken up early in the day. Probably no pianist has had and maintained a greater general popularity than he, nor does there appear any sign of its diminution. Not averse in his earlier years to adopt all the devices which might favorably increase the effect of his playing, and not yet entirely without the disposition to sacrifice sense to sensuousness and exposition to sentiment, by no means beyond criticism in the views he takes of his music and the presentments of it which he deliberately makes, there still is so much which is fascinating, beautiful, and astonishing in his technique and so much good art in his reading, that he must be considered to be by merit fixed in that peculiar eminence which he occupies. The work he plays tonight is perhaps as good—certainly it is as striking—an illustration of its author's independence of style as could be found, and it has passages which compel admiration; but, being cast more into the shape of a rhapsody or a fantasia, the impression it leaves is necessarily uneven and fitful. Mr. Joseffy played it yesterday with vigorous assertion, so much so indeed that he forced many hard and harsh tones from the piano in the opening movements. He showed in the comparatively few light and airy passages less fancy and daintiness than would be expected of him, and seemed to depend more upon force of emphasis and sonority for his results. The overture was delightfully played, and the horn tone of the other Reiter, who has replaced his brother, was especially beautiful and smooth. Next week Mr. Arthur Weld's "Italia" *suite* will have its first Boston hearing, Mozart's E-flat symphony and Meyerbeer's "Struensee" overture will be played, and Miss Franklin will sing large, orchestrally accompanied airs from Bize tand Rubinstein.

The fourth concert in the series by the Kneisel Quartette will be given in Union Hall on Monday evening next, at eight o'clock. The quartette will have the assistance of Mr. Arthur Whiting and Mr. Leo Schulz. Tickets are now on sale at Music Hall.

THE BOSTON TIMES

BOSTON, SUNDAY, FEBRUARY 23, 1890.

SEVENTEENTH CONCERT.

At the symphony concert last evening there were three selections, performed as follows:

Weber.....Overture "Oberon"
Liszt, Concerto for pianoforte in A major, No. 2
C. Villiers Stanford.....
Symphony No. 3, in F minor, "The Irish," Op. 28
1. Allegro moderato,
2. Allegro molto vivace
3. Andante con molto
4. Finale; Allegro vivace.
(First time in Boston.)
Soloist, Mr. Rafael Joseffy.

Mr. Joseffy played the Liszt concerto with all his wonted mastery and charm. It was not, however a broad and scholarly interpretation of the work, there being but a very meagre acquaintance afforded of all the poetry (?) and charm (?) with which the concerto abounds. Mr. Joseffy however is only a great artist to the extent that his pianissimo technique is as unrivalled as it is thoroughly charming, and his phrasing is seldom at fault, but otherwise his manner of conceiving the composer's meaning is often of the shallowest description, and he is also quite incapable of the full, broad tone which the great masterworks of the present day exactingly demand. The novelty in the concert was the new symphony by Stanford. The work, while by no means impressive of its being the creation of a master spirit, is nevertheless ably scored, and there is a continuity of idea shown in the development of various movements which affords one of the surest signs that its composer, if not a genius, has certainly made the most of the admirable schooling he has received. There is no lack, in the work, of fresh and graceful melody, but most of the composer's writing is simply fine and nothing more.

The orchestral playing throughout the concert was at all points characteristically well balanced, excellent and effective. The recognition is notably due, the performance of the overture, where the artistic sympathy between the performing musicians and the superb interpretation of the conductor was very noticeable.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, FEB. 22, 1890.

Sixteenth Symphony Concert.

"The director's life is not a happy one," you are inclined to say plagiaristically, when listening to the fault-finding. They say Mr. Nikisch is homesick. Certainly there are some things to make him so; but then—and then—and then! Why these reflections? Well, in the homeward electric (hang these sardine-box electrics! say I), a man and woman were talking it over—that is, the concert. "All alike! All strings! Nothing interesting, nothing worthy, no Beethoven." This was the burden of their plaint. Well, the next person you meet will say: "No novelties, all ancient music. Give us something French or modern!"

Now what did Nikisch give us that night?

1. Tschaikowsky's Romeo and Juliet Overture, for the first time in Boston,—introducing the feuds of the rival houses, and the Capulet masquerade, with perhaps a touch of the heroine's sentimentality and death.

2. Lalo's Spanish Concerto Symphony for violin and orchestra, written for Sarasate, and played, as in 1887, by C. M. Loeffler; and full of nationality, expressed in diverse orchestral ways. When I thanked a pianist for a short program the other night, Mr. Loeffler (who was present) suggested his greater claim to gratitude, because he has never given a concert here on his own account. Perhaps he is right. It is glory enough to play Lalo's music as he played it, and get four recalls,—though no repeat, thank the stars!

3. Nicodé's Symphonic Variations, op. 27, for the first time by this orchestra,—its introduction, dozen variations, and finale bringing out a million sparkles of music, like some piece of pyrotechnics.

4. Massenet's Phedre Overture, replete with stately gloom.

All the evening I felt, for one, the predominance of horns and flutes, and wind generally, not to mention harp, and muted violin passages; yet people go away saying *All strings!*

It is noticeable that the director is using the score regularly just now. Is this a convenient yielding to criticism? He seems not to need or look at it much. J. H. W.

Gazette

BOSTON, SUNDAY MORNING, FEB. 23.

MUSICAL.

The Boston Symphony Concert.

Last night's concert of the Symphony Orchestra in Music Hall brought out an immense audience, Mr. Joseffy being the attraction. Of his popularity here the vast attendance and the reception accorded him afforded ample evidence. He played the Liszt concerto in A-major, No. 2, a work which unquestionably has many enthusiastic admirers, but it is a rambling, disjointed, and sensational one at best, and would leave no important gap in piano music if it were to disappear forever. Musically it is of no marked value, is blatant, assertive, garrulous about nothing in particular, and even when read and played to perfection is only interesting as an exhibition of the performer's technique. To Mr. Joseffy it presented no difficulties which he did not overcome with ease and fluency. The artist's style has changed greatly since he was first heard here. It has become more fiery and virile, and these qualities were manifested last night with a spirit almost approaching fury in the more stormy moments of the work. It was a masterly display of technique, and the concerto presents but little opportunity to the artist to display anything else. The orchestral accompaniment was over-noisy, and for the most part rendered the piano playing almost inaudible, causing the listener to hear with his eyes rather than with his ears. In the lighter solo passages, however, the exquisite delicacy and dainty grace that have always been such charming features of Mr. Joseffy's playing, were manifested with all of their familiar fascinating effect. But the artist at other times struck the piano with such aggressive force that he produced anything but an agreeable musical effect. Of his mastery over all the technical resources of his art he gave every evidence, but we wish that he had played a work that was not a mere show-piece and in which the intellectual artist could have come as prominently into the foreground as the master of finger fireworks. The performance excited the audience to great enthusiasm, and Mr. Joseffy was recalled three times amid a storm of plaudits. The other feature of the concert was the "Irish" Symphony, by Stanford C. Villiers, the English composer, which was heard here for the first time. It is a strong and serious work, showing fine and skilful musicianship; but, as a whole, it is very labored, often dry in effect, and the scoring is, as a rule, so full and heavy as to make the work monotonous through lack of contrast in tone color. The first allegro is very long, and not over interesting, and the thematic treatment is carried to a tiresome excess in it. The second movements or scherzo, founded on a jig rhythm is full of sprightliness, and is the first moment in the work when the Irish spirit makes its appearance, the scale, or mode that prevails in the first movement, though that upon which Irish melodies are founded not illustrating the character of Irish music. The andante has some beautiful moments but is, on the whole dull and pedantic. The crowning success of the symphony is the finale which is full of fire, dignity and impressiveness. The melodies "Remember the Glories of Brian the Brave" and "Let Erin remember the days of old," are treated with great skill and stirring effect, and the movement throughout is marked by a flow, a freedom and a freshness that are not to be found elsewhere in the work. A second hearing may possibly modify the force of some of the criticism we have made on the symphony, but we doubt if it will greatly change the general result. The effect upon the audience was not very profound. The other piece on the programme was the "Oberon" overture, which was beautifully read and played. In fact, the orchestra was at its best in the symphony and in this selection. The programme for the next concert is Mozart's symphony in E flat; an aria from Rubinstein's "The Demon"; "Italia" dramatic suite, by Arthur Weld, first time; an aria from Bizet's "Carmen," and Meyerbeer's overture to "Struensee." The soloist will be Miss Gertrude Franklin.

[80]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 19, 1890.

Boston Symphony Orchestra.

THE third subscription concert of the Boston Symphony Orchestra, which took place at Steinway Hall on Tuesday night of last week, was as well attended as its predecessors, and the excellent performances of this model band under its model conductor were received with no lack of applause and enthusiasm.

The arrangement of the program was not particularly a felicitous one, the placing of the Tschaikowsy "Romeo and Juliet" at the end being of rather questionable effectiveness, as this difficult and ultra-romantic work needs freshness and closest attention on the part of the listener to insure a sympathetic and appreciative hearing. The composition is rather vague in form, which the composer designates as "Ouverture Fantaisie," and still more so in design; and as for characteristic, it might just as well have been named "Antony and Cleopatra" as "Romeo and Juliet" for all the program meaning it conveys. As absolute music, however, it is quite interesting, especially from a technical point of view, the thematic treatment and orchestral coloring being quite masterly and at times of surprising effectiveness. The work contains, however, but one big and noble theme, and that one, quite suggestive of Gounod, lacks the originality which one is wont to look for and so often to find in Tschaikowsky.

The difficult composition was played with magnificent energy and telling precision under Mr. Nikisch's directions, the only flaw being the fact that the bass tuba was nearly an eighth of a tone higher in pitch than the rest of the orchestra, a fact which became painfully patent to refined musical ears in the low B natural, which that instrument repeatedly gives forth, solo and forte, in the closing episode of "Romeo and Juliet."

The other orchestral numbers were the four now well-known movements, strung together somewhat incoherently as a suite, from Grieg's light waisted but prettily colored and cleverly harmonized "Peer Gynt" music, and Haydn's exquisite little G major symphony (No. 13 in the Breitkopf & Härtel edition), which opened the concert. Both works were played with abundant refinement; the "Minuet" of the symphony, however (with the exception of the trio), was taken in a somewhat angular, stiff jointed manner, not at all as graceful and flexible as we have heard it time and again performed under Theodore Thomas.

The last movement of the Grieg suite, "In the Halls of the Mountain King," the mechanical effect of which is somewhat on the plan of that of the "Turkish Patrol," was enthusiastically redemanded, to which pleasing, if not over-musical, demonstration Mr. Nikisch graciously responded with a da capo performance.

Rafael Joseffy was the soloist of this concert and he played the Liszt A major, the less poor of his two piano concertos, in that finished style for which his performances in general and of this concerto in special are noted, and to which he added in this instance also a power and tonal sonority and brilliancy which he does not always display to like high degree. The orchestral accompaniment to this concerto was one of the master performances of the evening and showed Mr. Nikisch as an orchestral accompanist of most extraordinary merit, intelligence and sympathy.

Joseffy was, of course, most heartily applauded and after a fourfold recall gave as an encore Chopin's B major nocturne, which he played with somewhat less warmth and feeling than we had anticipated.

* * *

What a superb concert was that of Nikisch's last week in Steinway Hall! I will back his band against the world in certain things, chief of which is the perfectly wonderful way his accompaniments are played.

The boom for Tschaikowsky still continues, and we were treated to a most characteristic specimen of his work, the "Romeo and Juliet" overture.

Joseffy gave us one of his surprises of which he is so fond. When he emerges from his self imposed exile he generally sweeps the field clean, and the dead and dying are numerous. Pianists may come and go, but Joseffy remains as of yore the greatest of them all. The limitations of his art are sharply defined, but within them he is most supreme. He is not so eclectic in his performances as d'Albert, but infinitely the superior pianist.

The fire and finesse he displayed in the Liszt concerto were simply superb. I was quite amused in reading the infallible critic (?) of "Town Topics" to notice that he omitted all mention of the encore Joseffy played. This was wise, for he didn't know that it was a Chopin nocturne. Considering, however, his pungent animadversions on the music critics of the dailies it would have well behooved him to post himself up in the matter of "encores." The fact is that the mote in his neighbor's eye has blinded him to the beam in his own.

Worcester Daily Spy.

The Worcester Spy.

DAILY—SUNDAY—WEEKLY.

WORCESTER, FEB. 21, 1890.

A SPLENDID CONCERT.

NIKISCH AND JOSEFFY AROUSE MUCH ENTHUSIASM.

"PEER GYNT" TAKES THE HOUSE BY STORM—QUESTION OF A SYMPHONY COURSE.

The fine, large audience that greeted Mr. Nikisch, Mr. Joseffy and the Boston Symphony Orchestra in the final Criterion concert, at Mechanics Hall last night, must have reminded every observer of the festival season. It was a substantial encouragement for the establishment of a symphony course in Worcester, and it proves that a symphony concert, with a competent soloist and a program not over heavy, would draw a good house. The people were enthusiastic over Mr. Joseffy's piano playing, and they demanded a repetition of the final movement of the "Peer Gynt" suite. It was, in fact, a splendid concert.

It is not difficult now to observe that the orchestra has lost somewhat of its pristine finish, but it has acquired what is of very much more artistic importance, a facility and force for dramatic expression such as it never before possessed. That facility and that force were admirably demonstrated in all its work, last night. Mendelssohn's A major symphony (Italian) with which the concert was begun, is not only one of the composer's brightest works, but also one of his most perspicuous. Furthermore, it is one of Mr. Nikisch's most delightful readings, and in vivacity, delicacy, poetry and virility his is incomparable.

The Liszt A major concerto (No. 2), which followed, rather elevates the dramatic above the musical, but is nevertheless characterized by more of musical interest than much of the Abbe's music. From a technical point of view it hardly needs to be described. Rafael Joseffy has never played better in this city than he played last night, but even at that he did not reach the topmost heights of his accomplishments. Mr. Joseffy needs the spur of a metropoliton audience to bring out his best endeavors. He gave, nevertheless, an enthusiastic and effective reading of the piano score. Sometimes he played with more energy than discretion, but at other times he was quite electrifying, and he was recalled again and again.

Grieg's unique "Peer Gynt" suite proved no less attractive here than elsewhere. People who have been deterred from wholly admiring it by the somewhat disparaging notices of Boston critics, may be reassured by the success of the suite when played by Von Bulow's orchestra in Berlin, under the composer's direction, by Theodore Thomas' endorsement—and by hearing the music. A prime reason for its popularity is its Haydn-like clearness. The people are never at a loss to know what the much fiddling is all about. Themes are repeated in the various registers and sections of the orchestra rather than "worked out" with complicated divisions, inversions and imitations. Its musical value and beauty are due chiefly to the ingenious orchestral contrasts, and in some degree to the original and striking (but never coarse) harmonies. It is eminently "modern" music.

The first movement, "Daybreak," is vividly descriptive, the soft coloring contrasts of the wood wind depicting the first blush of morn, while the advent of the strings, culminating in a highly characteristic modulation, denotes the sun bursting through the canopy of veiling morning mists as clearly as could a painting. By common consent no other band comprises so efficient a body of strings as the Boston orchestra. No other could duplicate its exquisite playing of the second movement, "The Death of Aase." The full body of strings, muted, executed with the precision, grace and flexibility of a quintet. "Anitra's Dance," the third movement, received the delicate treatment it deserved, and the final movement, describing the imps chasing and torturing Peer Gynt in the halls of the king of the Dovre Mountains, was given with the fire and exaltation of spirit that its fantastic music demanded. The suite was brilliantly played, and anything less than the enthusiasm it evoked was not to be expected.

Mr. Joseffy commonly plays more important music than he offered for solos last night. He played the Gluck "Aria di Ballo" with much deftness and grace. His final number was Carl Tausig's arrangement of a well worn Schubert military march, in which the two hands are made to do the work of four, liberally padded (as usual) with large chunks of Tausig. It is an effective piano piece and Mr. Joseffy's occasionally inaccuracies were certainly born of enthusiasm rather than of listlessness. His second reception was quite as flattering as his first, but he declined to play again.

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Liszt, Concerto for pianoforte in A major, No. 2
C. Villiers Stanford.....
Symphony No. 3, in F minor, "The Irish," Op. 28
1. Allegro moderato,
2. Allegro molto vivace
3. Andante con molto
4. Finale; Allegro vivace.

(First time in Boston.)

Soloist, Mr. Rafael Joseffy.

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MUSICAL.

The Boston Symphony Concert.

Last night's concert of the Symphony Orchestra in Music Hall brought out an immense audience, Mr. Joseffy being the attraction. Of his popularity here the vast attendance and the reception accorded him afforded ample evidence. He played the Liszt concerto in A major, No. 2, a work which unquestionably has many enthusiastic admirers, but it is a rambling, disjointed, and sensational one at best, and would leave no important gap in piano music if it were to disappear forever. Musically it is of no marked value, is blatant, assertive, garrulous about nothing in particular, and even when read and played to perfection is only interesting as an exhibition of the performer's technique. To Mr. Joseffy it presented no difficulties which he did not overcome with ease and fluency. The artist's style has changed greatly since he was first heard here. It has become more fiery and virile, and these qualities were manifested last night with a spirit almost approaching fury in the more stormy moments of the work. It was a masterly display of technique, and the concerto presents but little opportunity to the artist to display anything else. The orchestral accompaniment was over-noisy, and for the most part rendered the piano playing almost inaudible, causing the listener to hear with his eyes rather than with his ears. In the lighter solo passages, however, the exquisite delicacy and dainty grace that have always been such charming features of Mr. Joseffy's playing, were manifested with all of their familiar fascinating effect. But the artist at other times struck the piano with such aggressive force that he produced anything but an agreeable musical effect. Of his mastery over all the technical resources of his art he gave every evidence, but we wish that he had played a work that was not a mere show-piece and in which the intellectual artist could have come as prominently into the foreground as the master of finger fireworks. The performance excited the audience to great enthusiasm, and Mr. Joseffy was recalled three times amid a storm of plaudits. The other feature of the concert was the "Irish" Symphony, by Stanford C. Villiers, the English composer, which was heard here for the first time. It is a strong and serious work, showing fine and skilful musicianship; but, as a whole, it is very labored, often dry in effect, and the scoring is, as a rule, so full and heavy as to make the work monotonous through lack of contrast in tone color. The first allegro is very long, and not over interesting, and the thematic treatment is carried to a tiresome excess in it. The second movements or scherzo, founded on a jig rhythm is full of sprightliness, and is the first moment in the work when the Irish spirit makes its appearance, the scale, or mode that prevails in the first movement, though that upon which Irish melodies are founded not illustrating the character of Irish music. The andante has some beautiful moments but is, on the whole dull and pedantic. The crowning success of the symphony is the finale which is full of fire, dignity and impressiveness. The melodies "Remember the Glories of Brian the Brave" and "Let Erin remember the days of old," are treated with great skill and stirring effect, and the movement throughout is marked by a flow, a freedom and a freshness that are not to be found elsewhere in the work. A second hearing may possibly modify the force of some of the criticism we have made on the symphony, but we doubt if it will greatly change the general result. The effect upon the audience was not very profound. The other piece on the programme was the "Oberon" overture, which was beautifully read and played. In fact, the orchestra was at its best in the symphony and in this selection. The programme for the next concert is Mozart's symphony in E flat; an aria from Rubinstein's "The Demon"; "Italia" dramatic suite, by Arthur Weld, first time; an aria from Bizet's "Carmen," and Meyerbeer's overture to "Struensee." The soloist will be Miss Gertrude Franklin.

[80]

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… Sunday Globe.
…TY-FOUR PAGES.
…Y, FEB. 23, 1890.

…the Soloist at the …phony Offering.

…th concert of the Symphony course …ed, as soloist, an artist who has long been absent from the concert stage of Boston—Rafael Joseffy. A good many people will recall how often this distinguished pianist was announced to appear, and how often the expectation of hearing him was disappointed, seasons ago. That Joseffy had by no means been forgotten in Boston, however, the unusually large demand of tickets for yesterday's concert gave abundant evidence.

Delicacy of touch and great power are equally at Joseffy's command. Yet it is now, as before, the peculiar "singing quality" of his tone that commands especial admiration. The Liszt concerto in A major does not give great opportunities for this characteristic of the artist's playing, but the opportunities were never neglected. Liszt's brilliant work was throughout interpreted with a great deal of power and effect. In the closing passages of the exacting concerto the audience was roused to unwonted enthusiasm by the dash and spirit of Joseffy's performance. At the close, he was much applauded and recalled.

The orchestral part of the concerto was given almost faultlessly: for the most part the accompaniment was exactly what it should have been—a support, not a dominating volume of sound. Altogether, the Liszt concerto was quite a triumph for orchestra not less than soloist.

It was an Irish composer—Villiers Stanford, who has done such valued work in the cause of music at Cambridge University, England—who furnished the symphony. Naturally, no little interest marked the first presentation in Boston of his "Irish" symphony; and, if there was felt a certain disappointment in the work, the musicianly skill which the symphony shows on almost every page of the long score was by no means unrecognized.

But to attempt to put the wild, free, characteristic Irish music into the conventional bounds of a symphony is to sacrifice much of its spirit, no matter how skilfully the task of arrangement is carried out. It is like taking one of the characteristic Hungarian dances and trying to set forth its theme in the slow measures of an old-fashioned minuet. Had Stanford composed a suite or a "symphonic poem"—to use a convenient term—his purpose would assuredly have found much more effective illustration in the greater freedom offered, both as regards method and manner.

Of the four movements that make up the "Irish" symphony, the first produces the least favorable impression. After a few measures have sounded interest lapses; the movement is as a whole distinctly uninteresting. The second, a curious allegro movement, which takes the form of a "hop-jig," comes as a most agreeable relief; and it is not prolonged beyond the point of interest. While the student of theme-development may admire the skill with which Stanford utilizes the "Lament of the Sons of Usnach" in the third movement, to the average auditor the effect is scarcely inspiring. But the final movement, the allegro vivace, is at times certainly vivid and expressive. Two ancient Irish airs form the subjects—"Remember the Glories of Brian the Brave," and "Let Erin Remember the Days of Old." Now and again the harp and trumpets are used with unique and striking effect, and the climax, with its strongly emphasized theme of glory and exultation, is something to be remembered indeed. Mr. Nikisch directed the performance with his usual care and the orchestra fulfilled its task with characteristic fidelity.

Weber's "Oberon" overture, gloriously performed, opened the programme. It would be difficult to excel the dainty and perfectly appreciative interpretation given to this familiar overture. Often as it has been heard, Nikisch's magic baton evoked new beauties yesterday.

A Boston musician, who is a Boston musical critic as well—Arthur Weld—holds a place of honor upon the list of selections for the concert next Saturday. Mr. Weld's "Italia," described as a dramatic suite for orchestra, has not been heard in this city. Mr. Nikisch's appointments for the orchestra include the Mozart symphony in E flat and Meyerbeer's overture, "Struensee." Miss Gertrude Franklin is to be the soloist, and her selections comprise Tamara's air from Rubinstein's opera, "The Demon," and Micaela's song from Bizet's "Carmen." An interesting offering, truly, for Mr Nikisch's 18th concert here.

SU[NDAY] HERALD
BOSTON, FEBRU[ARY] 23, 1890.

The Symphony Concert, Rafael Joseffy Soloist.

Stanford's Irish Symphony—The Handel and Haydn Festival—The Society's First Concert—The Boston Singers' and Orchestral Club's Programmes—Patti and German Opera.

The programme played at the 17th of the season's Symphony concerts, under the direction of Mr. Arthur Nikisch, at Music Hall, last evening, consisted of Weber's overture "Oberon," Liszt's concerto for pianoforte in A major, No. 2, and C. Villiers Stanford's "Irish" symphony. The selection of Dr. Stanford's symphony as one of the season's novelties gives evidence of the willingness of Mr. Nikisch to allow the patrons of these concerts an opportunity to hear from a class of composers that have had scant recognition in Boston's high class programme of late years. The symphony is the third of the four works of this class made public by Dr. Stanford, and may be taken as a recognition, upon the composer's part, of the beauty of the melodies dear to the hearts of his countrymen. Its leading themes have been taken from the folk songs of the "Emerald Isle," and the simple melodies have been treated in a way to enhance their enjoyment. A genuine Irish hop jig makes the groundwork of the second movement, the andante gives snatches of the harp prelude, "Try if It's in Tune," and the "Lament of the Sons of Usnach" and in the finale the leading subjects are borrowed from "Let Erin Remember" and "Brian the Brave." The plaintive introductory measures of the opening movement give the key to the character of the work, but this portion of the symphony soon becomes wearisome by reason of the repeated use of the leading theme in part, or in phrases to illustrate the composer's ability in reproducing the characteristics of the music of his native land. The movement is interesting enough as an orchestral study, but it is hardly calculated to inspire the average listener with an admiration of the composer's music. The introduction of the jig, which takes the place of the scherzo, may be justified by the use of the national dance tunes of France, Spain and the north of Europe countries by other composers, but it is unfortunate that the natives of the Green Isle have to dance to such ungraceful measures. If such a tune can be accepted as a proper subject for symphonic treatment by Mr. Nickisch, it seems a little illogical to draw the line so sharply as to exclude the spirited marches and graceful waltzes that were once used in orchestral programmes as a relief to the more serious music. The andante is an interesting and pleasing portion of the symphony, the beautiful, flowing melody which makes its leading theme being instrumented, so as to give full scope to the wood, wind and harp, the flute passages being especially fascinating. The best work of the composer, both in the choice of his themes and in their treatment, has, however, been done in the finale, the dignity of the ideas and the noble manner in which they are treated alike giving a grand ending to the symphony. It has been very aptly said that the symphony answers most strikingly to the characterization of Irish music to be found in "Dr. Norman Macleod's Notebook": "My father once saw some emigrants from Lochaber dancing on the deck of an emigrant ship, and weeping their eyes out! This feeling is the mother of Irish music. It expresses the struggle of a buoyant, merry heart to get quit of thoughts that often lie too deep for tears. It is the music of an oppressed, conquered but deeply feeling, impressible, fanciful and generous people. It is for the harp in Tara's Halls." Mr. Nikisch entered into the spirit of the symphony most heartily, and the work could hardly have had a better performance, the merits of the work done by the trumpets, the first flute and the harp being especially prominent. Mr. Joseffy has not been heard here for so long a time that his appearance made quite an event, and he gave an admirable exhibition of his capabilities in the Liszt concerto. His playing has lost nothing in the way of delicacy and refinement, and it has gained a breadth and strength which place him in the advance guard of the players of the day. The excessive technical difficulties of the concerto were mastered with great apparent ease, and the soloist was most ably supported by the orchestra throughout the composition. The "Oberon" overture was given with a theatrical effect, which quite captivated the audience.

Boston Post
MONDAY MORNING, FEB. 24, 1890

SEVENTEENTH SYMPHONY CONCERT.

There was a large and very enthusiastic audience on Saturday evening. Great interest was felt in hearing Joseffy again, and he was very warmly received. The programme was of very agreeable length, in fact, the concert occupied less than an hour and a half.

Overture to "Oberon" .... Weber
Concerto for pianoforte. A major, No. 2 .. Liszt
Symphony No. 3, in F minor, "The Irish," op. 28 .... C. Villiers Stanford

The ever fresh and beautiful "Oberon" overture received a most interesting and sympathetic reading, and the admirable manner in which the new horn player performed the solo passages again proved that there is no very great difference between the two Reiter brothers. "A fair exchange is no robbery," and, in any case, either of them is very far above the other first horn players in this country certainly. Joseffy's playing was glorious. He has gained in power and virility of expression and interpretation, without losing any of the delicacy and grace so peculiarly his own. His technique is so prodigious that it is unnecessary to speak of it in detail, but mention should be made of the faultlessly artistic manner in which he used the pedal, an accomplishment which many otherwise fine pianists have decidedly neglected. The concerto itself is by no means as interesting as its predecessor in E flat major, but it was indeed so superbly played that one was only too glad to overlook the shallowness of the work itself. At the close there was a tremendous burst of applause which was kept up until Mr. Joseffy had three times reappeared to bow his acknowledgments.

Dr. Charles Villiers Stanford is very little known in this country as a composer. Of late years a group of young composers have become celebrated in England, and whose efforts have considerably increased the national interest felt in music in that country. The most prominent of these men are Mackenzie, Stanford, Cowen, Parry, Hamish, McCurm, and most especially the young genius Frederic Cliffe, whose first symphony, which has won him such fame, is soon to be heard in Boston. Of this group of composers, Dr. Stanford is one of the most active and productive, but by no means the most interesting. All his music has a tendency towards unnecessary pedantry, and his themes are apt to be cold, and lacking in plasticity. The work in question, which was performed Saturday night for the first time in this city, makes a decidedly mixed impression. The first movement is long, and, if the truth must be told, deadly stupid; all manner of elaborate devices are used to give a local coloring to the music, but without success, and the instrumentation is hard and coarse. The second movement, on the other hand, is quite delightful. It is in the form of a true Irish hop-jig, and both the themes themselves and the clever manner in which they are used, as well as the brilliant instrumentation, at once catch the attention of the audience, and this interest is maintained without flagging throughout the whole movement.

The third movement, andante con moto, is again dull and uninteresting. It begins with an imitation of a well-known Irish harp prelude, "Try if it's in tune," which is anything but a diverting musical passage. Later on we are struck by a passage which is note for note the same as the theme of the slow movement of Brahms's fourth symphony. Dr. Stanford's friends probably called his attention to this parallelism, as he elaborately explains on the title page of his score that the motive in question is an old Irish tune called "The Lament of the Sons of Usnach." This he regards as a sufficient explanation; but it does not alter the fact that this similarity produces an unfortunate effect on the listener. The fourth and last movement, on the contrary, is a splendid piece of bold and stirring orchestral writing. It is built upon the themes of two fine old Irish folk-songs, "Remember the glories of Brian the brave" and "Let Erin remember the days of old." Both of these tunes are excellently adapted for use as themes, and Dr. Stanford has indeed made the best of his opportunities. The orchestration is always brilliant, and in places very broad and grand, and the closing passages, where the second of the tunes is scored fortissimo for the whole orchestra, produce a really magnificent effect. Mr. Nikisch deserves the thanks of the public for giving them opportunities to become familiar with compositions from so many different schools and countries, and we ought all to be glad that we have so good a programme maker in charge of our orchestra.

ARTHUR WELD.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, FEB. 24, 1890.

The Symphony Concert of Saturday—Joseffy as Soloist.

The concert of Saturday was of especial interest in two of its numbers, and the fact that Joseffy appeared as the soloist was sufficient to fill the hall to overflowing. The programme began with the overture to "Oberon," which was given with excellent effect, the shading and unity of attack being all that could be desired, and if the contrasts were a little sharply drawn, such dramatic effects are quite legitimate in a Weber work, which scarcely admits of the calm balance of a Brahms' composition.

Mr. Joseffy made a grand success in the A major concerto by Liszt. It is not as popular a work as the one in E flat, but its themes are more refined, and the whole work is more poetic and inspired. Mr. Joseffy is evidently broadening in his style, and his massive playing in the first part was as successful as his delicacy in the later portions. The passages between oboe and piano were especially dainty, and the celestial effects with the violins in the highest positions and afterwards pizzicato, were splendidly given, both by the orchestral strings and the pianist. The form of the work is rather that of a rhapsody than of a concerto, and the continuous development is somewhat abstruse for the non-musician. It was all the more remarkable therefore that the pianist was called out time after time at the conclusion of the work, but the great enthusiasm was fully merited.

The symphony which closed the programme was also a success. Mr. Nikisch gives proof that he is not bound up in prejudice by giving us many different schools of composition, and the appearance of the "Irish Symphony" on the programme was a further proof of his catholic tastes. The work of Dr. Villiers Stanford has received the approval of such men as Richter and von Bülow, and it is unquestionably one of the best specimens of the large instrumental forms that England has yet given us. To make an appropriate bull, the three best English instrumental composers of the present are German, Irish and Scotch. Cowen, Stanford and Hamish MacCunn are all noticeably founding their works on the solid basis of the folksong, and there is more than a possibility that the Scandinavian Symphony, the Welsh Symphony and the present Irish one will be followed by a Scottish work in the same mould by a Scotchman. In the first movement of the Irish Symphony there is no direct folksong influence, but Dr. Stanford contents himself with picturing the sombre tints of the Celtic music. The development here is rather prolix, which is an important defect. Only Brahms can launch into extended development without becoming prosy. The Scherzo is placed second in this work, a proceeding which is amply justified by the dark tints of the first movement. It is a hop-jig, full of the most characteristic expression. What a fine collection of folk-dances the moderns are getting in the latterday music! Brahms and Liszt have idealized the Hungarian dances, Dvorak gives us the Bohemian Furiant, Tschaikowsky presents the Kamarinskaia, Grieg and Svendsen bring in the Halling, and this hop-jig with its finely contrasted trio is a worthy addition to the list. The third movement has the weird wailing character of some of the old Celtic minor strains and is indeed founded on an Irish melody, "The lament of the sons of Usnach," and here it is curious how extremes meet, for the figure which is made so prominent during this movement is precisely the same that Brahms uses so effectively in the slow movement of his fourth symphony. The finale is the worthiest movement of all, and presents two Irish themes worked up finely together. The culmination is in a broad treatment of "Let Erin Remember," which is brought out with the full power of the brasses. It is doubly appropriate, both because of Moore's words, and the fact that they are associated with an old melody, "The Red Fox." The performance of the work was all that could be desired, the strings doing excellent work in the jig, the horns giving fine contrasts, the harp being appropriately prominent in the third movement, and the brasses majestic in the finale. Nor must I forget to chronicle the superb orchestral work and its leadership in the concerto, few conductors could have achieved such power and elasticity.

LOUIS C. ELSON.

BOSTON HERALD.
TUESDAY, FEBRUARY 25, 1890.

KNEISEL QUARTET CONCERT.

The patrons of the series of concerts by the Kneisel quartet enjoyed another excellent programme of chamber music at Union Hall last evening, the quartet being assisted by Mr. Arthur Whiting, pianist, and Mr. Leo Schulz, violinist. The programme consisted of Mr. G. W. Chadwick's piano quintet in E flat, Haydn's quartet in G major, No. 41, and Schubert's quintet in C major. The quintet by Mr. Chadwick had its first hearing in these concerts on this occasion, and the composer and the performers are alike to be complimented upon the results attending its performance. Happy the composer whose works find a place upon these programmes, for he is thus assured that they will be heard in public only after the most intelligent and conscientious preparation. The performers are also to be congratulated in having so worthy a work to present as a tribute to the American composer, as Mr. Chadwick's quintet represents him at his best, the impression gained of its merits at its performance two years ago being fully confirmed in last evening's performance. Mr. Whiting proved an excellent assisting artist in the quintet, and fully sustained his share of the admirable work done in the performance of Mr. Chadwick's composition. The Haydn quartet and the Schubert quintet filled out the evening's programme most happily, and these enjoyable chamber music numbers had a most attentive hearing.

Clipping from Standard
New Bedford M…

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BIG SALE.—The sale of reserved seats for the Boston Symphony concert began promptly at 9 o'clock in the Y. M. C. A. rooms this forenoon, at which time the rooms were well filled by subscribers anxious to secure the best seats. From 9 o'clock to 12 o'clock the crowd continued pouring in, keeping Messrs. W. E. Lougee, W. H. Wood, Charles S. Kelley and Lieut. Simms of the committee busy waiting upon them in an improvised office in the boys' room. The sale was very large, about $900 having been received up to 2 o'clock this afternoon. The sale will continue through to-day up to 10 p. m. By 7 30 this morning the subscribers began to gather in force, though we hear of instances of some presenting themselves as early as 8 this morning. There are some good seats yet unsold, and we would advise subscribers to hasten if they would secure them, as enough have been subscribed for to insure the occupancy of about all the desirable seats in the house. It is calculated the entire sale of tickets will aggregate $1950. The estimate is made from the subscriptions already handed in.

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

...AY, FEB. 23, 1890.

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Delicacy of touch and great power are equally at Joseffy's command. Yet it is now, as before, the peculiar "singing quality" of his tone that commands especial admiration. The Liszt concerto in A major does not give great opportunities for this characteristic of the artist's playing, but the opportunities were never neglected. Liszt's brilliant work was throughout interpreted with a great deal of power and effect. In the closing passages of the exacting concerto the audience was roused to unwonted enthusiasm by the dash and spirit of Joseffy's performance. At the close, he was much applauded and recalled.

The orchestral part of the concerto was given almost faultlessly; for the most part the accompaniment was exactly what it should have been—a support, not a dominating volume of sound. Altogether, the Liszt concerto was quite a triumph for orchestra not less than soloist.

It was an Irish composer—Villiers Stanford, who has done such valued work in the cause of music at Cambridge University, England—who furnished the symphony. Naturally, no little interest marked the first presentation in Boston of his "Irish" symphony; and, if there was felt a certain disappointment in the work, the musicianly skill which the symphony shows on almost every page of the long score was by no means unrecognized.

But to attempt to put the wild, free, characteristic Irish music into the conventional bounds of a symphony is to sacrifice much of its spirit, no matter how skilfully the task of arrangement is carried out. It is like taking one of the characteristic Hungarian dances and trying to set forth its theme in the slow measures of an old-fashioned minuet. Had Stanford composed a suite or a "symphonic poem"—to use a convenient term—his purpose would assuredly have found much more effective illustration in the greater freedom offered, both as regards method and manner.

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SUNDAY HERALD.

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Boston Post

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Concerto for pianoforte. A major, No. 2..Liszt
Symphony No. 3, in F minor, "The Irish," op. 28.....C. Villiers Stanford

The ever fresh and beautiful "Oberon" overture received a most interesting and sympathetic reading, and the admirable manner in which the new horn player performed the solo passages again proved that there is no very great difference between the two Reiter brothers. "A fair exchange is no robbery," and, in any case, either of them is very far above the other first horn players in this country certainly. Joseffy's playing was glorious. He has gained in power and virility of expression and interpretation, without losing any of the delicacy and grace so peculiarly his own. His technique is so prodigous that it is unnecessary to speak of it in detail, but mention should be made of the faultlessly artistic manner in which he used the pedal, an accomplishment which many otherwise fine pianists have decidedly neglected. The concerto itself is by no means as interesting as its predecessor in E flat major, but it was indeed so superbly played that one was only too glad to overlook the shallowness of the work itself. At the close there was a tremendous burst of applause which was kept up until Mr. Joseffy had three times reappeared to bow his acknowledgments.

Dr. Charles Villiers Stanford is very little known in this country as a composer. Of late years a group of young composers have become celebrated in England, and whose efforts have considerably increased the national interest felt in music in that country. The most prominent of these men are Mackenzie, Stanford, Cowen, Parry, Hamish, McCurm, and most especially the young genius Frederic Cliffe, whose first symphony, which has won him such fame, is soon to be heard in Boston. Of this group of composers, Dr. Stanford is one of the most active and productive, but by no means the most interesting. All his music has a tendency towards unnecessary pedantry, and his themes are apt to be cold, and lacking in plasticity. The work in question, which was performed Saturday night for the first time in this city, makes a decidedly mixed impression. The first movement is long, and, if the truth must be told, deadly stupid; all manner of elaborate devices are used to give a local coloring to the music, but without success, and the instrumentation is hard and coarse. The second movement, on the other hand, is quite delightful. It is in the form of a true Irish hop-jig, and both the themes themselves and the clever manner in which they are used, as well as the brilliant instrumentation, at once catch the attention of the audience, and this interest is maintained without flagging throughout the whole movement.

The third movement, andante con moto, is again dull and uninteresting. It begins with an imitation of a well-known Irish harp prelude, "Try if it's in tune," which is anything but a diverting musical passage. Later on we are struck by a passage which is note for note the same as the theme of the slow movement of Brahms's fourth symphony. Dr. Stanford's friends probably called his attention to this parallelism, as he elaborately explains on the title page of his score that the motive in question is an old Irish tune called "The Lament of the Sons of Usnach." This he regards as a sufficient explanation; but it does not alter the fact that this similarity produces an unfortunate effect on the listener. The fourth and last movement, on the contrary, is a splendid piece of bold and stirring orchestral writing. It is built upon the themes of two fine old Irish folk-songs, "Remember the glories of Brian the brave" and "Let Erin remember the days of old." Both of these tunes are excellently adapted for use as themes, and Dr. Stanford has indeed made the best of his opportunities. The orchestration is always brilliant, and in places very broad and grand, and the closing passages, where the second of the tunes is scored fortissimo for the whole orchestra, produce a really magnificent effect. Mr. Nikisch deserves the thanks of the public for giving them opportunities to become familiar with compositions from so many different schools and countries, and we ought all to be glad that we have so good a programme maker in charge of our orchestra.

ARTHUR WELD.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, FEB, 24, 1890.

The Symphony Concert of Saturday—Joseffy as Soloist.

The concert of Saturday was of especial interest in two of its numbers, and the fact that Joseffy appeared as the soloist was sufficient to fill the hall to overflowing. The programme began with the overture to "Oberon," which was given with excellent effect, the shading and unity of attack being all that could be desired, and if the contrasts were a little sharply drawn, such dramatic effects are quite legitimate in a Weber work, which scarcely admits of the calm balance of a Brahms' composition.

Mr. Joseffy made a grand success in the A major concerto by Liszt. It is not as popular a work as the one in E flat, but its themes are more refined, and the whole work is more poetic and inspired. Mr. Joseffy is evidently broadening in his style, and his massive playing in the first part was as successful as his delicacy in the later portions. The passages between oboe and piano were especially dainty, and the celestial effects with the violins in the highest positions and afterwards pizzicato, were splendidly given, both by the orchestral strings and the pianist. The form of the work is rather that of a rhapsody than of a concerto, and the continuous development is somewhat abstruse for the non-musician. It was all the more remarkable therefore that the pianist was called out time after time at the conclusion of the work, but the great enthusiasm was fully merited.

The symphony which closed the programme was also a success. Mr. Nikisch gives proof that he is not bound up in prejudice by giving us many different schools of composition, and the appearance of the "Irish Symphony" on the programme was a further proof of his catholic tastes. The work of Dr. Villiers Stanford has received the approval of such men as Richter and von Bülow, and it is unquestionably one of the best specimens of the large instrumental forms that England has yet given us. To make an appropriate bull, the three best English instrumental composers of the present are German, Irish and Scotch. Cowen, Stanford and Hamish MacCunn are all noticeably founding their works on the solid basis of the folksong, and there is more than a possibility that the Scandinavian Symphony, the Welsh Symphony and the present Irish one will be followed by a Scottish work in the same mould by a Scotchman. In the first movement of the Irish Symphony there is no direct folksong influence, but Dr. Stanford contents himself with picturing the sombre tints of the Celtic music. The development here is rather prolix, which is an important defect. Only Brahms can launch into extended development without becoming prosy. The Scherzo is placed second in this work, a proceeding which is amply justified by the dark tints of the first movement. It is a hop-jig, full of the most characteristic expression. What a fine collection of folk-dances the moderns are getting in the latterday music! Brahms and Liszt have idealized the Hungarian dances, Dvorák gives us the Bohemian Furiant, Tschaikowsky presents the Kamarinskaia, Grieg and Svendsen bring in the Halling, and this hop-jig with its finely contrasted trio is a worthy addition to the list. The third movement has the weird wailing character of some of the old Celtic minor strains and is indeed founded on an Irish melody, "The lament of the sons of Usnach," and here it is curious how extremes meet, for the figure which is made so prominent during this movement is precisely the same that Brahms uses so effectively in the slow movement of his fourth symphony. The finale is the worthiest movement of all, and presents two Irish themes worked up finely together. The culmination is in a broad treatment of "Let Erin Remember," which is brought out with the full power of the brasses. It is doubly appropriate, both because of Moore's words, and the fact that they are associated with an old melody, "The Red Fox." The performance of the work was all that could be desired, the strings doing excellent work in the jig, the horns giving fine contrasts, the harp being appropriately prominent in the third movement, and the brasses majestic in the finale. Nor must I forget to chronicle the superb orchestral work and its leadership in the concerto, few conductors could have achieved such power and elasticity.

LOUIS C. ELSON.

BOSTON HERALD.

TUESDAY, FEBRUARY 25, 1890.

KNEISEL QUARTET CONCERT.

The patrons of the series of concerts by the Kneisel quartet enjoyed another excellent programme of chamber music at Union Hall last evening, the quartet being assisted by Mr. Arthur Whiting, pianist, and Mr. Leo Schulz, violinist. The programme consisted of Mr. G. W. Chadwick's piano quintet in E flat, Haydn's quartet in G major, No. 41, and Schubert's quintet in C major. The quintet by Mr. Chadwick had its first hearing in these concerts on this occasion, and the composer and the performers are alike to be complimented upon the results attending its performance. Happy the composer whose works find a place upon these programmes, for he is thus assured that they will be heard in public only after the most intelligent and conscientious preparation. The performers are also to be congratulated in having so worthy a work to present as a tribute to the American composer, as Mr. Chadwick's quintet represents him at his best, the impression gained of its merits at its performance two years ago being fully confirmed in last evening's performance. Mr. Whiting proved an excellent assisting artist in the quintet, and fully sustained his share of the admirable work done in the performance of Mr. Chadwick's composition. The Haydn quartet and the Schubert quintet filled out the evening's programme most happily, and these enjoyable chamber music numbers had a most attentive hearing.

Clipping from Standard
New Bedford Mass
Date 2/25

BIG SALE.—The sale of reserved seats for the Boston Symphony concert began promptly at 9 o'clock in the Y. M. C. A. rooms this forenoon, at which time the rooms were well filled by subscribers anxious to secure the best seats. From 9 o'clock to 12 o'clock the crowd continued pouring in, keeping Messrs. W. E. Lougee, W. H. Wood, Charles S. Kelley and Lieut. Simms of the committee busy waiting upon them in an improvised office in the boys' room. The sale was very large, about $900 having been received up to 2 o'clock this afternoon. The sale will continue through to-day up to 10 p. m. By 7 30 this morning the subscribers began to gather in force, though we hear of instances of some presenting themselves as early as 3 this morning. There are some good seats yet unsold, and we would advise subscribers to hasten if they would secure them, as enough have been subscribed for to insure the occupancy of about all the desirable seats in the house. It is calculated the entire sale of tickets will aggregate $1950. The estimate is made from the subscriptions already handed in.

[81]

Boston Sunday Globe.

TWENTY-FOUR PAGES.

...AY, FEB. 23, 1890.

...ffy the Soloist at the ...mphony Offering.

The 17th concert of the Symphony course presented, as soloist, an artist who has long been absent from the concert stage of Boston—Rafael Joseffy. A good many people will recall how often this distinguished pianist was announced to appear, and how often the expectation of hearing him was disappointed, seasons ago. That Joseffy had by no means been forgotten in Boston, however, the unusually large demand of tickets for yesterday's concert gave abundant evidence.

Delicacy of touch and great power are equally at Joseffy's command. Yet it is now, as before, the peculiar "singing quality" of his tone that commands especial admiration. The Liszt concerto in A major does not give great opportunities for this characteristic of the artist's playing, but the opportunities were never neglected. Liszt's brilliant work was throughout interpreted with a great deal of power and effect. In the closing passages of the exacting concerto the audience was roused to unwonted enthusiasm by the dash and spirit of Joseffy's performance. At the close, he was much applauded and recalled.

The orchestral part of the concerto was given almost faultlessly: for the most part the accompaniment was exactly what it should have been—a support, not a dominating volume of sound. Altogether, the Liszt concerto was quite a triumph for orchestra not less than soloist.

It was an Irish composer—Villiers Stanford, who has done such valued work in the cause of music at Cambridge University, England—who furnished the symphony. Naturally, no little interest marked the first presentation in Boston of his "Irish" symphony; and, if there was felt a certain disappointment in the work, the musicianly skill which the symphony shows on almost every page of the long score was by no means unrecognized.

But to attempt to put the wild, free, characteristic Irish music into the conventional bounds of a symphony is to sacrifice much of its spirit, no matter how skilfully the task of arrangement is carried out. It is like taking one of the characteristic Hungarian dances and trying to set forth its theme in the slow measures of an old-fashioned minuet. Had Stanford composed a suite or a "symphonic poem"—to use a convenient term—his purpose would assuredly have found much more effective illustration in the greater freedom offered, both as regards method and manner.

Of the four movements that make up the "Irish" symphony, the first produces the least favorable impression. After a few measures have sounded interest lapses; the movement is as a whole distinctly uninteresting. The second, a curious allegro movement, which takes the form of a "hop-jig," comes as a most agreeable relief; and it is not prolonged beyond the point of interest. While the student of theme-development may admire the skill with which Stanford utilizes the "Lament of the Sons of Usnach" in the third movement, to the average auditor the effect is scarcely inspiring. But the final movement, the allegro vivace, is at times certainly vivid and expressive. Two ancient Irish airs form the subjects—"Remember the Glories of Brian the Brave," and "Let Erin Remember the Days of Old." Now and again the harp and trumpets are used with unique and striking effect, and the climax, with its strongly emphasized theme of glory and exultation, is something to be remembered indeed. Mr. Nikisch directed the performance with his usual care and the orchestra fulfilled its task with characteristic fidelity.

Weber's "Oberon" overture, gloriously performed, opened the programme. It would be difficult to excel the dainty and perfectly appreciative interpretation given to this familiar overture. Often as it has been heard, Nikisch's magic baton evoked new beauties yesterday.

A Boston musician, who is a Boston musical critic as well—Arthur Weld—holds a place of honor upon the list of selections for the concert next Saturday. Mr. Weld's "Italia," described as a dramatic suite for orchestra, has not been heard in this city. Mr. Nikisch's appointments for the orchestra include the Mozart symphony in E flat and Meyerbeer's overture, "Struensee." Miss Gertrude Franklin is to be the soloist, and her selections comprise Tamara's air from Rubinstein's opera, "The Demon," and Micaela's song from Bizet's "Carmen." An interesting offering, truly, for Mr Nikisch's 18th concert here.

SUNDAY HERALD.

BOSTON, FEBRUARY 23, 1890.

The Symphony Concert, Rafael Joseffy Soloist.

Stanford's Irish Symphony—The Handel and Haydn Festival—The Society's First Concert—The Boston Singers' and Orchestral Club's Programmes—Patti and German Opera.

The programme played at the 17th of the season's Symphony concerts, under the direction of Mr. Arthur Nikisch, at Music Hall, last evening, consisted of Weber's overture "Oberon," Liszt's concerto for pianoforte in A major, No. 2, and C. Villiers Stanford's "Irish" symphony. The selection of Dr. Stanford's symphony as one of the season's novelties gives evidence of the willingness of Mr. Nikisch to allow the patrons of these concerts an opportunity to hear from a class of composers that have had scant recognition in Boston's high class programme of late years. The symphony is the third of the four works of this class made public by Dr. Stanford, and may be taken as a recognition, upon the composer's part, of the beauty of the melodies dear to the hearts of his countrymen. Its leading themes have been taken from the folk songs of the "Emerald Isle," and the simple melodies have been treated in a way to enhance their enjoyment. A genuine Irish hop jig makes the groundwork of the second movement, the andante gives snatches of the harp prelude, "Try if It's in Tune," and the "Lament of the Sons of Usnach" and in the finale the leading subjects are borrowed from "Let Erin Remember" and "Brian the Brave." The plaintive introductory measures of the opening movement give the key to the character of the work, but this portion of the symphony soon becomes wearisome by reason of the repeated use of the leading theme in part, or in phrases to illustrate the composer's ability in reproducing the characteristics of the music of his native land. The movement is interesting enough as an orchestral study, but it is hardly calculated to inspire the average listener with an admiration of the composer's music. The introduction of the jig, which takes the place of the scherzo, may be justified by the use of the national dance tunes of France, Spain and the north of Europe countries by other composers, but it is unfortunate that the natives of the Green Isle have to dance to such ungraceful measures. If such a tune can be accepted as a proper subject for symphonic treatment by Mr. Nickisch, it seems a little illogical to draw the line so sharply as to exclude the spirited marches and graceful waltzes that were once used in orchestral programmes as a relief to the more serious music. The andante is an interesting and pleasing portion of the symphony, the beautiful, flowing melody which makes its leading theme being instrumented, so as to give full scope to the wood, wind and harp, the flute passages being especially fascinating. The best work of the composer, both in the choice of his themes and in their treatment, has, however, been done in the finale, the dignity of the ideas and the noble manner in which they are treated alike giving a grand ending to the symphony. It has been very aptly said that the symphony answers most strikingly to the characterization of Irish music to be found in "Dr. Norman Macleod's Notebook": "My father once saw some emigrants from Lochaber dancing on the deck of an emigrant ship, and weeping their eyes out! This feeling is the mother of Irish music. It expresses the struggle of a buoyant, merry heart to get quit of thoughts that often lie too deep for tears. It is the music of an oppressed, conquered but deeply feeling, impressible, fanciful and generous people. It is for the harp in Tara's Halls." Mr. Nikisch entered into the spirit of the symphony most heartily, and the work could hardly have had a better performance, the merits of the work done by the trumpets, the first flute and the harp being especially prominent. Mr. Joseffy has not been heard here for so long a time that his appearance made quite an event, and he gave an admirable exhibition of his capabilities in the Liszt concerto. His playing has lost nothing in the way of delicacy and refinement, and it has gained a breadth and strength which place him in the advance guard of the players of the day. The excessive technical difficulties of the concerto were mastered with great apparent ease, and the soloist was most ably supported by the orchestra throughout the composition. The "Oberon" overture was given with a theatrical effect, which quite captivated the audience.

Boston Post

MONDAY MORNING, FEB. 24, 1890

SEVENTEENTH SYMPHONY CONCERT.

There was a large and very enthusiastic audience on Saturday evening. Great interest was felt in hearing Joseffy again, and he was very warmly received. The programme was of very agreeable length, in fact, the concert occupied less than an hour and a half.

Overture to "Oberon"..... Weber
Concerto for pianoforte, A major, No. 2..Liszt
Symphony No. 3, in F minor, "The Irish," op. 28.....C. Villiers Stanford

The ever fresh and beautiful "Oberon" overture received a most interesting and sympathetic reading, and the admirable manner in which the new horn player performed the solo passages again proved that there is no very great difference between the two Reiter brothers. "A fair exchange is no robbery," and, in any case, either of them is very far above the other first horn players in this country certainly. Joseffy's playing was glorious. He has gained in power and virility of expression and interpretation, without losing any of the delicacy and grace so peculiarly his own. His technique is so prodigous that it is unnecessary to speak of it in detail, but mention should be made of the faultlessly artistic manner in which he used the pedal, an accomplishment which many otherwise fine pianists have decidedly neglected. The concerto itself is by no means as interesting as its predecessor in E flat major, but it was indeed so superbly played that one was only too glad to overlook the shallowness of the work itself. At the close there was a tremendous burst of applause which was kept up until Mr. Joseffy had three times reappeared to bow his acknowledgments.

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The third movement, andante con moto, is again dull and uninteresting. It begins with an imitation of a well-known Irish harp prelude, "Try if it's in tune," which is anything but a diverting musical passage. Later on we are struck by a passage which is note for note the same as the theme of the slow movement of Brahms's fourth symphony. Dr. Stanford's friends probably called his attention to this parallelism, as he elaborately explains on the title page of his score that the motive in question is an old Irish tune called "The Lament of the Sons of Usnach." This he regards as a sufficient explanation; but it does not alter the fact that this similarity produces an unfortunate effect on the listener. The fourth and last movement, on the contrary, is a splendid piece of bold and stirring orchestral writing. It is built upon the themes of two fine old Irish folk-songs, "Remember the glories of Brian the brave" and "Let Erin remember the days of old." Both of these tunes are excellently adapted for use as themes, and Dr. Stanford has indeed made the best of his opportunities. The orchestration is always brilliant, and in places very broad and grand, and the closing passages, where the second of the tunes is scored fortissimo for the whole orchestra, produce a really magnificent effect. Mr. Nikisch deserves the thanks of the public for giving them opportunities to become familiar with compositions from so many different schools and countries, and we ought all to be glad that we have so good a programme maker in charge of our orchestra.

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Mr. Joseffy made a grand success in the A major concerto by Liszt. It is not as popular a work as the one in E flat, but its themes are more refined, and the whole work is more poetic and inspired. Mr. Joseffy is evidently broadening in his style, and his massive playing in the first part was as successful as his delicacy in the later portions. The passages between oboe and piano were especially dainty, and the celestial effects with the violins in the highest positions and afterwards pizzicato, were splendidly given, both by the orchestral strings and the pianist. The form of the work is rather that of a rhapsody than of a concerto, and the continuous development is somewhat abstruse for the non-musician. It was all the more remarkable therefore that the pianist was called out time after time at the conclusion of the work, but the great enthusiasm was fully merited.

The symphony which closed the programme was also a success. Mr. Nikisch gives proof that he is not bound up in prejudice by giving us many different schools of composition, and the appearance of the "Irish Symphony" on the programme was a further proof of his catholic tastes. The work of Dr. Villiers Stanford has received the approval of such men as Richter and von Bülow, and it is unquestionably one of the best specimens of the large instrumental forms that England has yet given us. To make an appropriate bull, the three best English instrumental composers of the present are German, Irish and Scotch. Cowen, Stanford and Hamish MacCunn are all noticeably founding their works on the solid basis of the folksong, and there is more than a possibility that the Scandinavian Symphony, the Welsh Symphony and the present Irish one will be followed by a Scottish work in the same mould by a Scotchman. In the first movement of the Irish Symphony there is no direct folksong influence, but Dr. Stanford contents himself with picturing the sombre tints of the Celtic music. The development here is rather prolix, which is an important defect. Only Brahms can launch into extended development without becoming prosy. The Scherzo is placed second in this work, a proceeding which is amply justified by the dark tints of the first movement. It is a hop-jig, full of the most characteristic expression. What a fine collection of folk-dances the moderns are getting in the latterday music! Brahms and Liszt have idealized the Hungarian dances, Dvorak gives us the Bohemian Furiant, Tschaikowsky presents the Kamarinskaia, Grieg and Svendsen bring in the Halling, and this hop-jig with its finely contrasted trio is a worthy addition to the list. The third movement has the weird wailing character of some of the old Celtic minor strains and is indeed founded on an Irish melody, "The lament of the sons of Usnach," and here it is curious how extremes meet, for the figure which is made so prominent during this movement is precisely the same that Brahms uses so effectively in the slow movement of his fourth symphony. The finale is the worthiest movement of all, and presents two Irish themes worked up finely together. The culmination is in a broad treatment of "Let Erin Remember," which is brought out with the full power of the brasses. It is doubly appropriate, both because of Moore's words, and the fact that they are associated with an old melody, "The Red Fox." The performance of the work was all that could be desired, the strings doing excellent work in the jig, the horns giving fine contrasts, the harp being appropriately prominent in the third movement, and the brasses majestic in the finale. Nor must I forget to chronicle the superb orchestral work and its leadership in the concerto, few conductors could have achieved such power and elasticity.

LOUIS C. ELSON.

BOSTON HERALD.

TUESDAY, FEBRUARY 25, 1890.

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The patrons of the series of concerts by the Kneisel quartet enjoyed another excellent programme of chamber music at Union Hall last evening, the quartet being assisted by Mr. Arthur Whiting, pianist, and Mr. Leo Schulz, violinist. The programme consisted of Mr. G. W. Chadwick's piano quintet in E flat, Haydn's quartet in G major, No. 41, and Schubert's quintet in C major. The quintet by Mr. Chadwick had its first hearing in these concerts on this occasion, and the composer and the performers are alike to be complimented upon the results attending its performance. Happy the composer whose works find a place upon these programmes, for he is thus assured that they will be heard in public only after the most intelligent and conscientious preparation. The performers are also to be congratulated in having so worthy a work to present as a tribute to the American composer, as Mr. Chadwick's quintet represents him at his best, the impression gained of its merits at its performance two years ago being fully confirmed in last evening's performance. Mr. Whiting proved an excellent assisting artist in the quintet, and fully sustained his share of the admirable work done in the performance of Mr. Chadwick's composition. The Haydn quartet and the Schubert quintet filled out the evening's programme most happily, and these enjoyable chamber music numbers had a most attentive hearing.

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UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEĆENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. ARTHUR WHITING, Pianist. Mr. LEO SCHULZ, Violoncello.

IV. CONCERT.

MONDAY, FEBRUARY 24TH, AT 8, P. M.

PROGRAMME.

G. W. CHADWICK. QUINTET in E flat for PIANOFORTE AND STRINGS.
Allegro Sostenuto.—E flat major.
Andante Cantabile.—A flat major.
Allegretto Grazioso (Intermezzo).—C minor.
Allegro Energico.—E flat major.

HAYDN. QUARTET in G, op. 33, No. 5.
Vivace assai.—
Largo —
Scherzo.—
Finale.—

SCHUBERT. QUINTET for STRINGS in C, op. 163.
Allegro ma non troppo.—C major.
Adagio.—E major; with Episode.—F. minor.
Scherzo, presto.—C major; with Trio, andante sostenuto—D flat major.
Finale, allegretto.—C minor and major.

The Pianoforte is a Steinway.

FIFTH CONCERT, Monday, March 31st, at 8 P. M.

Boston Post

TUESDAY MORNING, FEB. 25, 1890

FOURTH KNEISEL QUARTETTE CONCERT.

There was a large house at the concert by the Kneisel Quartette last night, and an admirable programme was given, as follows:

Quintette in E flat for pianoforte and strings............G. W. Chadwick
Quartette in G, op. 33, No. 5..........Haydn
Quintette for strings in C, op. 163...Schubert

Mr. Chadwick's quintette is unquestionably a beautiful work; in fact, in some places (notably the theme and whole opening portions of the slow movement) it proves itself worthy of rank among the highest-standing compositions of this class. The first movement is scholarly, but by no means pedantic, and the themes are developed and elaborated in a most brilliant fashion. The slow movement is wholly lovely and it was most exquisitely played. The allegretto (intermezzo) is very striking and the finale is very bold and vigorous. Throughout the whole work Mr. Chadwick has most successfully solved the problem of the proper relations which should exist between the pianoforte and the stringed instruments in chamber music. The piano is chiefly used in what might be called its accompanying capacity, and the figures and passages are often of striking originality and brilliancy. Aside from the interesting train of musical thought which characterizes all Mr. Chadwick's work, it possesses the additional advantage that it is always constructed in a most masterly manner. There are very few young musicians so prolific in fine ideas as Mr. Chadwick, and there are perhaps still fewer who possess the technical ability to make their works so well. All American musicians should be proud that one of their fellow-countrymen and colleagues should be able to produce so beautiful a work. And it will be gratifying news to many Boston concert-goers to know that the work is shortly to be repeated at one of Mr. Whiting's concerts. To Mr. Whiting belongs the greatest credit for the thoroughly artistic manner in which he played his part of the work in question. He has made most evident improvement and advance in his playing in every way, and particularly last evening he showed special aptitude for playing in chamber music concerts. He possesses a highly-finished technique, a beautiful touch and plenty of artistic understanding. The work was loudly applauded, and all the artists were recalled. The playing of the quartette was superb throughout. No praise is too high to be accorded to this organization. There may be one or two quartettes as good, but there is certainly nowhere a better quartette than this which Mr. Kneisel's artistic personality and the great individual merits of all his colleagues has brought into being. Certainly music lovers in Boston have every advantage—thanks to Mr. Higginson—for, besides the fact that we have one of the best orchestras in the world, we have also perhaps the very best quartette.

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Place aux Americains! The Chadwick quintette shows that the composer is attaining greater ease in the sonata form than ever. In the matter of development he is becoming more free and natural, and as this is the keystone of the classical instrumental forms, the advance in this direction means much. Hitherto the chief charm in his large works has been in the slow movements or in the scherzi, but this work would seem to reverse the order of merit, and the first movement, always the stumbling block of workers in the true sonata form, is by far the best and most original. It opens with a most genial subject, almost Celtic in its joviality, and containing an excellent phrase for subsequent development. The second subject is in good contrast, and has the additional merit of combining well with the chief theme in the "working out." The subsequent development is logical and natural beyond anything that Mr. Chadwick has yet given us, and the sprightly treatment of the characteristic first subject in diminution is very effective. The succeeding andante cantabile is not as tenderly melodious as its name would suggest, and its antiphonal episodes of pizzicato, with monotonic responses upon the piano, and the sudden pauses only cause it to seem disjointed. The intermezzo, at first rather obscure, soon becomes interesting because of its masterly contrapuntal treatment, the canonic imitations being most skilful. The last movement again presents a chief theme of rollicking gayety, and the contrapuntal touches which follow its reappearance after a counter theme are very ingenious; the end, too, with its sequence figures, and one touch of augmentation, is very effective. The work is a great addition to the native repertoire. The quartette did not play it with the most absolute perfection of ensemble, but, of course, nothing that the Kneisel quartette does is poor. Mr. Arthur Whiting gave the piano part with intelligence and general surety, but a little more of force and abandon would not have been misplaced.

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The glory of the concert came at its end. Schubert's quintette in C was a grand performance of a most noble work. Already at its threshold the great swells on the impressive chords were finely given, and the glorious chief theme which followed was all that could be imagined. The brusque changes were also caught up with unity. In the second movement the sostenuto melody against pizzicati in the outer voices was commendably done, the agitato episode taken with absolute steadiness in the ensemble and the sudden pause in the returning passage made with due impressiveness. The syncopations of the scherzo, the contrasted power and breadth of the trio, the dainty Landler character (though it is not Landler rhythm) of the chief theme of the finale, were all points that I should like to dwell upon did space permit. Suffice it to say that the Kneisel Quartette (and one must add Mr. Leo Schultz to the list of artists) fairly excelled itself, and the finale was so thorough and such music that the audience applauded with real enthusiasm, and I forgive the programme maker for having caused me to listen to 2½ hours of solid chamber music, with a warning, however, that such lengthy experiments are dangerous.

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[82]

UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEĆENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. ARTHUR WHITING, Pianist.
Mr. LEO SCHULZ, Violoncello.

IV. CONCERT.

MONDAY, FEBRUARY 24TH, AT 8, P. M.

PROGRAMME.

G. W. CHADWICK. QUINTET in E flat for PIANOFORTE AND STRINGS.
Allegro Sostenuto.—E flat major.
Andante Cantabile.—A flat major.
Allegretto Grazioso (Intermezzo).—C minor.
Allegro Energico.—E flat major.

HAYDN. QUARTET in G, op. 33, No 5.
Vivace assai.—
Largo —
Scherzo.—
Finale.—

SCHUBERT. QUINTET for STRINGS in C, op. 163.
Allegro ma non troppo.—C major.
Adagio.—E major; with Episode.—F. minor.
Scherzo, presto.—C major; with Trio, andante sostenuto—D flat major.
Finale, allegretto.—C minor and major.

The Pianoforte is a Steinway.

FIFTH CONCERT, Monday, March 31st, at 8 P. M.

Boston Post

TUESDAY MORNING, FEB. 25, 1890

FOURTH KNEISEL QUARTETTE CONCERT.

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Quintette for strings in C, op. 163...Schubert

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LOUIS C. ELSON.

[82]

UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEĆENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. ARTHUR WHITING, Pianist. Mr. LEU SCHULZ, Violoncello.

IV. CONCERT.

MONDAY, FEBRUARY 24TH. AT 8, P. M.

PROGRAMME.

G. W. CHADWICK. QUINTET in E flat for PIANOFORTE AND STRINGS.
Allegro Sostenuto.—E flat major.
Andante Cantabile.—A flat major.
Allegretto Grazioso (Intermezzo).—C minor.
Allegro Energico.—E flat major.

HAYDN. QUARTET in G, op. 33. No 5.
Vivace assai.—
Largo —
Scherzo.—
Finale.—

SCHUBERT. QUINTET for STRINGS in C, op. 163.
Allegro ma non troppo.—C major.
Adagio.—E major; with Episode.—F. minor.
Scherzo, presto.—C major; with Trio, andante sostenuto—D flat major.
Finale, allegretto.—C minor and major.

The Pianoforte is a Steinway.

FIFTH CONCERT, Monday, March 31st, at 8 P. M.

Boston Post

TUESDAY MORNING, FEB. 25, 1890

FOURTH KNEISEL QUARTETTE CONCERT.

There was a large house at the concert by the Kneisel Quartette last night, and an admirable programme was given, as follows:

Quintette in E flat for pianoforte and strings..............G. W. Chadwick
Quartette in G, op. 33, No. 5..........Haydn
Quintette for strings in C, op. 163...Schubert

Mr. Chadwick's quintette is unquestionably a beautiful work; in fact, in some places (notably the theme and whole opening portions of the slow movement) it proves itself worthy of rank among the highest-standing compositions of this class. The first movement is scholarly, but by no means pedantic, and the themes are developed and elaborated in a most brilliant fashion. The slow movement is wholly lovely and it was most exquisitely played. The allegretto (intermezzo) is very striking and the finale is very bold and vigorous. Throughout the whole work Mr. Chadwick has most successfully solved the problem of the proper relations which should exist between the pianoforte and the stringed instruments in chamber music. The piano is chiefly used in what might be called its accompanying capacity, and the figures and passages are often of striking originality and brilliancy. Aside from the interesting train of musical thought which characterizes all Mr. Chadwick's work, it possesses the additional advantage that it is always constructed in a most masterly manner. There are very few young musicians so prolific in fine ideas as Mr. Chadwick, and there are perhaps still fewer who possess the technical ability to make their works so well. All American musicians should be proud that one of their fellow-countrymen and colleagues should be able to produce so beautiful a work. And it will be gratifying news to many Boston concert-goers to know that the work is shortly to be repeated at one of Mr. Whiting's concerts. To Mr. Whiting belongs the greatest credit for the thoroughly artistic manner in which he played his part of the work in question. He has made most evident improvement and advance in his playing in every way, and particularly last evening he showed special aptitude for playing in chamber music concerts. He possesses a highly-finished technique, a beautiful touch and plenty of artistic understanding. The work was loudly applauded, and all the artists were recalled. The playing of the quartette was superb throughout. No praise is too high to be accorded to this organization. There may be one or two quartettes as good, but there is certainly nowhere a better quartette than this which Mr. Kneisel's artistic personality and the great individual merits of all his colleagues has brought into being. Certainly music lovers in Boston have every advantage—thanks to Mr. Higginson—for, besides the fact that we have one of the best orchestras in the world, we have also perhaps the very best quartette.

ARTHUR WELD.

TUESDAY, FEBRUARY 25, 1890.

THE KNEISEL QUARTET.

The Kneisel Quartet, assisted by Mr. Arthur Whiting and Mr. Leo Schultz, gave the fourth concert of this, its fifth, season in Union Hall last evening. The programme was as follows:

G. W. Chadwick: Quintet in E-flat, for pianoforte and strings.
Haydn: Quartet in G, Op. 33, No. 5.
Schubert: Quintet in C, (with two 'celli), Op. 163.

Mr. Chadwick's new quintet is a work which immediately inspires respect, and something more. Here, as in his "Melpomene" overture, he has not shirked one jot of the hard work which the seriousness and dignity of the form demand. Indeed, this quintet gives, in one respect, even better assurance of the composer's having conquered what was at one time his besetting fault than the "Melpomene" did. Some of his earlier works, in spite of the talent and skill of which they gave evidence, were flavored with a certain, easy-going joviality of humor that not only verged dangerously on the trivial, but even made it, at moments, hard to believe that the composer were really taking himself seriously. Certain passages in his first and second symphonies almost made one wish that Mr. Chadwick would have done with the sonata-form for good and all, and, like Sir Arthur Sullivan, content himself with a more easily won success in the field of comic opera. Then came the "Melpomene" overture, which was seriousness and earnestness itself, and marked a notable advance over anything he had written before. Still, no one who knew Mr. Chadwick's innate sense of humor, and fondness for fun, could feel quite sure whether this new earnestness was the result of a fixed artistic determination, or whether it was that the peculiar, tragic character of the work offered him no temptations to stray into trivial paths. But all doubts of this sort are dissipated at once by this new quintet, for here Mr. Chadwick was in no wise bound by any obligation to seriousness of matter or manner—for the lightest and most rollicking musical material is quite as legitimately treated in the sonata-form as the gravest, and the most serious—but only by an obligation to seriousness of artistic purpose. Now, some of the thematic material in the quintet is as light-hearted, jovial and rollicking as need be; but the treatment is always dignified and earnest in musical purpose. The composer has kept himself as clear of triviality as possible. If at times he comes near the trivial—as he does in parts of the *Andante*, which sound a little theatrical, as some things in Jadassohn's chamber-music do—it is not the triviality of the old sort. And it is just in these movements where he might easily have lapsed into his old manner, in the first and last, that he has shown the most force of purpose, and achieved the finest results. Of course, we cannot judge the work in detail after but a single hearing; all we can give is our first impression, and this was distinctly fine. The quintet was admirably played by Mr. Whiting and the quartet, and elicited hearty and prolonged applause. It should be said in this connection that Mr. Perabo, who was at first to have played the pianoforte part, withdrew because the printed score did not reach him in time for him to make a sufficient study of the work to be willing to play it in public.

Of the beautiful Haydn and Schubert works nothing new is to be said, save that they were admirably played—and, with the Kneisels, this is nothing new.

Boston Daily Traveller.

MONDAY, FEBRUARY 24,

Seventeenth Symphony Concert
Mr. Rafael Joseffy, Soloist.

The programme of the seventeenth concert of the Symphony Orchestra was:

Weber—Overture, "Oberon."
Liszt—Concerto for pianoforte in A major, No. 2.
Stanford C. Villiers—Symphony No. 3, F minor, op. 28, "The Irish."
I. Allegro moderato.
II. Allegro molto vivace.
III. Andante con molto.
IV. Finale; Allegro vivace.
(First time in Boston.)

Mr. Rafael Joseffy was the soloist.

The introduction of Prof. Stanford's symphony is a further indication of the liberal views Mr. Nikisch possesses. We in Boston hear very little of the music of our nearest kin, and although the English are not the masters in the art of music the Germans are, it is singularly unnatural, even unkind, to give such men as Stanford, Mackenzie and Parry—not to mention the canny Scot, MacCann—the perpetual cold shoulder. The "Irish" symphony, Prof. Stanford's third work in this form, is the first work of importance by the Cambridge professor heard in Boston. After one hearing we shall not attempt a final verdict.

As a whole the impression it made upon us was most agreeable. Good scholarship is abundant throughout, and we do not find the work deserving to be called "Kappelmeister music." The final movement is very much the finest of the four; here, as in the "Hop-jig" Irish melodies—and lovely tunes they are—form the melodic and thematic basis; the scenery is rich and full, and there is not a waste sentence in it. Compared with the finale, the first movement suffers by being over elaborated. The "Hop-jig" is capital. It sounds "Irish" and yet so neatly is it instrmentated that there is never a taint of coarseness. The composer lacked ideas in the slow movement; the color scheme is a good one, but, as it seems to us, unworthily bestowed. The work ought to be heard again. Our cousins across the ocean are earnest fellows in their art, and there is no desire on this side to act unfairly towards their best representatives. Cowen and Stanford are the two modern English symphonists whose works have been heard in Boston; were a comparison to be instituted between them we should say the former had the neatest touch and was melodically more winsome, while the latter knew the most, but up to date had been too busy with pupils to couch his learning with a due regard for grace and symmetry. The "Irish" symphony was admirably performed; all the lovely work for wind-band was splendidly executed. Mr. Nikisch is to be thanked for a hearing of the work and for so careful a rendering of it.

No more perfect performance than the "Oberon" overture has been heard from the orchestra this season; artistic horn-playing seems to run in the Reiter family; the present first horn of the orchestra, a brother of the lamented *poseur*, Xava Reiter, being a fine artist with a strong tone, which he controls at will.

Joseffy gave a superb exhibition of virtuosity in the collection of notes, called by its composer a concerto. In many respects his playing of M. Liszt's piece was marvellous. The work is generally bombastic and primarily brilliant, but there are measures of a quiet character, and therein did the pianist show his whilom lovely touch and singing tone, which years ago were the characteristics upon which he chiefly builded. Mr. Nikisch permitted an over-loud accompaniment, which resulted in an unsatisfactory ensemble.

At the close of the work Mr. Joseffy was recalled three or four times; the audience being worked upon by his intense virtuosity. The programme of the next concert is: Symphony in E-flat major, Mozart; air from "Nero," Rubinstein; suite, "Italia," Arthur Weld; Michaela's aria from "Carmen," Bizet; overture to "Struensee," Meyeybeer. Miss Gertrude Franklin will be the singer.

Boston Daily Traveller.

WEDNESDAY, FEBRUARY 26, 1890.

The Kneisel Quartet and Orth Concerts of

The fourth concert this season by the Kneisel Quartet was given in Union Hall Monday evening. The programme was: Pianoforte quintet in E flat, G. W. Chadwick; Quartet in G, op. 33, No. 5, Haydn; Quintet with two violoncellos, in C, op. 163, Schubert. The pianist was Mr. Arthur Whiting; Mr. Leo Schultz was the second violoncellist. Though very long, the concert was one of peculiar beauty. Mr. Chadwick's work is the best piece of chamber music any American has produced. A second hearing of it—two years ago it was played here at a concert given by the composer—presents both its scientific and poetic qualities in a much stronger light. In point of sentiment, the slow movement, with its serene opening for strings alone, is worthy to be ranked with the work of Raff and Rheinberger, while it is tastefully made. In the *finale* the succinctness of the composer's ideas, the polish given their exposition, and the absolute ease with which the movement moves to a natural and rugged climax, gives it especial distinction. Mr. Whiting's performance of the pianoforte part was technically clear and finished, and he is such an admirable ensemble player that he fully seconded the refined and excellently-balanced work of the string players. The quartet by Haydn is one of the simplest the genial old master ever penned. Words fail to describe the charm and loveliness of the Schubert quintet, given on this occasion with all possible finish and expression, Mr. Schultz's playing being almost always in perfect unity with the others. At no previous concert has the viola of Mr. Svecenski been more artistic in itself or more of a support in the ensemble. The next concert will be given on March 31. Mr. Perabo will play. Miss [illegible]

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, FEB. 25, 1890.

The Kneisel Quartette Concert of Last Evening.

The fourth concert of the current series was given by this famous organization in Union Hall last night, and was not only more excellent in its execution than any that had preceded it, but was even more interesting in its contents, for it presented a new work by the best of the younger native composers. A piam quintette by G. W. Chadwick, with Arthur Whiting at the chief instrument, was the chief attraction, and probably the one that caused the hall to be so crowded, but the Schubert quintette with two violincellos was quite as artistic a plaasure as any that the club has given us.

Place aux Americains! The Chadwick quintette shows that the composer is attaining greater ease in the sonata form than ever. In the matter of development he is becoming more free and natural, and as this is the keystone of the classical instrumental forms, the advance in this direction means much. Hitherto the chief charm in his large works has been in the slow movements or in the scherzi, but this work would seem to reverse the order of merit, and the first movement, always the stumbling block of workers in the true sonata form, is by far the best and most original. It opens with a most genial subject, almost Celtic in its joviality, and containing an excellent phrase for subsequent development. The second subject is in good contrast, and has the additional merit of combining well with the chief theme in the "working out." The subsequent development is logical and natural beyond anything that Mr. Chadwick has yet given us, and the sprightly treatment of the characteristic first subject in diminution is very effective. The succeeding andante cantabile is not as tenderly melodious as its name would suggest, and its antiphonal episodes of pizzicato, with monotonic responses upon the piano, and the sudden pauses only cause it to seem disjointed. The intermezzo, at first rather obscure, soon becomes interesting because of its masterly contrapuntal treatment, the canonic imitations being most skilful. The last movement again presents a chief theme of rollicking gayety, and the contrapuntal touches which follow its reappearance after a counter theme are very ingenious; the end, too, with its sequence figures, and one touch of augmentation, is very effective. The work is a great addition to the native repertoire. The quartette did not play it with the most absolute perfection of ensemble, but, of course, nothing that the Kneisel quartette does is poor. Mr. Arthur Whiting gave the piano part with intelligence and general surety, but a little more of force and abandon would not have been misplaced.

The Haydn quartette in G was perfectly played, and its dainty simplicity won the most abundant applause. Especially commendable were the tempi taken in this, for it may be borne in mind that in Haydn's works all the marks of tempo were taken more moderately than nowadays. The largo was not dragging, and its closing passage in unison was most telling. So also was the playful upward (imperfect) cadence which ended the scherzo, and by the way, in this connection it may be as well to state that although Haydn used the word "scherzo" in two of his string quartettes, he is not to be credited with the invention of this form, for these movements have still the minuet flavor, and were after all but sporadic experiments; the scherzo in Beethoven's second symphony still remains the beginning of the form—so far as anything so elastic can be called a form.

The glory of the concert came at its end. Schubert's quintette in C was a grand performance of a most noble work. Already at its threshold the great swells on the impressive chords were finely given, and the glorious chief theme which followed was all that could be imagined. The brusque changes were also caught up with unity. In the second movement the sostenuto melody against pizzicati in the outer voices was commendably done, the agitato episode taken with absolute steadiness in the ensemble and the sudden pause in the returning passage made with due impressiveness. The syncopations of the scherzo, the contrasted power and breadth of the trio, the dainty Landler character (though it is not Landler rhythm) of the chief theme of the finale, were all points that I should like to dwell upon did space permit. Suffice it to say that the Kneisel Quartette (and one must add Mr. Leo Schultz to the list of artists) fairly excelled itself, and the finale was so thorough and such music that the audience applauded with real enthusiasm, and I forgive the programme maker for having caused me to listen to 2¼ hours of solid chamber music, with a warning, however, that such lengthy experiments are dangerous.

LOUIS C. ELSON.

[82]

From an interesting article, by F. H. Jenks, on Boston Musical Composers, contributed to the New England Magazine for January, 1890, we extract the following which makes clear the activity and the high aims of one of the youngest of prominent native writers: "Mr. Chadwick's compositions are in many forms. Among them are pieces for pianoforte and for organ, songs, part-songs, and church music, besides works which require an orchestra. His most important productions show his sympathy with the romantic schools, but they also evince a determination to be clear in form and treatment, and to make no sacrifice of distinctness for the sake of picturesque effect. Mr. Chadwick's compositions having a largeness of purpose are these: *For Solo Voices, Chorus, and Orchestra*—"The Tale of the Viking;" Dedication Ode; Ballad, "Lovely Rosabelle;" The Pilgrims Hymn. *Chamber and Orchestra Music*—Three string quartets; Quintet, pianoforte and strings, E flat: played by the composer and Kneisel Quartet, Chickering Hall, Boston, Jan. 23, 1888; Overture, "Rip Van Winkle," Handel and Haydn Festival, May 1880; Overture, "Thalia:" Handel and Haydn Festival, May 3, 1883; Overture, "Melpomene:" Boston Symphony Orchestra, Dec. 24, 1887; Paris, Trocadero, World's Fair, 1889; Overture, "The Miller's Daughter," San Francisco; Symphony, No. 1, C: Harvard Musical Association, Feb. 23, 1882; Symphony, No. 2, B-flat: Boston Symphony Orchestra, Dec. 11, 1886." Regarding the work played to-day, which since its initial performance two years ago has been heard in Leipzig, New York, Cleveland and Detroit, it will be observed that throughout the four movements the composer has used the piano "color" and the string color in such a way that the scoring is reversed at each repetition of a subject; in the first movement the first subject is given to the pianoforte, and when it comes in again it is in the strings. The second movement is in quasi-sonata form with one subject, used four times, and no "development" group. The third movement is in *trio* form, and contains strict octave canon in the trio subject. The last movement is a *rondo* in regular finale form; the second subject is developed into a fugato in quadruple counter-point. The quintet has been published by Arthur P. Schmidt, Boston and Leipzig.

(First performance at Kneisel Concerts.)

Though less frequently heard than many another of Haydn's quartets, the gentle work played today—one of seven by this composer in the key of G—discloses many a reason why it should not be forgotten. It is one of the simplest in construction, and is full of that subtle charm by which the father of instrumental music is known so unmistakably. The first movement is as happy in spirit and as free from technical complications as it well could be. The *largo, cantabile*, 4-4, is one continuous melody for first violin, the accompanying figure different in each part, preserving a uniform habit throughout. The questioning *scherzo* is contrasted with a trio that sings itself. In 6-8 time, the *allegretto* dances along. In this movement of only one subject the inner parts are more conspicuous than elsewhere in the work: the florid figure given the viola and 'cello in turn, is both for use and adornment. A brisk *presto*, of twenty-six measures, brings the quartet to an end. *(First performance at Kneisel Concerts.)*

Schubert wrote because he could not help it, and left the offspring of his brain to find their way into the world's appreciation as best they might; careless about present fame, he published few of his more important compositions. But there came after him those who did not rest until the world had been made acquainted with the beauties that lay in the stores of silent manuscripts, the one legacy of a great genius. Mendelssohn took up the cause of Schubert's instrumental music, (the songs had earlier been understood and admired by every-one with any pretentions to musical sensibility,) and by his powerful influence at Leipzig and elsewhere, created a general desire among musicians and patrons of music to know it; Schumann, eloquent in his admiration for Schubert, did scarcely less to forward the fame of one whose works were never more loved than now. The Quintet, in C, for strings, (op. 163,) was written in 1828, the year of Schubert's death. Grove voices general opinion when he says; "This is now universally accepted not only as Schubert's finest piece of chamber music, but as one of the very finest of its class. The two 'cellos alone give it distinction, it has all the poetry and romance of the G major Quartet, without the extravagant length which will always stand in the way of that noble production; while the *adagio* is so solemn, and yet so beautiful in its tone, so entrancing in its melodies and so incessant in its interest, and the *trio* of the *scherzo*, both from itself and its place in the movement, is so eminently dramatic, that it is difficult to speak of either too highly. *(Second performance at Kneisel Concerts.)*

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Mr. Rafael Joseffy, Soloist.

The programme of the seventeenth concert of the Symphony Orchestra was:

Weber—Overture, "Oberon."
Liszt—Concerto for pianoforte in A major, No. 2.
Stanford C. Villiers—Symphony No. 3, F minor, op. 28, "The Irish."
I. Allegro moderato.
II. Allegro molto vivace.
III. Andante con molto.
IV. Finale; Allegro vivace.
(First time in Boston.)

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The introduction of Prof. Stanford's symphony is a further indication of the liberal views Mr. Nikisch possesses. We in Boston hear very little of the music of our nearest kin, and although the English are not the masters in the art of music the Germans are, it is singularly unnatural, even unkind, to give such men as Stanford, Mackenzie and Parry—not to mention the canny Scot, MacCann—the perpetual cold shoulder. The "Irish" symphony, Prof. Stanford's third work in this form, is the first work of importance by the Cambridge professor heard in Boston. After one hearing we shall not attempt a final verdict.

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WEDNESDAY, FEBRUARY 26, 1890.

The Kneisel Quartet and Orth Concerts of

The fourth concert this season by the Kneisel Quartet was given in Union Hall Monday evening. The programme was: Pianoforte quintet in E flat, G. W. Chadwick; Quartet in G, op. 33, No. 5, Haydn; Quintet with two violoncellos, in C, op. 163, Schubert. The pianist was Mr. Arthur Whiting; Mr. Leo Schultz was the second violoncellist. Though very long, the concert was one of peculiar beauty. Mr. Chadwick's work is the best piece of chamber music any American has produced. A second hearing of it—two years ago it was played here at a concert given by the composer—presents both its scientific and poetic qualities in a much stronger light. In point of sentiment, the slow movement, with its serene opening for strings alone, is worthy to be ranked with the work of Raff and Rheinberger, while it is tastefully made. In the *finale* the succinctness of the composer's ideas, the polish given their exposition, and the absolute ease with which the movement moves to a natural and rugged climax, gives it especial distinction. Mr. Whiting's performance of the pianoforte part was technically clear and finished, and he is such an admirable ensemble player that he fully seconded the refined and excellently-balanced work of the string players. The quartet by Haydn is one of the simplest the genial old master ever penned. Words fail to describe the charm and loveliness of the Schubert quintet, given on this occasion with all possible finish and expression, Mr. Schultz's playing being almost always in perfect unity with the others. [illegible]

Seventeenth Symphony Concert.

Mr. Rafael Joseffy, Soloist.

The programme of the seventeenth concert of the Symphony Orchestra was:

Weber—Overture, "Oberon."
Liszt—Concerto for pianoforte in A major, No. 2.
Stanford C. Villiers—Symphony No. 3, F minor, op. 28, "The Irish."
I. Allegro moderato.
II. Allegro molto vivace.
III. Andante con molto.
IV. Finale; Allegro vivace.
(First time in Boston.)

Mr. Rafael Joseffy was the soloist.

The introduction of Prof. Stanford's symphony is a further indication of the liberal views Mr. Nikisch possesses. We in Boston hear very little of the music of our nearest kin, and although the English are not the masters in the art of music the Germans are, it is singularly unnatural, even unkind, to give such men as Stanford, Mackenzie and Parry—not to mention the canny Scot, MacCann—the perpetual cold shoulder. The "Irish" symphony, Prof. Stanford's third work in this form, is the first work of importance by the Cambridge professor heard in Boston. After one hearing we shall not attempt a final verdict.

As a whole the impression it made upon us was most agreeable. Good scholarship is abundant throughout, and we do not find the work deserving to be called "Kappelmeister music." The final movement is very much the finest of the four; here, as in the "Hop-jig" Irish melodies—and lovely tunes they are—form the melodic and thematic basis; the scenery is rich and full, and there is not a waste sentence in it. Compared with the finale, the first movement suffers by being over elaborated. The "Hop-jig" is capital. It sounds "Irish" and yet so neatly is it instrmentated that there is never a taint of coarseness. The composer lacked ideas in the slow movement; the color scheme is a good one, but, as it seems to us, unworthily bestowed. The work ought to be heard again. Our cousins across the ocean are earnest fellows in their art, and there is no desire on this side to act unfairly towards their best representatives. Cowen and Stanford are the two modern English symphonists whose works have been heard in Boston; were a comparison to be instituted between them we should say the former had the neatest touch and was melodically more winsome, while the latter knew the most, but up to date had been too busy with pupils to couch his learning with a due regard for grace and symmetry. The "Irish" symphony was admirably performed; all the lovely work for wind-band was splendidly executed. Mr. Nikisch is to be thanked for a hearing of the work and for so careful a rendering of it.

No more perfect performance than the "Oberon" overture has been heard from the orchestra this season; artistic horn-playing seems to run in the Reiter family; the present first horn of the orchestra, a brother of the lamented *poseur*, Xava Reiter, being a fine artist with a strong tone, which he controls at will.

Joseffy gave a superb exhibition of virtuosity in the collection of notes, called by its composer a concerto. In many respects his playing of M. Liszt's piece was marvellous. The work is generally bombastic and primarily brilliant, but there are measures of a quiet character, and therein did the pianist show his whilom lovely touch and singing tone, which years ago were the characteristics upon which he chiefly builded. Mr. Nikisch permitted an over-loud accompaniment, which resulted in an unsatisfactory ensemble.

At the close of the work Mr. Joseffy was recalled three or four times; the audience being worked upon by his intense virtuosity. The programme of the next concert is: Symphony in E-flat major, Mozart; air from "Nero," Rubinstein; suite, "Italia," Arthur Weld; Michaela's aria from "Carmen," Bizet; overture to "Struensee," Meyeybeer. Miss Gertrude Franklin will be the singer.

Boston Post

TUESDAY MORNING, FEB. 25, 1890

FOURTH KNEISEL QUARTETTE CONCERT.

There was a large house at the concert by the Kneisel Quartette last night, and an admirable programme was given, as follows:

Quintette in E flat for pianoforte and strings.....G. W. Chadwick
Quartette in G, op. 33, No. 5.....Haydn
Quintette for strings in C, op. 163...Schubert

Mr. Chadwick's quintette is unquestionably a beautiful work; in fact, in some places (notably the theme and whole opening portions of the slow movement) it proves itself worthy of rank among the highest-standing compositions of this class. The first movement is scholarly, but by no means pedantic, and the themes are developed and elaborated in a most brilliant fashion. The slow movement is wholly lovely and it was most exquisitely played. The allegretto (intermezzo) is very striking and the finale is very bold and vigorous. Throughout the whole work Mr. Chadwick has most successfully solved the problem of the proper relations which should exist between the pianoforte and the stringed instruments in chamber music. The piano is chiefly used in what might be called its accompanying capacity, and the figures and passages are often of striking originality and brilliancy. Aside from the interesting train of musical thought which characterizes all Mr. Chadwick's work, it possesses the additional advantage that it is always constructed in a most masterly manner. There are very few young musicians so prolific in fine ideas as Mr. Chadwick, and there are perhaps still fewer who possess the technical ability to make their works so well. All American musicians should be proud that one of their fellow-countrymen and colleagues should be able to produce so beautiful a work. And it will be gratifying news to many Boston concert-goers to know that the work is shortly to be repeated at one of Mr. Whiting's concerts. To Mr. Whiting belongs the greatest credit for the thoroughly artistic manner in which he played his part of the work in question. He has made most evident improvement and advance in his playing in every way, and particularly last evening he showed special aptitude for playing in chamber music concerts. He possesses a highly-finished technique, a beautiful touch and plenty of artistic understanding. The work was loudly applauded, and all the artists were recalled. The playing of the quartette was superb throughout. No praise is too high to be accorded to this organization. There may be one or two quartettes as good, but there is certainly nowhere a better quartette than this which Mr. Kneisel's artistic personality and the great individual merits of all his colleagues has brought into being. Certainly music lovers in Boston have every advantage—thanks to Mr. Higginson—for, besides the fact that we have one of the best orchestras in the world, we have also perhaps the very best quartette.

ARTHUR WELD.

Boston Evening Transcript.

TUESDAY, FEBRUARY 25, 1890.

THE KNEISEL QUARTET.

The Kneisel Quartet, assisted by Mr. Arthur Whiting and Mr. Leo Schultz, gave the fourth concert of this, its fifth, season in Union Hall last evening. The programme was as follows:

G. W. Chadwick: Quintet in E-flat, for pianoforte and strings.
Haydn: Quartet in G, Op. 33, No. 5.
Schubert: Quintet in C, (with two 'celli), Op. 163.

Mr. Chadwick's new quintet is a work which immediately inspires respect, and something more. Here, as in his "Melpomene" overture, he has not shirked one jot of the hard work which the seriousness and dignity of the form demand. Indeed, this quintet gives, in one respect, even better assurance of the composer's having conquered what was at one time his besetting fault than the "Melpomene" did. Some of his earlier works, in spite of the talent and skill of which they gave evidence, were flavored with a certain, easy-going joviality of humor that not only verged dangerously on the trivial, but even made it, at moments, hard to believe that the composer were really taking himself seriously. Certain passages in his first and second symphonies almost made one wish that Mr. Chadwick would have done with the sonata-form for good and all, and, like Sir Arthur Sullivan, content himself with a more easily won success in the field of comic opera. Then came the "Melpomene" overture, which was seriousness and earnestness itself, and marked a notable advance over anything he had written before. Still, no one who knew Mr. Chadwick's innate sense of humor, and fondness for fun, could feel quite sure whether this new earnestness was the result of a fixed artistic determination, or whether it was that the peculiar, tragic character of the work offered him no temptations to stray into trivial paths. But all doubts of this sort are dissipated at once by this new quintet, for here Mr. Chadwick was in no wise bound by any obligation to seriousness of matter or manner—for the lightest and most rollicking musical material is quite as legitimately treated in the sonata-form as the gravest, and the most serious—but only by an obligation to seriousness of artistic purpose. Now, some of the thematic material in the quintet is as light-hearted, jovial and rollicking as need be; but the treatment is always dignified and earnest in musical purpose. The composer has kept himself as clear of triviality as possible. If at times he comes near the trivial—as he does in parts of the *Andante*, which sound a little theatrical, as some things in Jadassohn's chamber-music do—it is not the triviality of the old sort. And it is just in these movements where he might easily have lapsed into his old manner, in the first and last, that he has shown the most force of purpose, and achieved the finest results. Of course, we cannot judge the work in detail after but a single hearing; all we can give is our first impression, and this was distinctly fine. The quintet was admirably played by Mr. Whiting and the quartet, and elicited hearty and prolonged applause. It should be said in this connection that Mr. Perabo, who was at first to have played the pianoforte part, withdrew because the printed score did not reach him in time for him to make a sufficient study of the work to be willing to play it in public.

Of the beautiful Haydn and Schubert works nothing new is to be said, save that they were admirably played—and, with the Kneisels, this is nothing new.

Boston Daily Traveller.

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Stockbridge Programme

PORTLAND, FEB. 26

PROGRAMME.

THIRTEENTH ENTERTAINMENT.

Wednesday Evening, Feb. 26th.

GRAND CONCERT

—BY THE—

BOSTON

Symphony Orchestra.

(60 MUSICIANS.)

MR. ARTHUR NIKISCH, Conductor,

MR. FRANZ KNEISEL, Soloist.

1. OVERTURE, "Tannhaeuser," *Wagner*
2. TWO MOVEMENTS FROM CONCERTO FOR VIOLIN, *Mendelssohn*
   MR. KNEISEL.
3. SUITE, "Peer Gynt," *Grieg*
   "Daybreak."
   "The Death of Aase."
   "Anitra's Dance."
   "In the Halls of the King of the Dovre Mountains."
   (The imps are chasing Peer Gynt.)
4. AIR HONGROIS, *Ernst*
   MR. KNEISEL.
5. SYMPHONY in C Minor No. 5, *Beethoven*
   Allegro con brio.—Andante con moto.—Allegro (Scherzo).—Allegro. (Finale.)

NOTE.—The doors will be kept closed during the performance of each number on the programme.

THE BEACON: BOSTON

..., SATURDAY, MARCH 1, 18..

THE YOUNG PEOPLE'S POPULARS.

The second of this season's series of the favorite afternoon concerts which bear the above title, will be given in Music Hall on Wednesday afternoon next. Mr. Nikisch has prepared a programme so attractive that there has been already an immense sale of tickets, and early asking will be necessary to secure the others. The overture will be the brilliant "Jubel," of Weber, and the other orchestra numbers will be the "Peer Gynt" suite of Grieg (which has been specially requested), and Rubinstein's "Bal Costume" dance music. The afternoon will have the unusual advantage of two soloists—Mr. Hekking, who will play upon his 'cello the Chopin nocturne which he renders so beautifully, and Miss DeVere, whose delightful voice and style will be heard in the "Indian Bell" song from "Lakme" and a great aria from Meyerbeer's "Etoile du Nord."

[83]

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, FEBRUARY 26, 1890.

* * *

I never take a trip to Boston and meet the artists and composers of that city without coming home most favorably impressed. I do not say that New York musicians are inferior as men to their Boston confrères, but I do assert that there is a finer strain, an *esprit de corps* and a higher social level there maintained than here in New York.

No one will gainsay that the Boston Symphony Orchestra does not present a better appearance than that of any other musical organization in the country.

Such men as Nikisch, Kneisel, Hekking and a dozen others could be adduced as testimony to the fact.

I fancy it is because of different social conditions in Boston. Musicians are not ostracized socially, and with this greater freedom comes, of course, increased culture and ease of manner.

* * *

Then, too, the number of Americans settled in and about Boston practicing the divine art. They are nearly all Americans. Look at John K. Paine, George Chadwick, Arthur Foote, E. A. MacDowell, for example. Here you have Americanism with a vengeance, even to the fact that they are, in addition to being well trained and highly talented musicians, also gentlemen, a desideratum in all professions, even that of music.

* * *

Boston, too, can boast of the best galaxy of violinists in the country.

If you don't believe it listen to the strings in Mr. Nikisch's band.

Pianists, too, are as plentiful as mulberries in season, although in but several cases is high water mark reached.

Then, too, the Hub of the Universe is well supplied with music critics, and it would be hard to beat such a collection of names as Louis C. Elson, Ben Woolf, a very good musician; Arthur Weld, a composer-critic of more than budding promises; Mr. Capen, formerly of the "Home Journal;" G. H. Wilson, of the "Traveller;" Philip G. Hale, now of the "Home Journal," formerly of Albany, one of the most trenchant critics and all round musicians in Boston. He has stirred matters up a bit there and always hits from the shoulder. Yes, I think Boston can hold her own in matters musical.

* * *

Harmony: That which now exists in all departments of the Boston Symphony Orchestra.

Interlude: The restless play of two feet belonging to a scion of our best families imprisoned weekly in Music Hall on Saturday nights; feet visible in the aisle.

Motete: The jam in Hamilton-pl. entrance, Boston Music Hall, at 7:55 Saturday evenings.

Nocturne: A whistling milkman at 4:45 A. M.

[illegible]: In popular parlance anything from DeW...

THE BOSTON TIMES.

BOSTON, SUNDAY, MARCH 2, 1890.

THE SYMPHONIES.

EIGHTEENTH CONCERT.

At the Symphony concert, last evening, a decidedly interesting success was scored by the well-known critic, essayist and musician, Mr. Arthur Weld, who proved himself to be no less conspicuously a well-schooled and highly gifted composer by producing a suite for orchestra, the significant and attractive title of which is "Italia." While as a musical illustration of the Italian genus as it shows itself in the everyday life of cities like Venice, Naples, Rome, etc., the work may be regarded as inadequately macaronic, yet it is charmingly scored, and is as abundantly melodious as the most exacting melodist could demand. Contrapuntally and harmonically, too, it is a very able work, and one that has a very effective and enlivening finale with its Roma "Il Carnivale." The suite was enthusiastically received, and was conducted by its composer in a very creditable manner.

The soloist for the concert was Miss Gertrude Franklin who with all the irreproachable taste, expression and artistic refinement for which she is noted, sang Micaela's Aria from "Carmen"; and if possible with even more charming effect an aria by Rubinstein from "Der Daemon." As usual none was more raptuous in acknowledging the characteristically superb standard and attainment of Miss Franklin's singing than many well-known musicians in the audience.

The symphony was Mozart's in E flat (Koechel 543) and Meyerbeer's overture, "Struense," ended the concert, the orchestra playing with all its wonted brilliancy.

THE KNEISEL QUARTETTE.

The fourth concert of the season by the Kneisel quartette was given in Union hall, Monday evening. The programme read:

G. W. Chadwick.......Piano Quintette in E flat
Haydn.............Quartette in G major No. 41
Schubert........ ....Quintette in C major

The piano quintette by Chadwick deeply engrossed the attention of all present. It is one of the ablest compositions that has yet appeared from the pen of the well-known American composer, and in the allegro portions of the work it is conspicuously endowed with an abundance of such yearnings for the sublime in art, with all the scholarly thought and feeling that are the distinguishing characteristics of musical genius. Mr. Arthur Whiting, the well known pianist, who assisted the quartette in the performance of the work, played admirably.

The best work of Mr. Kneisel and his associates was with the selections by Haydn and Schubert, and with the Haydn quartette especially, there was a perfection in the ensemble and characteristic precision, delicacy and refinement shown that were of the highest order.

The Beacon.

BOSTON, SATURDAY, MAR. 1, 1890.

THE SYMPHONY CONCERTS.

The central number on this evening's programme is a composition by a young Bostonian—Mr. Arthur Weld, who, after graduating from the Munich school, has been practising his profession at home and contributing the critical musical articles to the Boston *Post*. This work is entitled "Italia," a dramatic suite for orchestra, and its movements are thus arranged, there being no break between the first and second:—

1. } Monte Cassino—"Ave maris stella."
2. } Venezia—"I gondolieri amorosi."
3. Napoli—"Pulchinella."
4. Amalfi—"Una sera d'amore."
5. Roma—"Il Carnevale."

Of his work the composer says: "There is no attempt to represent by music all manner of impossible details; but the composition is distinctly 'programme music,' in the sense that it endeavors to musically portray the general feeling or coloring, so to speak, of modern Italian life. The five movements, it will be seen, are named after five towns in Italy, with a secondary title, indicating some especial sentiment connected with the town in question." His plan will be understood by the citation of the first paragraph of his analysis, which states that "the introduction, *Monte Cassino, 'Ave Maris stella,'* E-flat major, opens with a hymn or choral for all the wind instruments, followed by a passage of canonic imitation in eight real parts in the strings. The indicated *tempo* is C, *adagio religioso;* and the whole character of this movement is peaceful and devout, like the lives of the monks who live in the grand old monastery of the Benedictine order among the beautiful mountain forests of Monte Cassino."

We cannot help differing from Mr. Weld in regard to his nomenclature, for we find his music romantic rather than dramatic, and we cannot trace in it anything which characteristically expresses either the Italian spirit in such various phases or suggests the musical temper of those cities which have a markedly melodious individuality, such as Venice and Naples. There is indeed the rhythm of the barcarole in the one and something of the national briskness in the other; but the real flavor and atmosphere of those regions is not to be perceived. This general criticism apart, Mr. Weld's music merits warm praise, as yesterday afternoon it gave evident pleasure. It is melodious and its harmonies are full and rich; the instruments are used with an understanding of the capacity and color of each, and their blending is full, compact and by turns sonorous and suave; even the brass, for which, like many young composers, Mr. Weld has a strong predilection, is used with reserve and in its more dignified aspects; the themes are treated with generous amplitude—possibly one or two movements will be thought too much extended—but there is neither the stiffness of the mere student nor the assumption of the young professor in their development; in a word, this *suite* comes gratefully upon the ear and will be received by the judgment with respect as by friendly interest with comfortable anticipation. The orchestra played it beautifully under the baton of Mr. Weld, who conducted quietly and moderately but with control and clearly indicated purpose. The concert begins with Mozart's E-flat symphony, easily to be remembered as containing the minuet so often arranged for the piano, and that exquisitely tender and serene *andante*, sometimes spoken of as the "swan-song." Meyerbeer's strong "Struensee" overture ends the programme, and in alternation with the instrumental numbers are two songs for Miss Franklin, who always considers the dignity of the occasion and has now chosen *Micaela's* great air in "Carmen," and *Tamara's* important scene from Rubinstein's opera, "The Demon," which latter is now given for the first time in Boston; both have full orchestral accompaniments. The programme prepared for next week's concert stands thus:

Mendelssohn....Overture, "Calm Sea and Prosperous Voyage."
Louis Maas........Concerto for Pianoforte, in C-minor, Opus 13.
(First time.)
Schubert.......Funeral March, Orchestrated by Liszt.
Schumann ....Symphony No. 1, in B-flat.
Soloist, Mr. Carl Faelten.

KNEISEL QUARTETTE CONCERTS.

The concert of Monday evening had a particular interest because it began with a pianoforte quintette in E-flat, by Mr. G. W. Chadwick. His musical fellow-townsmen do not need to be told that Mr. Chadwick is a man of strong and independent thought, who writes when he has something to say, and almost invariably puts what he has to say into suitable and effective language. He has the art to give evidence of knowledge without formality, to be fanciful without grotesqueness and serious without ponderousness. This quintette, framed upon well shaped themes, is a beautifully proportioned and always interesting work; it has its passages of grace, delicacy and brightness, and then, when the right moment comes, it illustrates the sturdy positiveness which is such a characteristic of its author, rising to a finale of sustained vigor and warm earnestness. It was most advantageously played, Mr. Arthur Whiting taking the pianoforte part with high credit alike to the composer and to himself. A quartette of Haydn and a string quintette of Schubert completed the programme, and in these also the finished and appreciative work of the quartette was always manifest.

Clipping from *Press*
Portland Me
Date *2/27*

MUSIC AND DRAMA.

THE BOSTON SYMPHONY ORCHESTRA.

Last evening the second and last of the symphony concerts in the Stockbridge course was given at City Hall. On this occasion Herr Nikisch brought with him sixty-eight musicians in order to give fuller and grander effect to the numbers that graced the programme. The selections were admirable, and the concert will long be remembered as one of the finest our musical people have ever enjoyed.

The concert opened with that superb piece of orchestration, the Tannhauser overture. Many times as it has been heard here it seemed as if last night's rendering surpassed all others. The *tempo* was very clear and distinctly marked. The brasses obtained the prominence that Wagner assigned them, and that is necessary in order to give the grand effects that are a distinguishing feature of the work. The *pianissimo* passages displayed great delicacy of treatment, and the whole rendering was characterized by precision. The Peer-Gynt suite—a full description of which was given in yesterday's PRESS—afforded evident pleasure even to the hyper-critical. The contrast between the several numbers, the careful manner in which they were rendered, the many beauties disclosed, and the manner in which the band played as one man, showed the great command Herr Nikisch had over his men. The funeral march was remarkable in respect to the way the *pianissimo* effects were handled, and the grotesque and effective way in which the orchestra portrayed the imps following and tormenting Peer-Gynt, was admirably set forth. The waltz of Anitra was extremely graceful and dainty. So pleased was the audience that they demanded an encore, which Mr. Nikisch kindly favored them with.

The Beethoven Symphony was something long to be remembered. The hearer was taken out of himself, wholly wrapt in that magnificent composition so superbly presented. The Symphony has always charmed whenever it has been given here, and last night fitly closed an evening of unalloyed enjoyment.

The soloist last evening was Herr Kneisel, the concert-master, who during the last season wielded the baton in place of Herr Gericke. His interpretation of the beautiful Mendelssohn *concerto* and Ernst's "*Air Hongrois*" was characterized by great brilliancy, rare [illegible] and deep feeling.

Nov. 8/89

...E EVENING WISCONSIN:

THEY ARE OUT OF TUNE

An Interesting Dispute With a Humorous Aspect.

ARIONS AND MUSICIANS FIGHTING.

The Musicians Want the Arions to Pay Them the Modest Little Sum of $25 Each Every Evening—Source of the Trouble.

The Milwaukee Musicians' Union and the Arion Musical Club are a little out of tune. The union has given notice that hereafter if the Arion Club wants to engage the services of its members it will have to pay each man $25 per evening. This somewhat unusual price was determined upon as a measure of retaliation for a grievance which the members of the union think they have against the Arion Club. Last season, on one occasion, the club engaged the Boston Symphony Orchestra to play at a concert, and it has been announced that the same orchestra would, if possible, be engaged for one of this season's concerts. This is what aroused the wrath of the Milwaukee musicians. They claim that to bring musicians from Boston is to discourage home industry and for that reason they refuse to play at the Arion concerts for less than $25 per man.

At a meeting of the union held last evening it was resolved to send written notice of this action to A. G. Bodden, one of the directors of the Arion Club. The Musicians' Union includes Bach's and Clauder's orchestras and a majority of the other bands in the city. George Bach is president of the organization.

Christopher Bach said to-day that he was not present when the $25 per man resolution was adopted, but he considered that the musicians were justly displeased at the engagement of the Boston Orchestra.

Stockbridge Programme

PORTLAND, FEB. 26

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—BY THE—

BOSTON

Symphony Orchestra.

(60 MUSICIANS.)

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5. SYMPHONY in C Minor No. 5, *Beethoven*
   Allegro con brio.—Andante con moto.—Allegro (Scherzo).—Allegro. (Finale.)

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S., SATURDAY, MARCH 1, 18

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[83]

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Then, too, the number of Americans settled in and about Boston practicing the divine art. They are nearly all Americans. Look at John K. Paine, George Chadwick, Arthur Foote, E. A. MacDowell, for example. Here you have Americanism with a vengeance, even to the fact that they are, in addition to being well trained and highly talented musicians, also gentlemen, a desideratum in all professions, even that of music.

* * *

Boston, too, can boast of the best galaxy of violinists in the country.

If you don't believe it listen to the strings in Mr. Nikisch's band.

Pianists, too, are as plentiful as mulberries in season, although in but several cases is high water mark reached.

Then, too, the Hub of the Universe is well supplied with music critics, and it would be hard to beat such a collection of names as Louis C. Elson, Ben Woolf, a very good musician; Arthur Weld, a composer-critic of more than budding promises; Mr. Capen, formerly of the "Home Journal;" G. H. Wilson, of the "Traveller;" Philip G. Hale, now of the "Home Journal," formerly of Albany, one of the most trenchant critics and all round musicians in Boston. He has stirred matters up a bit there and always hits from the shoulder. Yes, I think Boston can hold her own in matters musical.

* * *

Harmony: That which now exists in all departments of the Boston Symphony Orchestra.

Interlude: The restless play of two feet belonging to a scion of our best families imprisoned weekly in Music Hall on Saturday nights; feet visible in the aisle.

Motete: The jam in Hamilton-pl. entrance, Boston Music Hall, at 7:55 Saturday evenings.

Nocturne: A whistling milkman at 4:45 A. M.

THE BOSTON TIMES.

BOSTON, SUNDAY, MARCH 2, 1890.

THE SYMPHONIES.

EIGHTEENTH CONCERT.

At the Symphony concert, last evening, a decidedly interesting success was scored by the well-known critic, essayist and musician, Mr. Arthur Weld, who proved himself to be no less conspicuously a well-schooled and highly gifted composer by producing a suite for orchestra, the significant and attractive title of which is "Italia." While as a musical illustration of the Italian genus as it shows itself in the everyday life of cities like Venice, Naples, Rome, etc., the work may be regarded as inadequately macaronic, yet it is charmingly scored, and is as abundantly melodious as the most exacting melodist could demand. Contrapuntally and harmonically, too, it is a very able work, and one that has a very effective and enlivening finale with its Roma "Il Carnivale." The suite was enthusiastically received, and was conducted by its composer in a very creditable manner.

The soloist for the concert was Miss Gertrude Franklin who with all the irreproachable taste, expression and artistic refinement for which she is noted, sang Micaela's Aria from "Carmen"; and if possible with even more charming effect an aria by Rubinstein from "Der Daemon." As usual none was more raptuous in acknowledging the characteristically superb standard and attainment of Miss Franklin's singing than many well-known musicians in the audience.

The symphony was Mozart's in E flat (Koechel 543) and Meyerbeer's overture, "Struense," ended the concert, the orchestra playing with all its wonted brilliancy.

THE KNEISEL QUARTETTE.

The fourth concert of the season by the Kneisel quartette was given in Union hall, Monday evening. The programme read:

G. W. Chadwick.......Piano Quintette in E flat
Haydn.............Quartette in G major No. 41
Schubert........ ....Quintette in C major

The piano quintette by Chadwick deeply engrossed the attention of all present. It is one of the ablest compositions that has yet appeared from the pen of the well-known American composer, and in the allegro portions of the work it is conspicuously endowed with an abundance of such yearnings for the sublime in art, with all the scholarly thought and feeling that are the distinguishing characteristics of musical genius. Mr. Arthur Whiting, the well known pianist, who assisted the quartette in the performance of the work, played admirably.

The best work of Mr. Kneisel and his associates was with the selections by Haydn and Schubert, and with the Haydn quartette especially, there was a perfection in the ensemble and characteristic precision, delicacy and refinement shown that were of the highest order.

The Beacon.

BOSTON, SATURDAY, MAR. 1, 1890.

THE SYMPHONY CONCERTS.

The central number on this evening's programme is a composition by a young Bostonian—Mr. Arthur Weld, who, after graduating from the Munich school, has been practising his profession at home and contributing the critical musical articles to the Boston *Post*. This work is entitled "Italia," a dramatic *suite* for orchestra, and its movements are thus arranged, there being no break between the first and second:—

1. { Monte Cassino—"Ave maris stella."
2. { Venezia—"I gondolieri amorosi."
3. Napoli—"Pulchinella."
4. Amalfi—"Una sera d'amore."
5. Roma—"Il Carnevale."

Of his work the composer says: "There is no attempt to represent by music all manner of impossible details; but the composition is distinctly 'programme music,' in the sense that it endeavors to musically portray the general feeling or coloring, so to speak, of modern Italian life. The five movements, it will be seen, are named after five towns in Italy, with a secondary title, indicating some especial sentiment connected with the town in question." His plan will be understood by the citation of the first paragraph of his analysis, which states that "the introduction, *Monte Cassino, 'Ave Maris stella,'* E-flat major, opens with a hymn or choral for all the wind instruments, followed by a passage of canonic imitation in eight real parts in the strings. The indicated *tempo* is C, *adagio religioso;* and the whole character of this movement is peaceful and devout, like the lives of the monks who live in the grand old monastery of the Benedictine order among the beautiful mountain forests of Monte Cassino."

We cannot help differing from Mr. Weld in regard to his nomenclature, for we find his music romantic rather than dramatic, and we cannot trace in it anything which characteristically expresses either the Italian spirit in such various phases or suggests the musical temper of those cities which have a markedly melodious individuality, such as Venice and Naples. There is indeed the rhythm of the barcarole in the one and something of the national briskness in the other; but the real flavor and atmosphere of those regions is not to be perceived. This general criticism apart, Mr. Weld's music merits warm praise, as yesterday afternoon it gave evident pleasure. It is melodious and its harmonies are full and rich; the instruments are used with an understanding of the capacity and color of each, and their blending is full, compact and by turns sonorous and suave; even the brass, for which, like many young composers, Mr. Weld has a strong predilection, is used with reserve and in its more dignified aspects; the themes are treated with generous amplitude—possibly one or two movements will be thought too much extended—but there is neither the stiffness of the mere student nor the assumption of the young professor in their development; in a word, this *suite* comes gratefully upon the ear and will be received by the judgment with respect as by friendly interest with comfortable anticipation. The orchestra played it beautifully under the baton of Mr. Weld, who conducted quietly and moderately but with control and clearly indicated purpose. The concert begins with Mozart's E-flat symphony, easily to be remembered as containing the minuet so often arranged for the piano, and that exquisitely tender and serene *andante*, sometimes spoken of as the "swan-song." Meyerbeer's strong "Struensee" overture ends the programme, and in alternation with the instrumental numbers are two songs for Miss Franklin, who always considers the dignity of the occasion and has now chosen *Micaela's* great air in "Carmen," and *Tamara's* important scene from Rubinstein's opera, "The Demon," which latter is now given for the first time in Boston; both have full orchestral accompaniments. The programme prepared for next week's concert stands thus:

Mendelssohn....Overture, "Calm Sea and Prosperous Voyage."
Louis Maas.......Concerto for Pianoforte, in C-minor, Opus 13. (First time.)
Schubert........Funeral March, Orchestrated by Liszt.
Schumann ....Symphony No. 1, in B-flat. Soloist, Mr. Carl Faelten.

KNEISEL QUARTETTE CONCERTS.

The concert of Monday evening had a particular interest because it began with a pianoforte quintette in E-flat, by Mr. G. W. Chadwick. His musical fellow-townsmen do not need to be told that Mr. Chadwick is a man of strong and independent thought, who writes when he has something to say, and almost invariably puts what he has to say into suitable and effective language. He has the art to give evidence of knowledge without formality, to be fanciful without grotesqueness and serious without ponderousness. This quintette, framed upon well shaped themes, is a beautifully proportioned and always interesting work; it has its passages of grace, delicacy and brightness, and then, when the right moment comes, it illustrates the sturdy positiveness which is such a characteristic of its author, rising to a finale of sustained vigor and warm earnestness. It was most advantageously played, Mr. Arthur Whiting taking the pianoforte part with high credit alike to the composer and to himself. A quartette of Haydn and a string quintette of Schubert completed the programme, and in these also the finished and appreciative work of the quartette was always manifest.

Clipping from Press
Portland Me
Date 2/27

MUSIC AND DRAMA.

THE BOSTON SYMPHONY ORCHESTRA.

Last evening the second and last of the symphony concerts in the Stockbridge course was given at City Hall. On this occasion Herr Nikisch brought with him sixty-eight musicians in order to give fuller and grander effect to the numbers that graced the programme. The selections were admirable, and the concert will long be remembered as one of the finest our musical people have ever enjoyed.

The concert opened with that superb piece of orchestration, the Tannhauser overture. Many times as it has been heard here it seemed as if last night's rendering surpassed all others. The *tempo* was very clear and distinctly marked. The brasses obtained the prominence that Wagner assigned them, and that is necessary in order to give the grand effects that are a distinguishing feature of the work. The *pianissimo* passages displayed great delicacy of treatment, and the whole rendering was characterized by precision. The Peer-Gynt suite—a full description of which was given in yesterday's PRESS—afforded evident pleasure even to the hypercritical. The contrast between the several numbers, the careful manner in which they were rendered, the many beauties disclosed, and the manner in which the band played as one man, showed the great command Herr Nikisch had over his men. The funeral march was remarkable in respect to the way the *pianissimo* effects were handled, and the grotesque and effective way in which the orchestra portrayed the imps following and tormenting Peer-Gynt, was admirably set forth. The waltz of Anitra was extremely graceful and dainty. So pleased was the audience that they demanded an encore, which Mr. Nikisch kindly favored them with.

The Beethoven Symphony was something long to be remembered. The hearer was taken out of himself, wholly wrapt in that magnificent composition so superbly presented. The Symphony has always charmed whenever it has been given here, and last night fitly closed an evening of unalloyed enjoyment.

The soloist last evening was Herr Kneisel, the concert-master, who during the last season wielded the baton in place of Herr Gericke. His interpretation of the beautiful Mendelssohn *concerto* and Ernst's "*Air Hongrois*" was characterized by great brilliancy, rare delicacy and deep feeling.

Nod. 8/89

E EVENING WISCONSIN:

THEY ARE OUT OF TUNE

An Interesting Dispute With a Humorous Aspect.

ARIONS AND MUSICIANS FIGHTING.

The Musicians Want the Arions to Pay Them the Modest Little Sum of $25 Each Every Evening—Source of the Trouble.

The Milwaukee Musicians' Union and the Arion Musical Club are a little out of tune. The union has given notice that hereafter if the Arion Club wants to engage the services of its members it will have to pay each man $25 per evening. This somewhat unusual price was determined upon as a measure of retaliation for a grievance which the members of the union think they have against the Arion Club. Last season, on one occasion, the club engaged the Boston Symphony Orchestra to play at a concert, and it has been announced that the same orchestra would, if possible, be engaged for one of this season's concerts. This is what aroused the wrath of the Milwaukee musicians. They claim that to bring musicians from Boston is to discourage home industry and for that reason they refuse to play at the Arion concerts for less than $25 per man.

At a meeting of the union held last evening it was resolved to send written notice of this action to A. G. Bodden, one of the directors of the Arion Club. The Musicians' Union includes Bach's and Clauder's orchestras and a majority of the other bands in the city. George Bach is president of the organization.

Christopher Bach said to-day that he was not present when the $25 per man resolution was adopted, but he considered that the musicians were justly displeased at the engagement of the Boston Orchestra.

HOME JOURNAL.

SATURDAY, MARCH 1, 1890

THE SEVENTEENTH SYMPHONY CONCERT.—

Weber.....Overture, "Oberon"
Liszt.....Concerto for Pianoforte in A major, No. 2
C. V. Stanford....Symphony No. 3, in F minor, "The Irish," op. 28.
1. Allegro moderato.
2. Allegro molto vivace.
3. Andanta con molto.
4. Finale, Allegro vivace.
(First time in Boston).

And now comes Mr. Charles Villiers Stanford, the Irish-English-German composer, with his third symphony, in which he has made use of Irish scales and tunes, and has thus attempted to catch "color," which, like the will-o'-the-wisp, so often evades and mocks the pursuer who thinks he has it within his grasp. Mr. Stanford is a man of knowledge and industry; he has thoroughly learned his trade and he has turned out much music. Operas, orchestral works, church services, cantatas, and oratorios,—he has written them all. They are above suspicion, for the work of an English Professor-Doctor should at least resemble Cæsar's wife; they show ability in counterpoint, knowledge of orchestral resources, and no mean skill in putting into shape what he has thought out; but they smell of the lamp.

Take this symphony, for instance. The first movement is only interesting as a study in counterpoint. The moment counterpoint is forced upon the attention, the moment it is merely counterpoint and nothing else, it becomes unendurable. What does the hearer care for "inversions by contrary motion" and all the rest of the technical baggag? Who thinks of the counterpoint in the Magic Flute Overture or the Finale of the Jupiter Symphony for there the rules of composition are merely the tools with which Mozart wrought his imperishable works. Neither are the themes themselves of the first movement of the "Irish" symphony attractive, nor is the thematic development anything but a long-continued bore. Each instrument has its turn, and the recapitulation becomes encyclopedic in contents and extent. On the other hand the jig which follows is admirably conceived and admirably written. It is characteristic, it is devil-me-care; full of spirit, free from vulgarity; "the impassioned jig danced by a wild bare-legged pair, on the cabin door taken off its hinges." It is the most truly musical number of the symphony. The third movement begins with a harp prelude said to be "in imitation of one familiar to Irish harpists under the title of 'Try if it s in tune.'" This peculiar introduction of the harp is in the present instance unfortunate. By this I do not mean it is out of place; for surely in an Irish symphony, what instrument has a more pressing right to be heard? For years the Irish harpers who played with their nails and not with the fleshy tip of the fingers have been celebrated. In the Syntagma of Michael Praetorius published in 1618 the compass, the description and a picture of the "Irlaendische Harfe' are to be found. But the prelude chosen is singularly dull, familiar as it may be to Irish harpists. The origiual "Try if it's in tune," can be found in Chorley's "National Music of the World," page 188, and the writer says of it, "this at once suggests the seeming caprice, the real deficiency of certain intervals which mark a large section of the tunes of Ireland, probably the most ancient ones." The strains heard in the third movement do not suggest the harp of Irish romance, fashioned out of the breast bone of a forsaken maiden. "The Lament of the Sons of Usnach" is then repeated *ad nauseam;* as has been pointed out by Mr. Stanford himself this melody bears a curious resemblance to a tune made by Johannes Brahms. The andante, as a whole, is dull and flabby. The last movement is exceedingly well written; two spirited Irish airs are introduced and effectively employed. And the symphony closes in a blaze of glory. It is a question whether the deliberate choice of Irish scales and tunes does not impair the true musical worth of this symphony. The moment nationality is forced upon the attention by such means, there is danger of monotony, and a symphonic movement approaches dangerously the *pot-pourri*. This symphony, to repeat, is exceedingly well-written; there is little spontaneity; there is little inspiration; there is much that is monotonous; there is much that is tedious. It was finely played by the orchestra.

Mr. Rafael Joseffy was the soloist, and he played Liszt's concerto No. 2 for pianoforte and orchestra. It is a curious work, blatant, full of fu is and fury. It is chiefly remarkable for its instrumentation, and the passages given to solo 'cello (beautifully played by Mr. Hekking) and piano are poetically imagined. Hanslick describes this concerto as "garrulous and weak in invention." Nor is it as fine and free a work as the intoxicating first concerto in E flat. It is not too much to say that the playing of Mr. Joseffy was superb. His performance was eminently virile, yet although the temptation to pound was great, the pianist seldom forced tone into noise. His use of the pedal was remarkable; many bravura passages of exceeding difficulty were played without it, such is his marvelous technique; and his employment of the pedal-staccato was a liberal education to any observing student. Mr. Joseffy was listened to with profound attention and thrice recalled. Mr. Nikisch was unfortunate in his accompaniment.

The Oberon overture was nobly played; there were one or two departures from the "traditions," but they did not impair the performance.

THE KNEISEL QUARTET.—The fourth concert of the series of the Kneisel Quartet was given at Union Hall Monday night, with the assistance of Mr. Leo Schulz, violoncello, and Mr. Arthur Whiting, pianist. The long but interesting program was as follows:

Quintet in E flat.....G. W. Chadwick
(Pianoforte and strings).
Quartet in G, op. 33, No. 5.....Hayden
Quintet in C, op. 163.....Schubert

Mr. Chadwick's Quintet for pianoforte and strings is a work seriously conceived and thoughtfully worked out. It has not the "long breath" of other compositions of his, nor is the interest always sustained. The performance of it does not call for special comment; it was respectable; but the strings were played in a somewhat perfunctory manner, and although Mr. Whiting played as a rule with taste and a keen sense of proportion, he was at times careless in his use of the pedal.

Nothing could have been sharper than the contrast between the sparkle and ingenious simplicity of Haydn's work and the mysterious, unearthly beauty of the Schubert quintet. Too often the instrumental works of Schubert are a steady *decrescendo* of musical worth. The first movement will be superb; the slow movement will be of exquisite beauty but rambling and diffuse; and then weakness and triviality unto the end. But this quintet is of pure gold and is not beaten thin. Upon it have German critics exhausted the language of praise, and we are called upon to see "the stars" and "the somber woods" and "the dark shadow of death" which regularly present themselves to the frenzied eyes of the honest German when he hears beautiful music. And yet what wonder that men approach the ridiculous in trying to express the thoughts awakened by such strains? Even Zola says of Schubert, "he rides under the pale moon by the side of silver lakes; and he rides by oaks and weeping-willows which toss wildly on high their arms."

As regards the playing of the men, it is not too much to say that their performance of the Schumann Quintet was from an artistic standpoint wholly admirable; it was so noble and so simple; it was so free from caprice, from affectation.

SUNDAY HERALD.

BOSTON, MARCH 2, 1890.

The Symphony Concert, Miss Franklin, Soloist.

"The King's Fool" at the Hollis Street Theatre—Another "Young People's Popular"—The Patti-Tamagno Opera Season—Mr. Lang's Concerto Concerts—News, Notes, and Comment.

For the 18th of the current series of concerts by the Boston Symphony orchestra, given at Music Hall last evening, under the direction of Mr. Arthur Nikisch, the programme was as follows:

Symphony in E flat (Koechel 543).....Mozart
Micaela's aria, from the opera "Carmen".....Bizet
"Italia," dramatic suite for orchestra..Arthur Weld
Aria, "Taeglich eilen wir im Fluge," from "Der Daemon".....Rubinstein
Overture, "Struensee".....Meyerbeer

Miss Gertrude Franklin was the singer, and her appearance was again welcomed in the most friendly manner, the favor with which she is held as a concert artist being most unmistakably shown as she entered to sing the "Carmen" aria. Her choice of this song made quite a marked departure from the usual line of vocal selections heard at these concerts, and the number suited her characteristics as a vocalist most happily. The beauty of the song, so seldom well sung in performances of the opera, was finely displayed in Miss Franklin's interpretation, and, despite the fact that this number demands the stage surroundings and the situation of the scene to make it altogether effective, it gave great pleasure, and called out hearty applause for the singer at its conclusion. The aria from Rubinstein's "Daemon" proved a most delightful novelty, and its selection by Miss Franklin gave another evidence of her remarkably correct estimate of her own abilities. Few artists could equal Miss Franklin's success in this selection, for she met all its difficulties with rare grace and skill, and sung the quaint and fascinating movements with charming effect. She was abundantly honored upon the conclusion of this number, and her appearance as soloist was again a most pronounced feature of the season, as it has been in recent years. The "Italia" suite of Mr. Arthur Weld, a Boston musician, composer and journalist, had its first hearing in this city on this occasion, although it had its first American production in the Worcester festival concerts of 1888. The composition gives ample evidence of the tact as well as talent of its composer, and is, altogether, a very clever work. Its five movements are designated: 1, Monte Cassino—"Ave maris stella;" 2, Venezia—"Igondolieri amorosi;" 3, Napoli—"Pulchinella;" 4, Amalfi—"Una sera d'amore;" 5, Roma—"Il Carnevale;" and the composer states that his design was "to musically portray the general feeling or coloring, so to speak, of modern Italian life," each movement "indicating some especial sentiment connected with the town in question." Mr. Weld has been most successful in carrying out this intention in the first three movements, each of which shows originality of thought and an admirable command of the necessary orchestral combinations to give the "local color" demanded in his musical pictures. The love story, which is made the leading idea of the fourth movement, is less successfuly treated, possibly from the fact that the cool-hearted American failed to grasp the characteristics of love making in the warm-hearted Italian race. This movement is scientific where it should be passionate, and, although showing the scholarly abilities of the composer to advantage falls short of the mark in depicting the scenes and incidents associated with the subject treated. The final movement is full of the life and din of the scenes it is supposed to depict and; although its brilliant and bombastic measures give a realistic idea of the fetes and fun of the carnival time, it is impossible not to conclude that thoughts of his native land, accompained by echoes of a real southern "walk around" floated through the composer's mind as he concluded the suite. Mr. Weld made a very common error in conducting his own composition, for whatever his studies and experience may have been in directing orchestras, his lack of recent practice in this duty led to results which were not favorable to the best performance of his work. He, however, had abundant evidence that the audience enjoyed the fruit of his labors as a composer as well as his efforts as a conductor. Mr. Nikisch gave a most enjoyable performance of the familiar Mozart symphony, and the string band was heard with especial pleasure in the lovely andante. The new horn player came out bravely in the "Carmen" accompaniment, and the overture by Meyerbeer successfully ended this most enjoyable concert.

"YOUNG PEOPLE'S POPULAR."

The second of the "Young People's Popular" by the Boston Symphony Orchestra will be given on Wednesday afternoon next at Music Hall, under Mr. Arthur Nikisch's direction, with Mlle. Clementina de Vere, soprano, and Mr. Anton Hekking, 'cello, as soloists. The programme will be:

Overture, "Jubel".....Weber
Bell song from, "Lakme".....Delibes
Mlle. de Vere.
Suite, "Peer Gynt," op. 46 (by request).....Grieg
Nocturne for violoncello.....Chopin
Mr. Hekking.
Aria from the "Star of the North".....Meyerbeer
Mlle. de Vere.
Ballet music, "Bal Costume".....Rubinstein

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, MAR. 3. 1890.

The Symphony Concert of Last Saturday —Miss Franklin as Soloist.

It was not a very impressive programme, and had the fault of many of its predecessors, of being too long. It began with Mozart's clarinet symphony, which, although one of the sterling works of the master, is dwarfed by the two other works which appeared in the same set—the pathetic G minor symphony and the "Jupiter," which is by all odds the noblest symphonic work that the last century has to offer us. But this work is historically interesting as using the clarinet in symphony for the first time. The older works generally gave three part harmony to the woodwind (whence probably came the use of the word "trio" as applied to the second division of the Minuet forms) using either a combination of two oboes and a bassoon, or flute, oboe and bassoon, and Mozart himself, instead of at once using a quartette, turns the oboe out of the band in order to make place for the clarinet. Naturally the instrument becomes especially prominent in its early appearances, and in this symphony it has some very important work to do, but unfortunately our clarinets are not as splendidly played as the flutes or the oboes, and while their performance of last night showed no technical faults it also showed no especially brilliant points to commend. One point can be praised, however, the fire and brio of the finale, which made a splendid culmination to the work.

Miss Gertrude Franklin was not very secure in the highest register in her first number, Micaela's aria in the third act of "Carmen," but she sang with much expression and eclipsed previous performances of this rather diaphanous part, for Bizet in this opera makes vice much more musical than virtue. But in the second number—an aria from Rubinstein's "Demon"—Miss Franklin achieved a triumph, her brilliancy in the vocalization of the work being phenomanal, and even the highest phrases being clear and purely intoned. The chromatic runs were especially effective.

It was but right that Mr. Nikisch should give a hearing to one of the compositions of his stanch friend Mr. Arthur Weld, but I think a better impression would have been made if the last movement only, of the suite had been given, for the rest of the work is prolix and by no means as Italian or as dramatic as its name would indicate. The work seems vague even to to the composer himself, judging by the sentences—"the melody of the trio is perhaps (!) intended to represent Columbine" and "the love story does not seem to end happily, but perhaps the music only represents the vague sadness which follows any very happy hour," which appear in the composer's own analysis of his work, in Mr. Wilson's "Music Hall Programme." Certainly if the composer did not definitely know the meanings he intended to convey, the mere outsider cannot be expected to. The appearance of the young master as conductor was the signal for prolonged applause, and Mr. Weld justified this by leading with much intelligence, and although of course the orchestra did not follow his baton quite as steadily as they would have Mr. Nikisch's, yet there was proof enough given that the composer would also make a good conductor. The horn was excellently played in the second movement and deserves especial mention. The Neapolitan movement was a disappointment; it had no local color, and nothing in it spoke of the joyous life of the most characteristic city of the world. In this particular the Suite reminded of Richard Strauss' Italian symphony, but at least the latter brought in a popular Neapolitan tune, while Mr. Weld makes no attempt to utilize the folksong in any way. In the movement entitled "Amalfi," the oboe fell deeply in love with the first violin and a protracted scene of amatory character followed. Up to the end of this movement there had been nothing very characteristic, and the chief points to praise were the musicianly leading of the voices in the first movement and the touches of romantic tone color in the fourth, but now the work suddenly took on new vigor, and became interesting and characteristic. The tone-picture of a Roman carnival was of striking power from the first and its whirling accompaniment, its fiery piccolo effects, the bold use of every species of percussion, its impressive pizzicati, the excellent imitation of the Pifferrari, the broad 'cello theme, heightened by augmentation at the end, the love episodes interrupted by the hurly-burly of the revelry—all these effects made up a stirring and characteristic picture and proved that there is good stuff in the new composer. This last movement, at least, ought to find a permanent place on the American repertoire, and I hope to hear it again. Mr. Weld was recalled with great enthusiasm by both public and orchestra.

The concert closed with a very noisy performance of Meyerbeer's "Struensee" overture. There are unquestionably some effects of tone-coloring in this master's works that are an interesting study; but the Wagnerians, and Schumann too, have caused many to believe that Meyerbeer is the unpardonable sin. His bold use of kettledrums in the second act of "Robert le Diable," his wonderful employment of bassoons in middle register in the incantation scene of the same opera, his use of contrabasses in the great alto aria in the "Prophet," and of bass-clarinet in the march of the same opera, of viol d'amour in the first act and of bass-clarinet in the last act of the "Huguenots," are a few of the effects which stamp him a great colorist, and in this overture, too, the use made of the harp (and Mr. Schuecker played splendidly) was a proof of this, but the blatant brass and the rather vulgar type of the ideas expressed, often evidently merely to astound the public, made the work better adapted to the popular concerts of the summer season than to a concert containing a good symphony as its first number. It was evident, too, that this kind of work is beginning to have its effect upon the orchestra and even the strings, formerly so exquisite in to... coarsely and ro... applause after the ... had finished their deafening career, but that only shows that the symphony concerts have not educated the people to the standard of their own programmes. If Mr. Nikisch desires to know how much such applause is worth, let him sometime perform an orchestral transcription of the sextette from "Lucia," and he will find that there will be more applause attained than has been achieved by all the Beethoven symphonies put together.

LOUIS. C. ELSON.

Boston Post

MONDAY MORNING, MARCH 3, 1890

EIGHTEENTH SYMPHONY CONCERT.

It is often affirmed when the question of American music is under discussion that we can have no American music. Strictly speaking this is true, yet a similar affirmation might be made with equal truth concerning the music of any other country. It is the foreigner's theory that in a nation like ours, constantly becoming more and more cosmopolitan, that in the very youngest of the really great nations there is found coincident with our national life a hopeless and widespread sterility of the logical and at the same time exhilarating art conditions that might otherwise tend to the development of a characteristically national music, or a nationally artistic "school." Artistically speaking, however, there is but one school. This school no more belongs to one country than to another. It is the school universal. German, French, English and American music? By no means. At present our greatest composers are German composers. With them as with Verdi of Italy, Gounod of France and John K. Paine of America, there is invariably maintained the universal and international oneness of standard to be observed. This, in all the perennial grandeur that it implies, is the creative musician's as well as the conductor's only standard. Georg Henschel conformed to it in selecting his programmes for the original Boston Symphony Orchestra, and the present series of programmes have been in like manner selected by Arthur Nikisch. The programme for Saturday evening's concert was a model. A more eclectic and artistic choice has seldom been made for any Boston Symphony concert, and most worthy in connection with this choice Miss Gertrude Franklin was soloist, the programme reading as follows:

Symphony in E flat (Koechel 543).....Mozart
Micaela's aria, from "Carmen".....Bizet
"Italia," dramatic suite for orchestra.....Arthur Weld
1. Monte Cassino—"Ave maris stella." 2. Venezia—"I gondolieri amorosi." 3. Napoli—"Pulchinella." 4. Amalfi—"Una sera d'amore." 5. Roma—"Il Carnevale."
(First time in Boston.)
Aria—"Taeglich eilen wir im Fluge," from "Der Daemon".....Rubinstein
(First time in Boston.)
Overture, "Struensee".....Meyerbeer

By all odds the composition on the above scheme that was awaited with the deepest interest was the dramatic suite of Mr. Arthur Weld. No one capable of judging could have listened to Mr. Weld's composition without pronouncing it to be the work of an exceptionally well-educated and able musician, to whom music is a perfectly familiar and natural mode of speech, emanating from a mind cast in an uncommonly artistic mould. The leading themes in each movement are often exquisitely pure and melodious in themselves, and are also most skilfully and judiciously treated. The orchestral treatment is characterized by great flexibility, and in fact we cannot pass from the inadequate reference to this portion of the work without paying a warm tribute of praise to Mr. Weld for the admirable way in which he has treated the instruments throughout. If he has erred, it is in the all-absorbing subjectivity with which he appears to have developed his musical illustrations, yet most of the "Ave maris stella" portion of the suite is exempt from any such criticism, while in the final movement there is a most enlivening and piquant realization afforded of the typical carnival, especially in the downright realism that is effected by the orchestration. The canon that enters at the introduction of the suite is no less a masterly piece of writing than it is thoroughly musical and devoid of all scholastic pedantry. Mr. Weld conducted his work in a highly creditable, effective and unobtrusive style, and at its conclusion he was raptuously applauded and recalled in a manner that was no less enthusiastic and sincere than thoroughly well-merited.

Throughout Miss Franklin's singing of the Bizet and Rubinstein arias, the realization and idealization of the composer's intent seemed the sole aim of the artiste, and as usual her vocalization appealed to the best class of music-lovers, who were foremost in recognizing the superbly artistic merit of her performance. The rich and sympathetic tones of her voice were at their best, while the perspicuity, culture and refinement of her interpretations call for naught but the warmest praise.

Mr. Weld's suite was admirably performed, and so were the symphony and overture, the playing being characterized by the well-known fusion of effects, delicacy, contrast and brilliancy of the orchestra's best work.

C. I. CAPEN.

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HOME JOURNAL.

SATURDAY, MARCH 1, 1890

THE SEVENTEENTH SYMPHONY CONCERT.—

Weber.....Overture, "Oberon"
Liszt.....Concerto for Pianoforte in A major, No. 2
C. V. Stanford....Symphony No. 3, in F minor, "The Irish," op. 28.

1. Allegro moderato.
2. Allegro molto vivace.
3. Andanta con molto.
4. Finale, Allegro vivace.

(First time in Boston).

And now comes Mr. Charles Villiers Stanford, the Irish-English-German composer, with his third symphony, in which he has made use of Irish scales and tunes, and has thus attempted to catch "color," which, like the will-o'-the-wisp, so often evades and mocks the pursuer who thinks he has it within his grasp. Mr. Stanford is a man of knowledge and industry; he has thoroughly learned his trade and he has turned out much music. Operas, orchestral works, church services, cantatas, and oratorios,—he has written them all. They are above suspicion, for the work of an English Professor-Doctor should at least resemble Cæsar's wife; they show ability in counterpoint, knowledge of orchestral resources, and no mean skill in putting into shape what he has thought out; but they smell of the lamp.

Take this symphony, for instance. The first movement is only interesting as a study in counterpoint. The moment counterpoint is forced upon the attention, the moment it is merely counterpoint and nothing else, it becomes unendurable. What does the hearer care for "inversions by contrary motion" and all the rest of the technical baggag? Who thinks of the counterpoint in the Magic Flute Overture or the Finale of the Jupiter Symphony for there the rules of composition are merely the tools with which Mozart wrought his imperishable works. Neither are the themes themselves of the first movement of the "Irish" symphony attractive, nor is the thematic development anything but a long-continued bore. Each instrument has its turn, and the recapitulation becomes encyclopedic in contents and extent. On the other hand the jig which follows is admirably conceived and admirably written. It is characteristic, it is devil-me-care; full of spirit, free from vulgarity; "the impassioned jig danced by a wild bare-legged pair, on the cabin door taken off its hinges." It is the most truly musical number of the symphony. The third movement begins with a harp prelude said to be "in imitation of one familiar to Irish harpists under the title of 'Try if it s in tune.'" This peculiar introduction of the harp is in the present instance unfortunate. By this I do not mean it is out of place; for surely in an Irish symphony, what instrument has a more pressing right to be heard? For years the Irish harpers who played with their nails and not with the fleshy tip of the fingers have been celebrated. In the Syntagma of Michael Praetorius published in 1618 the compass, the description and a picture of the "Irlaendische Harfe" are to be found. But the prelude chosen is singularly dull, familiar as it may be to Irish harpists. The original "Try if it's in tune," can be found in Chorley's "National Music of the World," page 188, and the writer says of it, "this at once suggests the seeming caprice, the real deficiency of certain intervals which mark a large section of the tunes of Ireland, probably the most ancient ones." The strains heard in the third movement do not suggest the harp of Irish romance, fashioned out of the breast bone of a forsaken maiden. "The Lament of the Sons of Usnach" is then repeated *ad nauseam;* as has been pointed out by Mr. Stanford himself this melody bears a curious resemblance to a tune made by Johannes Brahms. The andante, as a whole, is dull and flabby. The last movement is exceedingly well written; two spirited Irish airs are introduced and effectively employed. And the symphony closes in a blaze of glory. It is a question whether the deliberate choice of Irish scales and tunes does not impair the true musical worth of this symphony. The moment nationality is forced upon the attention by such means, there is danger of monotony, and a symphonic movement approaches dangerously the *pot-pourri*. This symphony, to repeat, is exceedingly well-written; there is little spontaneity; there is little inspiration; there is much that is monotonous; there is much that is tedious. It was finely played by the orchestra.

Mr. Rafael Joseffy was the soloist, and he played Liszt's concerto No. 2 for pianoforte and orchestra. It is a curious work, blatant, full of fuss and fury. It is chiefly remarkable for its instrumentation, and the passages given to solo 'cello (beautifully played by Mr. Hekking) and piano are poetically imagined. Hanslick describes this concerto as "garrulous and weak in invention." Nor is it as fine and free a work as the intoxicating first concerto in E flat. It is not too much to say that the playing of Mr. Joseffy was superb. His performance was eminently virile, yet although the temptation to pound was great, the pianist seldom forced tone into noise. His use of the pedal was remarkable; many bravura passages of exceeding difficulty were played without it, such is his marvelous technique; and his employment of the pedal-staccato was a liberal education to any observing student. Mr. Joseffy was listened to with profound attention and thrice recalled. Mr. Nikisch was unfortunate in his accompaniment.

The Oberon overture was nobly played; there were one or two departures from the "traditions," but they did not impair the performance.

THE KNEISEL QUARTET.—The fourth concert of the series of the Kneisel Quartet was given at Union Hall Monday night, with the assistance of Mr. Leo Schulz, violoncello, and Mr. Arthur Whiting, pianist. The long but interesting program was as follows:

Quintet in E flat.....G. W. Chadwick
(Pianoforte and strings).
Quartet in G, op. 33, No. 5.....Hayden
Quintet in C, op. 163.....Schubert

Mr. Chadwick's Quintet for pianoforte and strings is a work seriously conceived and thoughtfully worked out. It has not the "long breath" of other compositions of his, nor is the interest always sustained. The performance of it does not call for special comment; it was respectable: but the strings were played in a somewhat perfunctory manner, and although Mr. Whiting played as a rule with taste and a keen sense of proportion, he was at times careless in his use of the pedal.

Nothing could have been sharper than the contrast between the sparkle and ingenious simplicity of Haydn's work and the mysterious, unearthly beauty of the Schubert quintet. Too often the instrumental works of Schubert are a steady *decrescendo* of musical worth. The first movement will be superb; the slow movement will be of exquisite beauty but rambling and diffuse; and then weakness and triviality unto the end. But this quintet is of pure gold and is not beaten thin. Upon it have German critics exhausted the language of praise, and we are called upon to see "the stars" and "the somber woods" and "the dark shadow of death" which regularly present themselves to the frenzied eyes of the honest German when he hears beautiful music. And yet what wonder that men approach the ridiculous in trying to express the thoughts awakened by such strains? Even Zola says of Schubert, "he rides under the pale moon by the side of silver lakes; and he rides by oaks and weeping-willows which toss wildly on high their arms."

As regards the playing of the men, it is not too much to say that their performance of the Schumann Quintet was from an artistic standpoint wholly admirable; it was so noble and so simple; it was so free from caprice, from affectation.

SUNDAY HERALD.

BOSTON, MARCH 2, 1890.

The Symphony Concert, Miss Franklin, Soloist.

"The King's Fool" at the Hollis Street Theatre—Another "Young People's Popular"—The Patti-Tamagno Opera Season—Mr. Lang's Concerto Concerts—News, Notes, and Comment.

For the 18th of the current series of concerts by the Boston Symphony orchestra, given at Music Hall last evening, under the direction of Mr. Arthur Nikisch, the programme was as follows:

Symphony in E flat (Koechel 543).....Mozart
Micaela's aria, from the opera "Carmen".....Bizet
"Italia," dramatic suite for orchestra..Arthur Weld
Aria, "Taeglich eilen wir im Fluge," from "Der Daemon".....Rubinstein
Overture, "Struensee".....Meyerbeer

Miss Gertrude Franklin was the singer, and her appearance was again welcomed in the most friendly manner, the favor with which she is held as a concert artist being most unmistakably shown as she entered to sing the "Carmen" aria. Her choice of this song made quite a marked departure from the usual line of vocal selections heard at these concerts, and the number suited her characteristics as a vocalist most happily. The beauty of the song, so seldom well sung in performances of the opera, was finely displayed in Miss Franklin's interpretation, and, despite the fact that this number demands the stage surroundings and the situation of the scene to make it altogether effective, it gave great pleasure, and called out hearty applause for the singer at its conclusion. The aria from Rubinstein's "Daemon" proved a most delightful novelty, and its selection by Miss Franklin gave another evidence of her remarkably correct estimate of her own abilities. Few artists could equal Miss Franklin's success in this selection, for she met all its difficulties with rare grace and skill, and sung the quaint and fascinating movements with charming effect. She was abundantly honored upon the conclusion of this number, and her appearance as soloist was again a most pronounced feature of the season, as it has been in recent years. The "Italia" suite of Mr. Arthur Weld, a Boston musician, composer and journalist, had its first hearing in this city on this occasion, although it had its first American production in the Worcester festival concerts of 1888. The composition gives ample evidence of the tact as well as talent of its composer, and is, altogether, a very clever work. Its five movements are designated: 1, Monte Cassino—"Ave maris stella;" 2, Venezia—"Igondolieri amorosi;" 3, Napoli—"Pulchinella;" 4, Amalfi—"Una sera d'amore;" 5, Roma—"Il Carnevale;" and the composer states that his design was "to musically portray the general feeling or coloring, so to speak, of modern Italian life," each movement "indicating some especial sentiment connected with the town in question." Mr. Weld has been most successful in carrying out this intention in the first three movements, each of which shows originality of thought and an admirable command of the necessary orchestral combinations to give the "local color" demanded in his musical pictures. The love story, which is made the leading idea of the fourth movement, is less successfuly treated, possibly from the fact that the cool-headed American failed to grasp the characteristics of love making in the warm-hearted Italian race. This movement is scientific where it should be passionate, and, although showing the scholarly abilities of the composer to advantage falls short of the mark in depicting the scenes and incidents associated with the subject treated. The final movement is full of the life and din of the scenes it is supposed to depict and, although its brilliant and bombastic measures give a realistic idea of the fetes and fun of the carnival time, it is impossible not to conclude that thoughts of his native land, accompained by echoes of a real southern "walk around" floated through the composer's mind as he concluded the suite. Mr. Weld made a very common error in conducting his own composition, for whatever his studies and experience may have been in directing orchestras, his lack of recent practice in this duty led to results which were not favorable to the best performance of his work. He, however, had abundant evidence that the audience enjoyed the fruit of his labors as a composer as well as his efforts as a conductor. Mr. Nikisch gave a most enjoyable performance of the familiar Mozart symphony, and the string band was heard with especial pleasure in the lovely andante. The new horn player came out bravely in the "Carmen" accompaniment, and the overture by Meyerbeer successfully ended this most enjoyable concert.

"YOUNG PEOPLE'S POPULAR."

The second of the "Young People's Popular" by the Boston Symphony Orchestra will be given on Wednesday afternoon next at Music Hall, under Mr. Arthur Nikisch's direction, with Mlle. Clementina de Vere, soprano, and Mr. Anton Hekking, 'cello, as soloists. The programme will be:

Overture, "Jubel".....Weber
Bell song from "Lakme".....Delibes
Mlle. de Vere.
Suite, "Peer Gynt," op. 46 (by request).....Grieg
Nocturne for violoncello.....Chopin
Mr. Hekking.
Aria from the "Star of the North".....Meyerbeer
Mlle. de Vere.
Ballet music, "Bal Costume".....Rubinstein

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, MAR. 3. 1890.

The Symphony Concert of Last Saturday—Miss Franklin as Soloist.

It was not a very impressive programme, and had the fault of many of its predecessors, of being too long. It began with Mozart's clarinet symphony, which, although one of the sterling works of the master, is dwarfed by the two other works which appeared in the same set—the pathetic G minor symphony and the "Jupiter," which is by all odds the noblest symphonic work that the last century has to offer us. But this work is historically interesting as using the clarinet in symphony for the first time. The older works generally gave three part harmony to the woodwind (whence probably came the use of the word "trio" as applied to the second division of the Minuet forms) using either a combination of two oboes and a bassoon, or flute, oboe and bassoon, and Mozart himself, instead of at once using a quartette, turns the oboe out of the band in order to make place for the clarinet. Naturally the instrument becomes especially prominent in its early appearances, and in this symphony it has some very important work to do, but unfortunately our clarinets are not as splendidly played as the flutes or the oboes, and while their performance of last night showed no technical faults it also showed no especially brilliant points to commend. One point can be praised, however, the fire and brio of the finale, which made a splendid culmination to the work.

Miss Gertrude Franklin was not very secure in the highest register in her first number, Micaela's aria in the third act of "Carmen," but she sang with much expression and eclipsed previous performances of this rather diaphanous part, for Bizet in this opera makes vice much more musical than virtue. But in the second number—an aria from Rubinstein's "Demon"—Miss Franklin achieved a triumph, her brilliancy in the vocalization of the work being phenomanal, and even the highest phrases being clear and purely intoned. The chromatic runs were especially effective.

It was but right that Mr. Nikisch should give a hearing to one of the compositions of his stanch friend Mr. Arthur Weld, but I think a better impression would have been made if the last movement only, of the suite had been given, for the rest of the work is prolix and by no means as Italian or as dramatic as its name would indicate. The work seems vague even to to the composer himself, judging by the sentences—"the melody of the trio is perhaps (!) intended to represent Columbine" and "the love story does not seem to end happily, but perhaps the music only represents the vague sadness which follows any very happy hour," which appear in the composer's own analysis of his work, in Mr. Wilson's "Music Hall Programme." Certainly if the composer did not definitely know the meanings he intended to convey, the mere outsider cannot be expected to. The appearance of the young master as conductor was the signal for prolonged applause, and Mr. Weld justified this by leading with much intelligence, and although of course the orchestra did not follow his baton quite as steadily as they would have Mr. Nikisch's, yet there was proof enough given that the composer would also make a good conductor. The horn was excellently played in the second movement and deserves especial mention. The Neapolitan movement was a disappointment; it had no local color, and nothing in it spoke of the joyous life of the most characteristic city of the world. In this particular the Suite reminded of Richard Strauss' Italian symphony, but at least the latter brought in a popular Neapolitan tune, while Mr. Weld makes no attempt to utilize the folksong in any way. In the movement entitled "Amalfi," the oboe fell deeply in love with the first violin and a protracted scene of amatory character followed. Up to the end of this movement there had been nothing very characteristic, and the chief points to praise were the musicianly leading of the voices in the first movement and the touches of romantic tone color in the fourth, but now the work suddenly took on new vigor, and became interesting and characteristic. The tone-picture of a Roman carnival was of striking power from the first and its whirling accompaniment, its fiery piccolo effects, the bold use of every species of percussion, its impressive pizzicati, the excellent imitation of the Pifferrari, the broad 'cello theme, heightened by augmentation at the end, the love episodes interrupted by the hurly-burly of the revelry—all these effects made up a stirring and characteristic picture and proved that there is good stuff in the new composer. This last movement, at least, ought to find a permanent place on the American repertoire, and I hope to hear it again. Mr. Weld was recalled with great enthusiasm by both public and orchestra.

The concert closed with a very noisy performance of Meyerbeer's "Struensee" overture. There are unquestionably some effects of tone-coloring in this master's works that are an interesting study; but the Wagnerians, and Schumann too, have caused many to believe that Meyerbeer is the unpardonable sin. His bold use of kettledrums in the second act of "Robert le Diable," his wonderful employment of bassoons in middle register in the incantation scene of the same opera, his use of contrabasses in the great alto aria in the "Prophet," and of bass-clarinet in the march of the same opera, of viol d'amour in the first act and of bass-clarinet in the last act of the "Huguenots," are a few of the effects which stamp him a great colorist, and in this overture, too, the use made of the harp (and Mr. Schuecker played splendidly) was a proof of this, but the blatant brass and the rather vulgar type of the ideas expressed, often evidently merely to astound the public, made the work better adapted to the popular concerts of the summer season than to a concert containing a good symphony as its first number. It was evident, too, that this kind of work is beginning to have its effect upon the orchestra and even the strings, formerly so exquisite in tone coarsely and roughly. [illegible] was great applause after the brasses had finished their deafening career, but that only shows that the symphony concerts have not educated the people to the standard of their own programmes. If Mr. Nikisch desires to know how much such applause is worth, let him sometime perform an orchestral transcription of the sextette from "Lucia," and he will find that there will be more applause attained than has been achieved by all the Beethoven symphonies put together.

LOUIS C. ELSON.

Boston Post

MONDAY MORNING, MARCH 3, 1890

EIGHTEENTH SYMPHONY CONCERT.

It is often affirmed when the question of American music is under discussion that we can have no American music. Strictly speaking this is true, yet a similar affirmation might be made with equal truth concerning the music of any other country. It is the foreigner's theory that in a nation like ours, constantly becoming more and more cosmopolitan, that in the very youngest of the really great nations there is found coincident with our national life a hopeless and widespread sterility of the logical and at the same time exhilarating art conditions that might otherwise tend to the development of a characteristically national music, or a nationally artistic "school." Artistically speaking, however, there is but one school. This school no more belongs to one country than to another. It is the school universal. German, French, English and American music? By no means. At present our greatest composers are German composers. With them as with Verdi of Italy, Gounod of France and John K. Paine of America, there is invariably maintained the universal and international oneness of standard to be observed. This, in all the perennial grandeur that it implies, is the creative musician's as well as the conductor's only standard. Georg Henschel conformed to it in selecting his programmes for the original Boston Symphony Orchestra, and the present series of programmes have been in like manner selected by Arthur Nikisch. The programme for Saturday evening's concert was a model. A more eclectic and artistic choice has seldom been made for any Boston Symphony concert, and most worthy in connection with this choice Miss Gertrude Franklin was soloist, the programme reading as follows:

Symphony in E flat (Koechel 543).....Mozart
Micaela's aria, from "Carmen".....Bizet
"Italia," dramatic suite for orchestra.....Arthur Weld
1. Monte Cassino—"Ave maris stella." 2. Venezia—"I gondolieri amorosi." 3. Napoli—"Pulchinella." 4. Amalfi—"Una sera d'amore." 5. Roma—"Il Carnevale."
(First time in Boston.)
Aria—"Taeglich eilen wir im Fluge," from "Der Daemon".....Rubinstein
(First time in Boston.)
Overture, "Struensee".....Meyerbeer

By all odds the composition on the above scheme that was awaited with the deepest interest was the dramatic suite of Mr. Arthur Weld. No one capable of judging could have listened to Mr. Weld's composition without pronouncing it to be the work of an exceptionally well-educated and able musician, to whom music is a perfectly familiar and natural mode of speech, emanating from a mind cast in an uncommonly artistic mould. The leading themes in each movement are often exquisitely pure and melodious in themselves, and are also most skilfully and judiciously treated. The orchestral treatment is characterized by great flexibility, and in fact we cannot pass from the inadequate reference to this portion of the work without paying a warm tribute of praise to Mr. Weld for the admirable way in which he has treated the instruments throughout. If he has erred, it is in the all-absorbing subjectivity with which he appears to have developed his musical illustrations, yet most of the "Ave maris stella" portion of the suite is exempt from any such criticism, while in the final movement there is a most enlivening and piquant realization afforded of the typical carnival, especially in the downright realism that is effected by the orchestration. The canon that enters at the introduction of the suite is no less a masterly piece of writing than it is thoroughly musical and devoid of all scholastic pedantry. Mr. Weld conducted his work in a highly creditable, effective and unobtrusive style, and at its conclusion he was raptuously applauded and recalled in a manner that was no less enthusiastic and sincere than thoroughly well-merited.

Throughout Miss Franklin's singing of the Bizet and Rubinstein arias, the realization and idealization of the composer's intent seemed the sole aim of the artiste, and as usual her vocalization appealed to the best class of music-lovers, who were foremost in recognizing the superbly artistic merit of her performance. The rich and sympathetic tones of her voice were at their best, while the perspicuity, culture and refinement of her interpretations call for naught but the warmest praise.

Mr. Weld's suite was admirably performed, and so were the symphony and overture, the playing being characterized by the well-known fusion of effects, delicacy, contrast and brilliancy of the orchestra's best work.

C. L. CAPEN.

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Boston Courier.

SUNDAY MORNING, MARCH 2, 1890.

THE SYMPHONY CONCERT.

The programme last night was neither edifying nor well given, but it made up in length what it lacked in quality. Mozart's "Clarinette" symphony, the first which contained a clarinette part, but the weakest of the group of three which the master composed in 1788, began the concert, but it was soon evident that our orchestra does not contain the greatest of clarinette players, and after Mr. Strasser's playing at the recent Baermann concert, the lack of fullness of tone was all the more perceptible. Miss Gertrude Franklin sang rather indecisively in the higher register, in her first song, but quite expressively nevertheless, and we have never had Micaela's airs so well done in Boston. The second song was from Rubinstein's "Demon," and was given in that strange and weird language, "libretto-English," but the singing made ample amends for the weakness of the words, and the vocalist was at her very best, her *floriture* being excellent and clear even in the most difficult passages. She was recalled with enthusiasm. So was Arthur Welch after his Suite, which I did not think "dramatic" (save in its finale) nor "Italian," but which found immense favor with the public, and of which I liked the last movement. If Mr. Nikisch desires to prove all the ill-natured remarks that have been said about him, he has only to give a few more Meyerbeer overtures, with the blatant effects of last night. There is a distinct deterioration from the high standard our orchestra once had, in programmes, in performances—in every way, but it is not too late yet to cry a halt, and improve matters.

THE KNEISEL QUARTET CONCERT.

Union Hall was crowded Monday night by a fashionable audience on the occasion of the fourth concert of the Kneisel quartet series. Probably the fact that a new work by an American composer was to be produced, and that Arthur Whiting was to play the piano part, had something to do with the fact that the hall was so full, but the performance of the quartet was also of a character to warrant an appreciative audience in any musical community. The new work alluded to above was Chadwick's quintet in E flat, which has been heard in many other cities since its first performance some two years ago. It is one of the most successful works of the composer, and exhibits a skill in development that is not often present in the works of native composers. The first movement has a most genial chief theme, in excellent contrast with the following second theme, and both are subsequently developed in most masterly style. The two interior movements are not so impressive as the first and last of the work, although the intermezzo has some very skillful contrapuntal passages. The finale has some exquisite touches of treatment, and its chief theme is as rollicking as heart could desire. The sequences at the close and the broad augmentation of the leading figure form a very majestic ending. The work is one of the very best of American contributions to the sonata forms. Its performance was of adequate steadiness, although not as perfect as some of the work of the Kneisel Quartet. Mr. Arthur Whiting was generally excellent in the piano part, although a trifle more of force would not have been misplaced. The quartet, which followed, was perfectly performed and justly evoked the greatest enthusiasm. Then came the gem of the concert, the Schubert quintet in C, with two 'cellos, Mr. Leo Schulz playing the extra instrument. The great quartet has never excelled the beauty with which this work was given. There was absolutely no blemish for adverse criticism to lift its voice about. The finale found the audience quite as enthusiastic as at the beginning of the concert, and this, too, after a programme which lasted over two hours! I have often stated that I believe this quartet to be the best in America, but on this occasion they excelled themselves and the performers are to be congratulated on a performance of a character transcending even their own previous record.

LOUIS C. ELSON.

Boston Evening Transcript.

MONDAY, MARCH 3, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighteenth symphony concert was as follows:

Mozart: Symphony in E-flat.
Bizet: Micaela's air from "Carmen."
Arthur Weld: Suite, "Italia."
Rubinstein: Tamara's song from "The Demon."
Meyerbeer: Overture to "Struensee."

Miss Gertrude Franklin was the singer.

The wind-players had evidently forgotten to blow the weather out of their instruments before the concert began, for the response to Mr. Nikisch's first wave of his bâton was not the chord of E-flat major, as the audience had a right to expect it would be, but a nondescript something that froze one's very blood with terror. But the weather being once blown out of the sonorous tubes, Mozart's music had free course through them, and all went well. To say that Mozart's E-flat symphony is the least great of his greatest three is to say nothing very hard about it. Even if it fall a little behind the "Jupiter" and the unapproached G minor, it is great enough, and was doubly welcome last Saturday, after the late famine of great music here. We hardly like Mr. Nikisch's taking the announcement of the theme of the first movement slower than he meant to carry it through; even admitting the occasional propriety of taking slightly different *tempi* for different themes in a movement, we can see no possible advantage that can accrue from taking successive apparitions of the same theme at different *tempi*—except in such rare cases as the first song in Schumann's "Paradise and the Peri," where a gradual and continuous acceleration of the *tempo* is indicated by the composer. But, with this single exception, Mr. Nikisch's reading of the symphony seemed admirable in every respect, and the orchestra played it excellently.

Mr. Weld's suite in five movements (Monte Cassino: "*Ave maris Stella.*"—Venezia: "*I gondolieri amorosi.*"—Napoli: "*Pulcinella.*"—Amalfi: "*Una sera d'amore.*" — Roma; "*Il Carnevale.*") is a composition of which one would like to know the exact history, before passing judgment on it. Not long ago we had the privilege of listening to two movements of chamber music by Mr. Weld, which gave us unalloyed pleasure, and we learned that these movements were originally written for his final examination in Counterpoint at the Royal Music School in Munich. It may have been the knowledge of this that led us strongly to suspect, last Saturday evening, that the "Italia" suite may have owed its existence, in part at least, to an impending examination in Instrumentation. If this is so, one prominent feature in the orchestra is sufficiently accounted for,—the over-crowding of an almost unexampled variety of orchestral effects. It is a well-known trait of the young composer to be too prone to unpack all his orchestral baggage at once, in his first few compositions for orchestra, and to weigh down his writing with an embarrassment of orchestral riches. But we have never yet seen this done with such frank redundance as in this suite; the work might be called a complete practical illustration of Berlioz's entire "Traité d' Instrumentation," amplified by some original experiments of the composer's own. So bewildering is this perpetual kaleidoscopic shifting of orchestral color, this constant apparition of new tints and combinations, that one can hardly believe that the composer had the concert room solely in view when he wrote the work. There is something academic in this lavish display of resources; and one finds in it, as in many other things academic, a certain lack of a sense of humor. Still, even if one finds Mr. Weld's artistic judgment somewhat at fault in this matter—that is, looking at his work from the concert-going, and not from the academic, point of view—one cannot but admire the general aureness of hand he shows in commanding his resources. With few and insignificant exceptions, his treatment of the orchestra shows conspicuous skill, technical knowledge and imaginativeness. Now and then one may feel that he was led to do certain things more for the sake of doing them than for the effect produced; for instance, the effect of the solo violin and viola, in the fourth movement, is hardly such as to pay the composer for adding two staves to his score; it sounds rather as if he were bound to use a solo violin and viola, than as if he really wanted to. But such fallings short of effectiveness in coloring are merely sporadic in the work. Apart from the instrumentation, the suite shows melodic inventiveness, force and even vehemence of feeling, and poetic imagination. Unhappily, also, it shows in the second, fourth and fifth movements a terrible tendency to prolixity. We like the "*Ave maris stella*" and the "*Pulcinella*" by far the best; the former for its beauty, the latter for its genuine humor. The "*Sera d'amore,*" in spite of an evident definiteness of structural plan, sounds all too vague, too merely emotional, and is moreover spun out beyond all true proportion. Mr. Weld conducted the suite without exuberance of gesture, but with aplomb, and a sure grasp of his forces. He was repeatedly recalled at the close.

Meyerbeer's "Struensee" overture—an admirable example, by the way, of what Meyerbeer *could not do* in the way of orchestral composition—was exceedingly brilliantly played.

Miss Franklin sang the song from "Carmen" with great sincerity of sentiment. Her singing of the mad-song from Rubinstein's "Demon" left a less determinate impression upon us; the song itself is too hard to like for one to enjoy the singing of it.

The next programme is: Mendelssohn, overture, "Meeresstille und glückliche Fahrt;" Louis Maas, pianoforte concerto in C minor, op. 13; Schubert, Funeral March (scored by Liszt); Schumann, Symphony No. 1, in B-flat. Mr. Carl Faelten will be the pianist.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 2, 1890.

SYMPHONY SOUNDS.

Arthur Weld's "Italia," Under the Composer's Direction—Miss Franklin's Songs.

It was a graceful compliment to his friend, Arthur Weld, when Mr. Nikisch gave the young composer's "Italia" a place upon a Boston Symphony programme. But the Leipzig director has more than twice or thrice given evidence of his readiness to appreciate the work of Americans in music, and "Italia" will easily take rank among the most agreeable offerings of native talent that the season has brought. Mr. Weld's suite, composed when he was a student at Munich, and honored with a hearing at the Worcester festival of 1888, is undoubtedly "programme music." Throughout, the work shows command over the resources of the modern orchestra, and there has been but infrequent yielding to the tendency to over-elaboration of themes. The "linked sweetness" is undoubtedly "long drawn out" in the Amalfi movement, which sets forth a lover's longing. But the other movements, particularly that which recalls life in Rome at carnival time, never lose their hold upon interest. Mr. Weld himself conducted the performance of the "Italia" with much care and earnestness, and, at the close, the young composer and critic was recalled and applauded very heartily. The orchestra performed its part with great spirit for the most part, and its members joined heartily in the plaudits that followed the suite. Mozart's symphony in E flat, with its lovely and familiar andante, opened the programme and Meyerbeer's strong "Struensee" overture ended what was one of Mr. Nikisch's longest concerts. Miss Gertrude Franklin, the soloist of the occasion, sang Micaela's air from "Carmen," best known as "Io dico di no." She was not quite at her best in this Bizet selection, but in the florid air from Rubinstein's "Demon" her singing was exceptionally clear and brilliant, and the favorite soprano found warm and ready appreciation for her achievements.

Dr. Louis Maas, whose good work for music in Boston is not forgotten, though he himself has passed away, is represented on Mr. Nikisch's programme this week by his concerto for pianoforte in C minor. Mr. Carl Faelten will be the soloist. Such classics make up the offering as Mendelssohn's overture, "Calm Sea and Prosperous Voyage, Schubert's "Funeral March" (Liszt orchestration) and Schumann's first symphony.

CONCERT PROMISES.

The Young People's "Popular" in Music Hall, Wednesday Afternoon.

Were the second of Mr. Nikisch's "Young People's Populars" notable for nothing else than the re-entrance of that distinguished singer, Mlle. Clementine de Vere, the occasion would be accounted one of particular and unusual interest. But the Boston symphony orchestra and Anton Rekking are to assist in a programme that is worth reproducing here, so well is it arranged. Already there has been a brisk call for seats. The offering follows:

Overture, Jubel.....Weber
Bell song from Lakme.....Delibes
Mlle. De Vere.
Suite, Peer Gynt, op. 46 (by request).....Grieg
Nocturne for violoncello.....Chopin
Mr. Hekking.
Aria from the Star of the North.....Meyerbeer
Mlle. De Vere.
Ballet music, Bal Costume.....Rubinstein

Gazette

BOSTON, SUNDAY MORNING, MARCH 2.

The Boston Symphony Concert.

The eighteenth concert of the Symphony Orchestra had a special interest in the performance of "Italia," a Dramatic Suite, for orchestra, by Mr. Arthur Weld. It is in five movements, opening with an admirably written hymn, richly but clearly and broadly scored, and impressing the hearers at the outset with the composer's thorough knowledge of orchestral resources and his skill and discretion in using them. The hymn merges, after much ingenious contrapuntal treatment, into a melodious and brilliant movement, the second theme of which is a species of barcarolle, but somewhat more extended and serious than are songs of this description. The third movement is a very vivacious, original and strikingly piquant scherzo, in which there is some exceedingly clever and effective instrumentation. Then comes an andante, the most ambitious portion of the work, and of symphonic proportions, prolific in flowing and, at times, sensuous melody. This is followed in turn by an exceedingly animated, brilliant and finely colored finale, portraying in tone color the bustle and merriment of a Roman carnival. It is impossible to describe fully a work of this varied character in the space at our command, but we can express the pleasure afforded in hearing it, and pay tribute to its clearness, its profusion of flowing melody, its masterly harmonies, and its fine musicianship generally. The instrumentation is always free and flexible, and the work has manifestly been thought out for the orchestra, from the outset. There is an ease and a freedom in the scoring, a feeling for the timbre of the various instruments and a knowledge shown in combining them for contrast and variety in effect, that has been seen in none of our younger composers. The work is not only interesting, but it is exceptionally able, and is entitled to the most earnest consideration and respect as a notable addition to the list of the best achievements of our native musicians. Mr. Weld conducted it spiritedly and firmly, holding his orchestra well in hand, and showing marked efficiency at the conductor's stand. The work was applauded with enthusiasm, and the composer was recalled twice to bow his acknowledgments to an appreciative and delighted audience. The concert began with Mozart's E flat symphony, which was beautifully read by Mr. Nikisch, and with a keenly artistic sympathy with the true spirit of the music, throwing into it a stimulating virility, and avoiding in the more tender movements of the work that sickly sentimentality that is too often and wrongly imparted to them. It was admirable Mozart intepreting. The concert ended with a stirring and brilliant performance of Meyerbeer's "Struensee" overture. The soloist was Miss Gertrude Franklin, who was never heard with finer effect than on this occasion. She sang the grand aria of Micaela from Bizet's "Carmen" with splendid dramatic fervor and largeness of expression giving a marked example of her skill in sostenuto singing. Her other contribution to the concert was Tamara's "Mad Song" from Rubinstein's "The Demon," which had not been heard here before. It is gracefully melodious, varying constantly in the emotions it depicts, and is prolific in strongly rythmical floriturl of considerable difficulty. It was brilliantly sung by the artist, and in a style of the highest purity and finish, marked by exquisite delicacy in the more flowery phrases. Miss Franklin was vigorously recalled twice after each solo. For the next concert the programme is: Mendelssohn's "Calm Sea and Prosperous Voyage," overture; a concerto for piano, by L. Maas; Funeral March, Schubert, instrumented by Liszt, and Schumann's Symphony No. 1. The soloist is to be Mr. Carl Faelten.

Musical Notes.

On Wednesday afternoon next a "Young People's Popular" will be given in Music Hall, by the Symphony Orchestra. Mr. Nikisch has chosen an admirable programme for the occasion, as will be seen by the following: "Jubel" overture, Weber; "Bell Song" from "Lackme," Delibes; Suite, "Peter Gynt," Grieg; Nocturne for violoncello, Chopin; aria from "The Star of the North," Meyerbeer; and ballet music, "Bal Costume" Rubinstein. Mlle. Clementine de Vere and Mr. Anton Hekking will be the soloists.

Boston Post

TUESDAY MORNING, MARCH 4, 1890.

According to the Western papers the recent disorganization of the so-called "Boston Symphony Orchestral Club" was not entirely amicable. It appears that the club wished to get rid of its manager, Mr. Bachert, and not vice versa, as was at first represented. The club, with the exception of Mr. de Seve, the violinist, has reorganized under the title of "New York Harmonic Club" (a much more honest title than the other, be it remarked), and will proceed to give concerts under a new management. The charming Swedish singer, Miss Augusta Ohrstrom, will remain with the new organization.

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...AY MORNING, MARCH 3, 1890.

The Symphony Concert.

There was sufficient variety at the Symphony concert Saturday evening to satisfy the most capricious. There was a symphony by Mozart, a vocal soloist who gave arias from the opera, an instrumental suite by an American composer, an overture by Meyerbeer, and two conductors. What more could have been crowded into one evening?

The Mozart symphony was by no means the least interesting portion of the concert. It was the Symphony in E flat, and is one of the most melodious, pleasing and beautiful of them all. Simple in construction, reminding one of Haydn in that respect, there is nothing trivial or dull in it. The andante and minuetto are delightful pieces of orchestration, and the finale is designed, like all of Mozart's endings, to send the audience away in the best of humor. It was put first on the programme, and every music-lover was sorry when it was ended. No selection this season has met with a more hearty response from the audience. It was excellently played. So also was the Meyerbeer overture which closed the concert. Praise of Mr. Nikisch and the orchestra is getting at this time to be superfluous. Yet it is none the less deserved, for their renditions are as near perfection as we expect to hear in this city.

Miss Gertrude Franklin was the soloist. She is always welcome, because of her careful, artistic and conscientious work. Nothing is slightingly treated, and her voice, which is pure and true in intonation, is able to do what many larger voices cannot accomplish. She gave the familiar aria of Michaela in "Carmen" and an aria from Rubinstein's opera of "The Demon," a selection new to her auditors. Miss Franklin always endeavors to bring out something that has not been sung until it is hackneyed, and in this she shows the faithful student of her art that she is. Better selections for her voice than the Michaela aria could not have been chosen; the latter, with its legato measures, interwoven with brilliant execution, was especially suited to her high, flexible vocalism. It is not often that Miss Franklin does better work than she did Saturday evening.

There remains the "Italia" suite of Arthur Weld, which had its first presentation before a Boston audience. It was given at Worcester in 1888, and then, as now, it was conducted by the composer. Mr. Weld states that it is distinctly programme music; it is in five movements, and is intended to portray the different feelings of Italian life. It is a very meritorious production, and was well rendered. The audience, also, was very kind to the young composer—recalling him several times after the rendition. We are unable, however, to conceive of any advantage to be derived from the resignation of the conductor's baton into the hands of the composer. It is due to Mr. Weld to say that his conducting was far in advance of that in Worcester; at the same time works by our resident composers have been given a place in these concerts, when the authors have been content—and it has seemed in much better taste—to have the composition interpreted at the hands of Mr. Nikisch. At the next concert we are to have another piano soloist—something which will cease, probably, when all the pianists of the country have had an appearance—and this is to be the programme: Mendelssohn, overture, "Calm Sea and Prosperous Voyage;" Louis Maas, concerto for pianoforte in C minor, opus 13 (first time); Schubert, "Funeral March," orchestrated by Liszt; Schumann, Symphony No. 1, in B flat; soloist, Mr. Carl Faelten.

Gazette

BOSTON, SUNDAY MORNING, MARCH 2.

The Boston Symphony Concert.

The eighteenth concert of the Symphony Orchestra had a special interest in the performance of "Italia," a Dramatic Suite, for orchestra, by Mr. Arthur Weld. It is in five movements, opening with an admirably written hymn, richly but clearly and broadly scored, and impressing the hearers at the outset with the composer's thorough knowledge of orchestral resources and his skill and discretion in using them. The hymn merges, after much ingenious contrapuntal treatment, into a melodious and brilliant movement, the second theme of which is a species of barcarolle, but somewhat more extended and serious than are songs of this description. The third movement is a very vivacious, original and strikingly piquant scherzo, in which there is some exceedingly clever and effective instrumentation. Then comes an andante, the most ambitious portion of the work, and of symphonic proportions, prolific in flowing and, at times, sensuous melody. This is followed in turn by an exceedingly animated, brilliant and finely colored finale, portraying in tone color the bustle and merriment of a Roman carnival. It is impossible to describe fully a work of this varied character in the space at our command, but we can express the pleasure afforded in hearing it, and pay tribute to its clearness, its profusion of flowing melody, its masterly harmonies, and its fine musicianship generally. The instrumentation is always free and flexible, and the work has manifestly been thought out for the orchestra, from the outset. There is an ease and a freedom in the scoring, a feeling for the timbre of the various instruments and a knowledge shown in combining them for contrast and variety in effect, that has been seen in none of our younger composers. The work is not only interesting, but it is exceptionally able, and is entitled to the most earnest consideration and respect as a notable addition to the list of the best achievements of our native musicians. Mr. Weld conducted it spiritedly and firmly, holding his orchestra well in hand, and showing marked efficiency at the conductor's stand. The work was applauded with enthusiasm, and the composer was recalled twice to bow his acknowledgments to an appreciative and delighted audience. The concert began with Mozart's E flat symphony, which was beautifully read by Mr. Nikisch, and with a keenly artistic sympathy with the true spirit of the music, throwing into it a stimulating virility, and avoiding in the more tender movements of the work that sickly sentimentality that is too often and wrongly imparted to them. It was admirable Mozart intepreting. The concert ended with a stirring and brilliant performance of Meyerbeer's "Struensee" overture. The soloist was Miss Gertrude Franklin, who was never heard with finer effect than on this occasion. She sang the grand aria of Micaela from Bizet's "Carmen" with splendid dramatic fervor and largeness of expression giving a marked example of her skill in soste enuto singing. Her other contribution to the concert was Tamara's "Mad Song" from Rubinstein's "The Demon," which had not been heard here before. It is gracefully melodious, varying constantly in the emotions it depicts, and is prolific in strongly rythmical fioriturl of considerable difficulty. It was brilliantly sung by the artist, and in a style of the highest purity and finish, marked by exquisite delicacy in the more flowery phrases. Miss Franklin was vigorously recalled twice after each solo. For the next concert the programme is: Mendelssohn's "Calm Sea and Prosperous Voyage," overture; a concerto for piano, by L. Maas; Funeral March, Schubert, instrumented by Liszt, and Schumann's Symphony No. 1. The soloist is to be Mr. Carl Faelten.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 2, 1890.

SYMPHONY SOUNDS.

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Dr. Louis Maas, whose good work for music in Boston is not forgotten, though he himself has passed away, is represented on Mr. Nikisch's programme this week by his concerto for pianoforte in C minor. Mr. Carl Faelten will be the soloist. Such classics make up the offering as Mendelssohn's overture, "Calm Sea and Prosperous Voyage, Schubert's "Funeral March" (Liszt orchestration) and Schumann's first symphony.

CONCERT PROMISES.

The Young People's "Popular" in Music Hall, Wednesday Afternoon.

Were the second of Mr. Nikisch's "Young People's Populars" notable for nothing else than the re-entrance of that distinguished singer, Mlle. Clementine de Vere, the occasion would be accounted one of particular and unusual interest. But the Boston symphony orchestra and Anton Rekking are to assist in a programme that is worth reproducing here, so well is it arranged. Already there has been a brisk call for seats. The offering follows:

Overture, Jubel.....Weber
Bell song from Lakme.....Delibes
Mlle. De Vere.
Suite, Peer Gynt, op. 46 (by request).....Grieg
Nocturne for violoncello.....Chopin
Mr. Hekking.
Aria from the Star of the North.....Meyerbeer
Mlle. De Vere.
Ballet music, Bal Costume.....Rubinstein

Boston Courier.

SUNDAY MORNING, MARCH 2, 1890.

THE SYMPHONY CONCERT.

The programme last night was neither edifying nor well given, but it made up in length what it lacked in quality. Mozart's "Clarinette" symphony, the first which contained a clarinette part, but the weakest of the group of three which the master composed in 1788, began the concert, but it was soon evident that our orchestra does not contain the greatest of clarinette players, and after Mr. Strasser's playing at the recent Baermann concert, the lack of fullness of tone was all the more perceptible. Miss Gertrude Franklin sang rather indecisively in the higher register, in her first song, but quite expressively nevertheless, and we have never had Micaela's airs so well done in Boston. The second song was from Rubinstein's "Demon," and was given in that strange and weird language, "libretto-English," but the singing made ample amends for the weakness of the words, and the vocalist was at her very best, her *floriture* being excellent and clear even in the most difficult passages. She was recalled with enthusiasm. So was Arthur Welch after his Suite, which I did not think "dramatic" (save in its finale) nor "Italian," but which found immense favor with the public, and of which I liked the last movement. If Mr. Nikisch desires to prove all the ill-natured remarks that have been said about him, he has only to give a few more Meyerbeer overtures, with the blatant effects of last night. There is a distinct deterioration from the high standard our orchestra once had, in programmes, in performances—in every way, but it is not too late yet to cry a halt, and improve matters.

THE KNEISEL QUARTET CONCERT.

Union Hall was crowded Monday night by a fashionable audience on the occasion of the fourth concert of the Kneisel quartet series. Probably the fact that a new work by an American composer was to be produced, and that Arthur Whiting was to play the piano part, had something to do with the fact that the hall was so full, but the performance of the quartet was also of a character to warrant an appreciative audience in any musical community. The new work alluded to above was Chadwick's quintet in E flat, which has been heard in many other cities since its first performance some two years ago. It is one of the most successful works of the composer, and exhibits a skill in development that is not often present in the works of native composers. The first movement has a most genial chief theme, in excellent contrast with the following second theme, and both are subsequently developed in most masterly style. The two interior movements are not so impressive as the first and last of the work, although the intermezzo has some very skillful contrapuntal passages. The finale has some exquisite touches of treatment, and its chief theme is as rollicking as heart could desire. The sequences at the close and the broad augmentation of the leading figure form a very majestic ending. The work is one of the very best of American contributions to the sonata forms. Its performance was of adequate steadiness, although not as perfect as some of the work of the Kneisel Quartet. Mr. Arthur Whiting was generally excellent in the piano part, although a trifle more of force would not have been misplaced. The quartet, which followed, was perfectly performed and justly evoked the greatest enthusiasm. Then came the gem of the concert, the Schubert quintet in C, with two 'cellos, Mr. Leo Schulz playing the extra instrument. The great quartet has never excelled the beauty with which this work was given. There was absolutely no blemish for adverse criticism to lift its voice about. The finale found the audience quite as enthusiastic as at the beginning of the concert, and this, too, after a programme which lasted over two hours! I have often stated that I believe this quartet to be the best in America, but on this occasion they excelled themselves and the performers are to be congratulated on a performance of a character transcending even their own previous record.

LOUIS C. ELSON.

Musical Notes.

On Wednesday afternoon next a "Young People's Popular" will be given in Music Hall, by the Symphony Orchestra. Mr. Nikisch has chosen an admirable programme for the occasion, as will be seen by the following: "Jubel" overture, Weber; "Bell Song" from "Lackme," Delibes; Suite, "Peter Gynt," Grieg; Nocturne for violoncello, Chopin; aria from "The Star of the North," Meyerbeer; and ballet music, "Bal Costume" Rubinstein. Mlle. Clementine de Vere and Mr. Anton Hekking will be the soloists.

Boston Post

TUESDAY MORNING, MARCH 4, 1890

According to the Western papers the recent disorganization of the so-called "Boston Symphony Orchestral Club" was not entirely amicable. It appears that the club wished to get rid of its manager, Mr. Bachert, and not vice versa, as was at first represented. The club, with the exception of Mr. de Seve, the violinist, has reorganized under the title of "New York Harmonic Club" (a much more honest title than the other, be it remarked), and will proceed to give concerts under a new management. The charming Swedish singer, Miss Augusta Ohrstrom, will remain with the new organization.

Boston Evening Transcript.

MONDAY, MARCH 3, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighteenth symphony concert was as follows:

Mozart: Symphony in E-flat.
Bizet: Micaela's air from "Carmen."
Arthur Weld: Suite, "Italia."
Rubinstein: Tamara's song from "The Demon."
Meyerbeer: Overture to "Struensee."

Miss Gertrude Franklin was the singer.

The wind-players had evidently forgotten to blow the weather out of their instruments before the concert began, for the response to Mr. Nikisch's first wave of his bâton was not the chord of E-flat major, as the audience had a right to expect it would be, but a nondescript something that froze one's very blood with terror. But the weather being once blown out of the sonorous tubes, Mozart's music had free course through them, and all went well. To say that Mozart's E-flat symphony is the least great of his greatest three is to say nothing very hard about it. Even if it fall a little behind the "Jupiter" and the unapproached G minor, it is great enough, and was doubly welcome last Saturday, after the late famine of great music here. We hardly like Mr. Nikisch's taking the announcement of the theme of the first movement slower than he meant to arry it through; even admitting the occasional propriety of taking slightly different *tempi* for different themes in a movement, we can see no possible advantage that can accrue from taking successive apparitions of the same theme at different *tempi*—except in such rare cases as the first song in Schumann's "Paradise and the Peri," where a gradual and continuous acceleration of the *tempo* is indicated by the composer. But, with this single exception, Mr. Nikisch's reading of the symphony seemed admirable in every respect, and the orchestra played it excellently.

Mr. Weld's suite in five movements (Monte Cassino: "*Ave maris Stella.*"—Venezia: "*I gondolieri amorosi.*"—Napoli: "*Pulcinella.*"—Amalfi: "*Una sera d'amore.*" — Roma; "*Il Carnevale.*") is a composition of which one would like to know the exact history, before passing judgment on it. Not long ago we had the privilege of listening to two movements of chamber music by Mr. Weld, which gave us unalloyed pleasure, and we learned that these movements were originally written for his final examination in Counterpoint at the Royal Music School in Munich. It may have been the knowledge of this that led us strongly to suspect, last Saturday evening, that the "Italia" suite may have owed its existence, in part at least, to an impending examination in Instrumentation. If this is so, one prominent feature in the orchestra is sufficiently accounted for,—the over-crowding of an almost unexampled variety of orchestral effects. It is a well-known trait of the young composer to be too prone to unpack all his orchestral baggage at once, in his first few compositions for orchestra, and to weigh down his writing with an embarrassment of orchestral riches. But we have never yet seen this done with such frank redundance as in this suite; the work might be called a complete practical illustration of Berlioz's entire "Traité d' Instrumentation," amplified by some original experiments of the composer's own. So bewildering is this perpetual kaleidoscopic shifting of orchestral color, this constant apparition of new tints and combinations, that one can hardly believe that the composer had the concert room solely in view when he wrote the work. There is something academic in this lavish display of resources; and one finds in it, as in many other things academic, a certain lack of a sense of humor. Still, even if one finds Mr. Weld's artistic judgment somewhat at fault in this matter—that is, looking at his work from the concert-going, and not from the academic, point of view—one cannot but admire the general sureness of hand he shows in commanding his resources. With few and insignificant exceptions, his treatment of the orchestra shows conspicuous skill, technical knowledge and imaginativeness. Now and then one may feel that he was led to do certain things more for the sake of doing them than for the effect produced; for instance, the effect of the solo violin and viola, in the fourth movement, is hardly such as to pay the composer for adding two staves to his score; it sounds rather as if he were bound to use a solo violin and viola, than as if he really wanted to. But such fallings short of effectiveness in coloring are merely sporadic in the work. Apart from the instrumentation, the suite shows melodic inventiveness, force and even vehemence of feeling, and poetic imagination. Unhappily, also, it shows in the second, fourth and fifth movements a terrible tendency to prolixity. We like the "*Ave maris stella*" and the "*Pulcinella*" by far the best; the former for its beauty, the latter for its genuine humor. The "*Sera d'amore,*" in spite of an evident definiteness of structural plan, sounds all too vague, too merely emotional, and is moreover spun out beyond all true proportion. Mr. Weld conducted the suite without exuberance of gesture, but with aplomb, and a sure grasp of his forces. He was repeatedly recalled at the close.

Meyerbeer's "Struensee" overture—an admirable example, by the way, of what Meyerbeer *could not do* in the way of orchestral composition—was exceedingly brilliantly played.

Miss Franklin sang the song from "Carmen" with great sincerity of sentiment. Her singing of the mad-song from Rubinstein's "Demon" left a less determinate impression upon us; the song itself is too hard to like for one to enjoy the singing of it.

The next programme is: Mendelssohn, overture, "Meeresstille und glückliche Fahrt;" Louis Maas, pianoforte concerto in C minor, op. 13; Schubert, Funeral March (scored by Liszt); Schumann, Symphony No. 1, in B-flat. Mr. Carl Faelten will be the pianist.

[95]

Boston Journal.

WITH SUPPLEMENT.

MORNING EDITION.

SUNDAY MORNING, MARCH 3, 1890.

The Symphony Concert.

There was sufficient variety at the Symphony Concert Saturday evening to satisfy the most fastidious. There was a symphony by Mozart, a vocal soloist who gave arias from the opera, an instrumental suite by an American composer, an overture by Meyerbeer, and two conductors. What more could have been crowded into one evening?

The Mozart symphony was by no means the least interesting portion of the concert. It was the Symphony in E flat, and is one of the most euphonious, pleasing and beautiful of them all. Simple in construction, reminding one of Haydn in that respect, there is nothing trivial or dull in it. The andante and minuetto are delightful pieces of orchestration, and the finale is designed, like all of Mozart's endings, to send the audience away in the best of humor. It was put first on the programme, and every music-lover was sorry when it was ended. No selection this season has met with a more hearty response from the audience. It was excellently played. So also was the Meyerbeer overture which closed the concert. Praise of Mr. Nikisch and the orchestra is getting at this time to be superfluous. Yet it is none the less deserved, for their renditions are as near perfection as we expect to hear in this city.

Miss Gertrude Franklin was the soloist. She is always welcome, because of her careful, artistic and conscientious work. Nothing is slightingly treated, and her voice, which is pure and true in intonation, is able to do what many larger voices cannot accomplish. She gave the familiar aria of Michaela in "Carmen" and an aria from Rubinstein's opera of "The Demon," a selection new to her auditors. Miss Franklin always endeavors to bring out something that has not been sung until it is hackneyed, and in this she shows the faithful student of her art that she is. Better selections for her voice than the Michaela aria could not have been chosen; the latter, with its legato measures, interwoven with brilliant execution, was especially suited to her high, flexible vocalism. It is not often that Miss Franklin does better work than she did Saturday evening.

There remains the "Italia" suite of Arthur Weld, which had its first presentation before a Boston audience. It was given at Worcester in 1888, and then, as now, it was conducted by the composer. Mr. Weld states that it is distinctly programme music; it is in five movements, and is intended to portray the different feelings of Italian life. It is a very meritorious production, and was well rendered. The audience, also, was very kind to the young composer—recalling him several times after the rendition. We are unable, however, to conceive of any advantage to be derived from the resignation of the conductor's baton into the hands of the composer. It is due to Mr. Weld to say that his conducting was far in advance of that in Worcester; at the same time works by our resident composers have been given a place in these concerts, when the authors have been content—and it has seemed in much better taste—to have the composition interpreted at the hands of Mr. Nikisch. At the next concert we are to have another piano soloist—something which will cease, probably, when all the pianists of the country have had an appearance—and this is to be the programme: Mendelssohn, overture, "Calm Sea and Prosperous Voyage;" Louis Maas, concerto for pianoforte in C minor, opus 13 (first time); Schubert, "Funeral March," orchestrated by Liszt; Schumann, Symphony No. 1, in B flat; soloist, Mr. Carl Faelten.

Gazette

BOSTON, SUNDAY MORNING, MARCH 2.

The Boston Symphony Concert.

The eighteenth concert of the Symphony Orchestra had a special interest in the performance of "Italia," a Dramatic Suite, for orchestra, by Mr. Arthur Weld. It is in five movements, opening with an admirably written hymn, richly but clearly and broadly scored, and impressing the hearers at the outset with the composer's thorough knowledge of orchestral resources and his skill and discretion in using them. The hymn merges, after much ingenious contrapuntal treatment, into a melodious and brilliant movement, the second theme of which is a species of barcarolle, but somewhat more extended and serious than are songs of this description. The third movement is a very vivacious, original and strikingly piquant scherzo, in which there is some exceedingly clever and effective instrumentation. Then comes an andante, the most ambitious portion of the work, and of symphonic proportions, prolific in flowing and, at times, sensuous melody. This is followed in turn by an exceedingly animated, brilliant and finely colored finale, portraying in tone color the bustle and merriment of a Roman carnival. It is impossible to describe fully a work of this varied character in the space at our command, but we can express the pleasure afforded in hearing it, and pay tribute to its clearness, its profusion of flowing melody, its masterly harmonies, and its fine musicianship generally. The instrumentation is always free and flexible, and the work has manifestly been thought out for the orchestra, from the outset. There is an ease and a freedom in the scoring, a feeling for the timbre of the various instruments and a knowledge shown in combining them for contrast and variety in effect, that has been seen in none of our younger composers. The work is not only interesting, but it is exceptionally able, and is entitled to the most earnest consideration and respect as a notable addition to the list of the best achievements of our native musicians. Mr. Weld conducted it spiritedly and firmly, holding his orchestra well in hand, and showing marked efficiency at the conductor's stand. The work was applauded with enthusiasm, and the composer was recalled twice to bow his acknowledgments to an appreciative and delighted audience. The concert began with Mozart's E flat symphony, which was beautifully read by Mr. Nikisch, and with a keenly artistic sympathy with the true spirit of the music, throwing into it a stimulating virility, and avoiding in the more tender movements of the work that sickly sentimentality that is too often and wrongly imparted to them. It was admirable Mozart intepreting. The concert ended with a stirring and brilliant performance of Meyerbeer's "Struensee" overture. The soloist was Miss Gertrude Franklin, who was never heard with finer effect than on this occasion. She sang the grand aria of Micaela from Bizet's "Carmen" with splendid dramatic fervor and largeness of expression giving a marked example of her skill in sost enuto singing. Her other contribution to the concert was Tamara's "Mad Song" from Rubinstein's "The Demon," which had not been heard here before. It is gracefully melodious, varying constantly in the emotions it depicts, and is prolific in strongly rythmical fiorituri of considerable difficulty. It was brilliantly sung by the artist, and in a style of the highest purity and finish, marked by exquisite delicacy in the more flowery phrases. Miss Franklin was vigorously recalled twice after each solo. For the next concert the programme is: Mendelssohn's "Calm Sea and Prosperous Voyage," overture; a concerto for piano, by L. Maas; Funeral March, Schubert, instrumented by Liszt, and Schumann's Symphony No. 1. The soloist is to be Mr. Carl Faelten.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 2, 1890.

SYMPHONY SOUNDS.

Arthur Weld's "Italia," Under the Composer's Direction—Miss Franklin's Songs.

It was a graceful compliment to his friend, Arthur Weld, when Mr. Nikisch gave the young composer's "Italia" a place upon a Boston Symphony programme. But the Leipzig director has more than twice or thrice given evidence of his readiness to appreciate the work of Americans in music, and "Italia" will easily take rank among the most agreeable offerings of native talent that the season has brought. Mr. Weld's suite, composed when he was a student at Munich, and honored with a hearing at the Worcester festival of 1888, is undoubtedly "programme music." Throughout, the work shows command over the resources of the modern orchestra, and there has been but infrequent yielding to the tendency to over-elaboration of themes. The "linked sweetness" is undoubtedly "long drawn out" in the Amalfi movement, which sets forth a lover's longing. But the other movements, particularly that which recalls life in Rome at carnival time, never lose their hold upon interest. Mr. Weld himself conducted the performance of the "Italia" with much care and earnestness, and, at the close, the young composer and critic was recalled and applauded very heartily. The orchestra performed its part with great spirit for the most part, and its members joined heartily in the plaudits that followed the suite. Mozart's symphony in E flat, with its lovely and familiar andante, opened the programme and Meyerbeer's strong "Struensee" overture ended what was one of Mr. Nikisch's longest concerts. Miss Gertrude Franklin, the soloist of the occasion, sang Micaela's air from "Carmen," best known as "Io dico di no." She was not quite at her best in this Bizet selection, but in the florid air from Rubinstein's "Demon" her singing was exceptionally clear and brilliant, and the favorite soprano found warm and ready appreciation for her achievements.

Dr. Louis Maas, whose good work for music in Boston is not forgotten, though he himself has passed away, is represented on Mr. Nikisch's programme this week by his concerto for pianoforte in C minor. Mr. Carl Faelten will be the soloist. Such classics make up the offering as Mendelssohn's overture, "Calm Sea and Prosperous Voyage, Schubert's "Funeral March" (Liszt orchestration) and Schumann's first symphony.

CONCERT PROMISES.

The Young People's "Popular" in Music Hall, Wednesday Afternoon.

Were the second of Mr. Nikisch's "Young People's Populars" notable for nothing else than the re-entrance of that distinguished singer, Mlle. Clementine de Vere, the occasion would be accounted one of particular and unusual interest. But the Boston symphony orchestra and Anton Hekking are to assist in a programme that is worth reproducing here, so well is it arranged. Already there has been a brisk call for seats. The offering follows:

Overture, Jubel.....Weber
Bell song from Lakme.....Delibes
Mlle. De Vere.
Suite, Peer Gynt, op. 46 (by request).....Grieg
Nocturne for violoncello.....Chopin
Mr. Hekking.
Aria from the Star of the North.....Meyerbeer
Mlle. De Vere.
Ballet music, Bal Costume.....Rubinstein

Musical Notes.

On Wednesday afternoon next a "Young People's Popular" will be given in Music Hall, by the Symphony Orchestra. Mr. Nikisch has chosen an admirable programme for the occasion, as will be seen by the following: "Jubel" overture, Weber; "Bell Song" from "Lackme," Delibes; Suite, "Peter Gynt," Grieg; Nocturne for violoncello, Chopin; aria from "The Star of the North," Meyerbeer; and ballet music, "Bal Costume" Rubinstein. Mlle. Clementine de Vere and Mr. Anton Hekking will be the soloists.

Boston Post

TUESDAY MORNING, MARCH 4, 1890

According to the Western papers the recent disorganization of the so-called "Boston Symphony Orchestral Club" was not entirely amicable. It appears that the club wished to get rid of its manager, Mr. Bachert, and not vice versa, as was at first represented. The club, with the exception of Mr. de Seve, the violinist, has reorganized under the title of "New York Harmonic Club" (a much more honest title than the other, be it remarked), and will proceed to give concerts under a new management. The charming Swedish singer, Miss Augusta Ohrstrom, will remain with the new organization.

Boston Courier.

SUNDAY MORNING, MARCH 2, 1890.

THE SYMPHONY CONCERT.

The programme last night was neither edifying nor well given, but it made up in length what it lacked in quality. Mozart's "Clarinette" symphony, the first which contained a clarinette part, but the weakest of the group of three which the master composed in 1788, began the concert, but it was soon evident that our orchestra does not contain the greatest of clarinette players, and after Mr. Strasser's playing at the recent Baermann concert, the lack of fullness of tone was all the more perceptible. Miss Gertrude Franklin sang rather indecisively in the higher register, in her first song, but quite expressively nevertheless, and we have never had Micaela's airs so well done in Boston. The second song was from Rubinstein's "Demon," and was given in that strange and weird language, "libretto-English," but the singing made ample amends for the weakness of the words, and the vocalist was at her very best, her *fioriture* being excellent and clear even in the most difficult passages. She was recalled with enthusiasm. So was Arthur Welch after his Suite, which I did not think "dramatic" (save in its finale) nor "Italian," but which found immense favor with the public, and of which I liked the last movement. If Mr. Nikisch desires to prove all the ill-natured remarks that have been said about him, he has only to give a few more Meyerbeer overtures, with the blatant effects of last night. There is a distinct deterioration from the high standard our orchestra once had, in programmes, in performances—in every way, but it is not too late yet to cry a halt, and improve matters.

THE KNEISEL QUARTET CONCERT.

Union Hall was crowded Monday night by a fashionable audience on the occasion of the fourth concert of the Kneisel quartet series. Probably the fact that a new work by an American composer was to be produced, and that Arthur Whiting was to play the piano part, had something to do with the fact that the hall was so full, but the performance of the quartet was also of a character to warrant an appreciative audience in any musical community. The new work alluded to above was Chadwick's quintet in E flat, which has been heard in many other cities since its first performance some two years ago. It is one of the most successful works of the composer, and exhibits a skill in development that is not often present in the works of native composers. The first movement has a most genial chief theme, in excellent contrast with the following second theme, and both are subsequently developed in most masterly style. The two interior movements are not so impressive as the first and last of the work, although the intermezzo has some very skillful contrapuntal passages. The finale has some exquisite touches of treatment, and its chief theme is as rollicking as heart could desire. The sequences at the close and the broad augmentation of the leading figure form a very majestic ending. The work is one of the very best of American contributions to the sonata forms. Its performance was of adequate steadiness, although not as perfect as some of the work of the Kneisel Quartet. Mr. Arthur Whiting was generally excellent in the piano part, although a trifle more of force would not have been misplaced. The quartet, which followed, was perfectly performed and justly evoked the greatest enthusiasm. Then came the gem of the concert, the Schubert quintet in C, with two 'cellos, Mr. Leo Schulz playing the extra instrument. The great quartet has never excelled the beauty with which this work was given. There was absolutely no blemish for adverse criticism to lift its voice about. The finale found the audience quite as enthusiastic as at the beginning of the concert, and this, too, after a programme which lasted over two hours! I have often stated that I believe this quartet to be the best in America, but on this occasion they excelled themselves and the performers are to be congratulated on a performance of a character transcending even their own previous record.

LOUIS C. ELSON.

Boston Evening Transcript.

MONDAY, MARCH 3, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighteenth symphony concert was as follows:

Mozart: Symphony in E-flat.
Bizet: Micaëla's air from "Carmen."
Arthur Weld: Suite, "Italia."
Rubinstein: Tamara's song from "The Demon."
Meyerbeer: Overture to "Struensee."

Miss Gertrude Franklin was the singer.

The wind-players had evidently forgotten to blow the weather out of their instruments before the concert began, for the response to Mr. Nikisch's first wave of his bâton was not the chord of E-flat major, as the audience had a right to expect it would be, but a nondescript something that froze one's very blood with terror. But the weather being once blown out of the sonorous tubes, Mozart's music had free course through them, and all went well. To say that Mozart's E-flat symphony is the least great of his greatest three is to say nothing very hard about it. Even if it fall a little behind the "Jupiter" and the unapproached G minor, it is great enough, and was doubly welcome last Saturday, after the late famine of great music here. We hardly like Mr. Nikisch's taking the announcement of the theme of the first movement slower than he meant to arry it through; even admitting the occasional propriety of taking slightly different *tempi* for different themes in a movement, we can see no possible advantage that can accrue from taking successive apparitions of the same theme at different *tempi*—except in such rare cases as the first song in Schumann's "Paradise and the Peri." where a gradual and continuous acceleration of the *tempo* is indicated by the composer. But, with this single exception, Mr. Nikisch's reading of the symphony seemed admirable in every respect, and the orchestra played it excellently.

Mr. Weld's suite in five movements (Monte Cassino: "*Ave maris Stella.*"—Venezia: "*I gondolieri amorosi.*"—Napoli: "*Pulcinella.*"—Amalfi: "*Una sera d'amore.*" — Roma; "*Il Carnevale.*") is a composition of which one would like to know the exact history, before passing judgment on it. Not long ago we had the privilege of listening to two movements of chamber music by Mr. Weld, which gave us unalloyed pleasure, and we learned that these movements were originally written for his final examination in Counterpoint at the Royal Music School in Munich. It may have been the knowledge of this that led us strongly to suspect, last Saturday evening, that the "Italia" suite may have owed its existence, in part at least, to an impending examination in Instrumentation. If this is so, one prominent feature in the orchestra is sufficiently accounted for,—the over-crowding of an almost unexampled variety of orchestral effects. It is a well-known trait of the young composer to be too prone to unpack all his orchestral baggage at once, in his first few compositions for orchestra, and to weigh down his writing with an embarrassment of orchestral riches. But we have never yet seen this done with such frank redundance as in this suite; the work might be called a complete practical illustration of Berlioz's entire "Traité d' Instrumentation," amplified by some original experiments of the composer's own. So bewildering is this perpetual kaleidoscopic shifting of orchestral color, this constant apparition of new tints and combinations, that one can hardly believe that the composer had the concert room solely in view when he wrote the work. There is something academic in this lavish display of resources; and one finds in it, as in many other things academic, a certain lack of a sense of humor. Still, even if one finds Mr. Weld's artistic judgment somewhat at fault in this matter—that is, looking at his work from the concert-going, and not from the academic, point of view—one cannot but admire the general sureness of hand he shows in commanding his resources. With few and insignificant exceptions, his treatment of the orchestra shows conspicuous skill, technical knowledge and imaginativeness. Now and then one may feel that he was led to do certain things more for the sake of doing them than for the effect produced; for instance, the effect of the solo violin and viola, in the fourth movement, is hardly such as to pay the composer for adding two staves to his score; it sounds rather as if he were bound to use a solo violin and viola, than as if he really wanted to. But such fallings short of effectiveness in coloring are merely sporadic in the work. Apart from the instrumentation, the suite shows melodic inventiveness, force and even vehemence of feeling, and poetic imagination. Unhappily, also, it shows in the second, fourth and fifth movements a terrible tendency to prolixity. We like the "*Ave maris stella*" and the "*Pulcinella*" by far the best; the former for its beauty, the latter for its genuine humor. The "*Sera d'amore,*" in spite of an evident definiteness of structural plan, sounds all too vague, too merely emotional, and is moreover spun out beyond all true proportion. Mr. Weld conducted the suite without exuberance of gesture, but with aplomb, and a sure grasp of his forces. He was repeatedly recalled at the close.

Meyerbeer's "Struensee" overture—an admirable example, by the way, of what Meyerbeer *could not do* in the way of orchestral composition—was exceedingly brilliantly played.

Miss Franklin sang the song from "Carmen" with great sincerity of sentiment. Her singing of the mad-song from Rubinstein's "Demon" left a less determinate impression upon us; the song itself is too hard to like for one to enjoy the singing of it.

The next programme is: Mendelssohn, overture, "Meeresstille und glückliche Fahrt;" Louis Maas, pianoforte concerto in C minor, op. 13; Schubert, Funeral March (scored by Liszt); Schumann, Symphony No. 1, in B-flat. Mr. Carl Faelten will be the pianist.

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MINNEAPOLIS,

MONDAY EVENING, MAY 12, 1890.

ONE GREAT CONCERT.

Under the management of

MR. LOUIS MILLER.

Boston Daily Traveller.

TUESDAY, MARCH 4, 1890.

Eighteenth Symphony Concert on Saturday Evening—Miss Gertrude Franklin, Soloist.

The programme of the eighteenth Symphony concert was:

Mozart.	Symphony in E flat. (Kocchel 543).
Bizet.	Micaela's Aria, from "Carmen."
Arthur Weld.	"Italia." Dramatic Suite for Orchestra, 1. Monte Cassino.—"Ave maris stella." 2. Venezia.—"I gondolieri amorosi." 3. Napoli.—"Pulchinella." 4. Amalfi.—"Una sera d'amore." 5. Roma.—"Il Carnevale." (First time in Boston.)
Rubinstein.	Aria, "Taeglich eilen wir im Fluge," from "Der Daemon." (First time in Boston.)
Meyerbeer.	Overture. "Struensee."

What more beautiful performance of Mozart could purists ask than that Mr. Nikisch gave on Saturday. The perfection of outline, which is Mozart's chief charm, was preserved in the rendering, and this had an added quality of expression, welcome because it set off and did not injuriously condition the exact, scholarly, elegant, but not inspired, music. Meyerbeer's orchestral prelude to his brother's play of "Struensee" is not in strict overture form, neither is it so very worthy of place in a concert of the strictest standard; the little Jew did a great work in improving the Rossini model of opera, but his is emphatically a theatric manner, and, shorn of the trappings of the playhouse, his music, to use a paradoxical expression, does not "light up well." The performance of the "Struensee" piece was vigorous, and it sent the audience away in good humor. Mr. Weld's music is a succession of five tone-pictures of Italian life, each being intended by the composer to suggest the particular habit or pastime of the community from which it takes its name; there is no resemblance to the *suite* form proper, though Mr. Weld's Italians being creatures of diverse moods, the several movements offer variety of tempi, color, sentiment and sound. When the work was played at the Worcester Festival this column contained a review of it, and our estimate was by no means disparaging. But a Boston Symphony concert and a matinee in innocent Worcester are different affairs, so it is now necessary to apply a stricter standard of judgment than before. Mr. Weld wrote the music of his "Italia" in Munich, when he was a pupil of the Royal Music School, and it was performed as a sort of graduating thesis by the orchestra of the school. It is very good work indeed, for a student attempt; it possesses ideas, shows extended study of the instruments, and no little faculty in combining them; and, while one or two of the themes suggest Wagner, there is a gratifying amount of originality in the melodies. But when Mr. Weld has composed more, and subjected his work to more crucial tests, he will wish he had kept his "Italia" in his portfolio, and recognized that its level of excellence is not that of the Symphony concert. As popular music, Mr. Weld's suite is capital, the "Carnevale" being extremely ingenious. Mr. Weld conducted the performance of his own work, and the success it achieved with the audience—he was twice recalled at its close—was largely owing to this fact. He held his players well in hand, got clean-cut entrances from the different divisions, handled the *crescendi* and *diminuendi* nicely, and altogether showed positive qualities for the work of conducting an orchestra.

Miss Franklin is to be congratulated for going out of the beaten track in selecting the air from "Carmen." The Rubinstein scene is new here. It is very exacting vocally and makes demands upon the voice which only the best trained can answer. Miss Franklin sang it beautifully, though we wished Mr. Nikisch had chosen a faster tempo in the closing measures. After each appearance the singer was twice recalled. The next programme is: Mendelssohn, overture, "Calm Sea and Prosperous Voyage;" Louis Maas, concerto for pianoforte, in C minor, op. 13; Schubert, Funeral March, orchestrated by Liszt; Schumann, Symphony No. 1, in B flat. Soloist, Mr. Carl Faelten.

Notes.

The second of the Young People's Populars, by the Boston Symphony Orchestra, will be given on Wednesday afternoon (tomorrow) at Music Hall, when the soloists will be Mlle. Clementina de Vere, soprano, and Anton Hekking, 'cello-player.

BUFFALO EXPRESS

Sunday Morning, March 2, 1890.

MUSICAL MATTERS.

PLANS FOR THE BUFFALO FESTIVAL OF 1891.

Musical Services To-day — Local Concerts—Advice to Mr. Purse and Mrs. Coffer—A Sad Memorial Service.

Emissaries of the Buffalo Musical Association were in Boston last week and hobnobbed with Arthur Nikisch, conductor, and Mr. Ellis, manager of the Boston Symphony Orchestra. Great plans are on foot for the festival of 1891, when the Nikisch forces are expected to participate. The suggestion in this column two weeks ago that Beethoven's great orchestral and vocal Ninth Symphony be given at that time has met with enthusiastic indorsement by the music committee, and it is extremely probable that the work will then be produced for the first time in Buffalo. Another great attraction which is being sought is an original work by Brahms. Dr. Park soon sails for Europe and will carry with him a letter from Nikisch to Brahms asking for an original composition written expressly for the Buffalo festival, to be played by the Boston Symphony Orchestra. Mr. Nikisch seems confident that such a work can be secured. If it is, it will give to our festival an importance and eclat which will attract listeners and critics from a great distance. This would indeed be glory enough for any musical association on the continent.

The failure of the Ernst scheme is not going to deprive Buffalo of a Nikisch concert in May. The superb Boston orchestra will come here for one night some time during that month and enable us to compare it with its former self under Gericke. The enthusiasm with which its Boston season was regarded at home is shown in the fact that before the first concert $100,000 from advance sales was banked, and the two galleries opened to non-subscribers at popular prices were jammed an hour before the beginning of the first matinee. Both Mr. Nikisch and Mr. Ellis speak in the kindest manner of Buffalo and fully understand the unfortunate contretemps which has dissolved their contract with Mr. Ernst.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, MAR. 6, 1890.

The Young People's Popular Concert Yesterday Afternoon.

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Boston Post

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THE SECOND YOUNG PEOPLE'S POPULAR.

Music Hall was not only filled but overflowing yesterday afternoon for the second concert of the "Young People's Popular" series, and the well-arranged programme was constantly greeted with deserved applause:

Overture, "Jubel" ..... Weber
Bell song from "Lakmé" ..... Delibes
Mlle. de Vere.
Suite. "Peer Gynt," op. 46 (by request) . Grieg
Nocturne for violoncello (with harp accompaniment) ..... Chopin
Mr. Hekking.
Aria from the "Star of the North" . . Meyerbeer
Mlle. de Vere.
Ballet music. "Bal Costumé" . . . . Rubinstein

The orchestra was in capital form, and played all its numbers very finely. The "Peer Gynt" suite by Grieg, which was repeated "by request," was again loudly applauded. In response to the applause Mr. Nikisch repeated the last movement. This was certainly more justifiable than to do so at the Symphony concert itself; still, it is a matter for regret, firstly, that our superior and well-trained "musical" public should wish to hear the rather vulgar little tune again; and, secondly, that even in these concerts the unwise precedent of granting an encore should have been made. The six numbers of Rubinstein's charming "Bal Costume" were delightfully interpreted by Mr. Nikisch, and most especially excellent was the rendering of the Toreadore et Andalouse and the Pélerin et Fantasie, which could scarcely have been better played.

Miss Clementine de Vere is certainly a most exquisite singer: every time she is heard one cannot fail to admire more and more the almost faultless technique with which she easily conquers the most complicated coloratur passages, and the delightfully pure and rich tone of her voice is a constant pleasure while she is singing. The Boston public is fortunate in the approaching opportunity at the Handel and Haydn Society's festival of hearing this fine artist in more important parts, and she will doubtless become a firm favorite with our concert-goers. Yesterday afternoon she sang the bell song from "Lakmé," a well-known piéce de fioriture for singers with flexible voices, and an equally celebrated coloratur aria from Meyerbeer's "Etoile du Nord," in which latter she was beautifully accompanied by M. Molé, the admirable flautist of our orchestra, in the evening cadenzas. Both numbers were superbly sung, and more one cannot say. Mr. Anton Hekking, the first 'cellist of the orchestra, was heard to great advantage in an arrangement of Chopin's ever popular E flat nocturne for 'cello and harp. He played it with beautiful tone and fine technique, and was accompanied by Mr. Shuecker in a most finished and musicianly manner. The whole concert was very pleasant, and it is to be regretted that this series has not been more extended during the winter.

ARTHUR WELD.

MUSICAL MATTERS.

Second of the Season's "Young People's Popular" Concerts.

The Boston Symphony orchestra, assisted by Mlle. Clementina De Vere, soprano, and Mr. Anton Hekking, 'cello player, gave the second of the present season's "Young People's Populars" at Music Hall, yesterday afternoon, under Mr. Arthur Nikisch's direction. The programme was as follows: Overture, "Jubel," Weber; "Bell Song" from "Lakme," Delibes, Mlle. De Vere; Suite, "Peer Gynt," Grieg; Nocturne for violoncello (with harp accompaniment), Chopin, Mr. Hekking; aria from the "Star of the North," Meyerbeer, Mlle. De Vere; "Bal Costume," Rubinstein.

No better evidence of the rapid strides made by Mr. Nikisch in acquiring a knowledge of, and meeting the popular taste of, the local public could be asked than the character of this programme and its performance, the success of the concert calling out the highest praise to conductor, assistants and orchestra. Mlle. De Vere's triumph as the day's vocalist was most pronounced, and the commendation given her by the audience was most justly won. Her voice was at its best, and the selections were most admirably suited to her remarkable abilities as a singer. Her "Bell Song" was a fine rendition of the beauties of this graceful but exacting selection from Delibes' opera, and the audience was fairly captivated by the brilliancy and accuracy of her tones and the faultless delivery of the notable composition. In the now seldom-heard "Star of the North" aria the purity of her voice fairly rivalled the marvellous flute tones in the obbligato, so skilfully played by M. Mole, and the vocal pyrotechnics of the selection were sung with delightful effect. Mr. Hekking came in for his full share of the honors of the afternoon, and charmed the audience to absolute silence by his remarkably artistic playing of the Chopin Nocturne, in which the harp accompaniment by Mr. Schuecker was a source of great additional pleasure. The immense audience present again indorsed the "Peer Gynt" suite, and made it necessary to repeat the final movement before the applause could be quieted. Its performance, as well as the playing of the "Bal Costume" ballet music, and the "Jubal" overture, commanded the highest praise, and the concert, as a whole, made a most memorable impression. An amusing incident of the afternoon illustrated the danger of departing from the common use of a desk by the conductor. Mr. Nikisch returned to his habit of dispensing with a desk in the Grieg suite, and at the opening of the last movement this led him into an awkward predicament. The orchestra was a bit demoralized by the applause which rewarded their playing of the third movement, and mutual congratulations appeared to occupy the attention of the men. Mr. Nikisch on top of his "little throne" was helpless, for there was nothing within reach to hit with his baton. Concert master Kneisel saw the situation, and ended the awkward pause by rapping the men to attention.

Boston Daily Globe.

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There was a delightful concert in Music Hall yesterday afternoon. The audience was very large and brilliant, and decidedly more enthusiastic than most of the gatherings that have watched Mr. Nikisch and his players. Had such an entertainment as this second "young people's popular" failed to gain favor, Boston's claim to being appreciative might well have been denied.

Mlle. Clementine De Vere, whose singing is beautifully clear, true and powerful, gave in her very best manner the "Bell song" from "Lakme," and after a florid air from Meyerbeer's "Star of the North." In both selections she was recalled, and again and again bowed her acknowledgments. The "Lakme" number, certainly, has never been given here with more absolute purity of intonation and sureness of effect. Mr. Anton Hekking, the celloist, gave in his own finished and artistic style a Chopin nocturne, for which Mr. Schuecker provided the harp accompaniment.

The orchestra never played more gloriously. Weber's "Jubilee" overture, the "Peer Gynt" suite (of course the quaint imp music was redemanded), and Rubinstein's "Bal Costume," all illustrated the leader's marvellous command over a body of musicians whom it would indeed be difficult to excel anywhere. Every orchestral effect seems to be at the command of Mr. Nikisch's baton.

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MINNEAPOLIS,

MONDAY EVENING, MAY 12, 1890.

ONE GREAT CONCERT.

Under the management of

MR. LOUIS MILLER.

Boston Daily Traveller.

TUESDAY, MARCH 4, 1890.

Eighteenth Symphony Concert on Saturday Evening—Miss Gertrude Franklin, Soloist.

The programme of the eighteenth Symphony concert was:

Mozart.	Symphony in E flat. (Koechel 543).
Bizet.	Micaela's Aria, from "Carmen."
Arthur Weld.	"Italia." Dramatic Suite for Orchestra.
	1. Monte Cassino.—"Ave maris stella."
	2. Venezia.—"I gondolieri amorosi."
	3. Napoli.—"Pulchinella."
	4. Amalfi.—"Una sera d'amore."
	5. Roma.—"Il Carnevale." (First time in Boston.)
Rubinstein.	Aria, "Taeglich eilen wir im Fluge," from "Der Daemon." (First time in Boston.)
Meyerbeer.	Overture. "Struensee."

What more beautiful performance of Mozart could purists ask than that Mr. Nikisch gave on Saturday. The perfection of outline, which is Mozart's chief charm, was preserved in the rendering, and this had an added quality of expression, welcome because it set off and did not injuriously condition the exact, scholarly, elegant, but not inspired, music. Meyerbeer's orchestral prelude to his brother's play of "Struensee" is not in strict overture form, neither is it so very worthy of place in a concert of the strictest standard; the little Jew did a great work in improving the Rossini model of opera, but his is emphatically a theatric manner, and, shorn of the trappings of the playhouse, his music, to use a paradoxical expression, does not "light up well." The performance of the "Struensee" piece was vigorous, and it sent the audience away in good humor. Mr. Weld's music is a succession of five tone-pictures of Italian life, each being intended by the composer to suggest the particular habit or pastime of the community from which it takes its name; there is no resemblance to the *suite* form proper, though Mr. Weld's Italians being creatures of diverse moods, the several movements offer variety of tempi, color, sentiment and sound. When the work was played at the Worcester Festival this column contained a review of it, and our estimate was by no means disparaging. But a Boston Symphony concert and a matinee in innocent Worcester are different affairs, so it is now necessary to apply a stricter standard of judgment than before. Mr. Weld wrote the music of his "Italia" in Munich, when he was a pupil of the Royal Music School, and it was performed as a sort of graduating thesis by the orchestra of the school. It is very good work indeed, for a student attempt; it possesses ideas, shows extended study of the instruments, and no little faculty in combining them; and, while one or two of the themes suggest Wagner, there is a gratifying amount of originality in the melodies. But when Mr. Weld has composed more, and subjected his work to more crucial tests, he will wish he had kept his "Italia" in his portfolio, and recognized that its level of excellence is not that of the Symphony concert. As popular music, Mr. Weld's suite is capital, the "Carnevale" being extremely ingenious. Mr. Weld conducted the performance of his own work, and the success it achieved with the audience—he was twice recalled at its close—was largely owing to this fact. He held his players well in hand, got clean-cut entrances from the different divisions, handled the *crescendi* and *diminuendi* nicely, and altogether showed positive qualities for the work of conducting an orchestra.

Miss Franklin is to be congratulated for going out of the beaten track in selecting the air from "Carmen." The Rubinstein scene is new here. It is very exacting vocally and makes demands upon the voice which only the best trained can answer. Miss Franklin sang it beautifully, though we wished Mr. Nikisch had chosen a faster tempo in the closing measures. After each appearance the singer was twice recalled. The next programme is: Mendelssohn, overture, "Calm Sea and Prosperous Voyage;" Louis Maas, concerto for pianoforte, in C minor, op. 13; Schubert, Funeral March, orchestrated by Liszt; Schumann, Symphony No. 1, in B flat. Soloist, Mr. Carl Faelten.

Notes.

The second of the Young People's Populars, by the Boston Symphony Orchestra, will be given on Wednesday afternoon (tomorrow) at Music Hall, when the soloists will be Mlle. Clementina de Vere, soprano, and Anton Hekking, 'cello-player.

BUFFALO EXPRESS

Sunday Morning, March 2, 1890.

MUSICAL MATTERS.

PLANS FOR THE BUFFALO FESTIVAL OF 1891.

Musical Services To-day -- Local Concerts--Advice to Mr. Purse and Mrs. Coffer--A Sad Memorial Service.

Emissaries of the Buffalo Musical Association were in Boston last week and hobnobbed with Arthur Nikisch, conductor, and Mr. Ellis, manager of the Boston Symphony Orchestra. Great plans are on foot for the festival of 1891, when the Nikisch forces are expected to participate. The suggestion in this column two weeks ago that Beethoven's great orchestral and vocal Ninth Symphony be given at that time has met with enthusiastic indorsement by the music committee, and it is extremely probable that the work will then be produced for the first time in Buffalo. Another great attraction which is being sought is an original work by Brahms. Dr. Park soon sails for Europe and will carry with him a letter from Nikisch to Brahms asking for an original composition written expressly for the Buffalo festival, to be played by the Boston Symphony Orchestra. Mr. Nikisch seems confident that such a work can be secured. If it is, it will give to our festival an importance and eclat which will attract listeners and critics from a great distance. This would indeed be glory enough for any musical association on the continent.

The failure of the Ernst scheme is not going to deprive Buffalo of a Nikisch concert in May. The superb Boston orchestra will come here for one night some time during that month and enable us to compare it with its former self under Gericke. The enthusiasm with which its Boston season was regarded at home is shown in the fact that before the first concert $100,000 from advance sales was banked, and the two galleries opened to non-subscribers at popular prices were jammed an hour before the beginning of the first matinee. Both Mr. Nikisch and Mr. Ellis speak in the kindest manner of Buffalo and fully understand the unfortunate contretemps which has dissolved their contract with Mr. Ernst.

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ONE GREAT CONCERT.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

Under the management of

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Mlle. de Vere.
Ballet music. "Bal Costumé".....Rubinstein

The orchestra was in capital form, and played all its numbers very finely. The "Peer Gynt" suite by Grieg, which was repeated "by request," was again loudly applauded. In response to the applause Mr. Nikisch repeated the last movement. This was certainly more justifiable than to do so at the Symphony concert itself; still, it is a matter for regret, firstly, that our superior and well-trained "musical" public should wish to hear the rather vulgar little tune again; and, secondly, that even in these concerts the unwise precedent of granting an encore should have been made. The six numbers of Rubinstein's charming "Bal Costumé" were delightfully interpreted by Mr. Nikisch, and most especially excellent was the rendering of the Toreadore et Andalouse and the Pélerin et Fantasie, which could scarcely have been better played.

Miss Clementine de Vere is certainly a most exquisite singer; every time she is heard one cannot fail to admire more and more the almost faultless technique with which she easily conquers the most complicated colorature passages, and the delightfully pure and rich tone of her voice is a constant pleasure while she is singing. The Boston public is fortunate in the approaching opportunity at the Händel and Haydn Society's festival of hearing this fine artist in more important parts, and she will doubtless become a firm favorite with our concert-goers. Yesterday afternoon she sang the bell song from "Lakmé," a well-known piece de fioriture for singers with flexible voices, and an equally celebrated colorature aria from Meyerbeer's "Etoile du Nord," in which latter she was beautifully accompanied by M. Molé, the admirable flautist of our orchestra, in the opening cadenzas. Both numbers were superbly sung, and more one cannot say. Mr. Anton Hekking, the first 'cellist of the orchestra, was heard to great advantage in an arrangement of Chopin's ever popular E flat nocturne for 'cello and harp. He played it with beautiful tone and fine technique, and was accompanied by Mr. Shuecker in a most finished and musicianly manner. The whole concert was very pleasant, and it is to be regretted that this series has not been more extended during the winter.

ARTHUR WELD.

BOSTON HERALD

THURSDAY, MARCH 6, 1890.

MUSICAL MATTERS.

Second of the Season's "Young People's Popular" Concerts.

The Boston Symphony orchestra, assisted by Mlle. Clementina De Vere, soprano, and Mr. Anton Hekking, 'cello player, gave the second of the present season's "Young People's Populars" at Music Hall, yesterday afternoon, under Mr. Arthur Nikisch's direction. The programme was as follows: Overture, "Jubel," Weber; "Bell Song" from "Lakme," Delibes, Mlle. De Vere; Suite, "Peer Gynt," Grieg; Nocturne for violoncello (with harp accompaniment), Chopin; Mr. Hekking; aria from the "Star of the North," Meyerbeer, Mlle. De Vere; "Bal Costume," Rubinstein.

No better evidence of the rapid strides made by Mr. Nikisch in acquiring a knowledge of, and meeting the popular tastes of, the local public could be asked than the character of this programme and its performance, the success of the concert calling only for the highest praise to conductor, assisting artists and orchestra. Mlle. De Vere's triumph as the day's vocalist was most pronounced, and the commendation given her by the audience was most justly won. Her voice was at its best, and the selections were most admirably suited to her remarkable abilities as a singer. Her "Bell Song" was a full realization of the beauties of this graceful but trying selection from Delibes' opera, and the audience was fairly captivated by the brilliancy and accuracy of her tones and the faultless delivery of the notable composition. In the now seldom-heard "Star of the North" aria the purity of her voice fairly rivalled the marvellous flute tones in the obbligato, so skilfully played by M. Mole, and the vocal pyrotechnics of the selection were sung with delightful effect. Mr. Hekking came in for his full share of the honors of the afternoon, and charmed the audience to absolute silence by his remarkably artistic playing of the Chopin Nocturne, in which the harp accompaniment by Mr. Schuecker was a source of great additional pleasure. The immense audience present again indorsed the "Peer Gynt" suite, and made it necessary to repeat the final movement before the applause could be quieted. Its performance, as well as the playing of the "Bal Costume" ballet music, and the "Jubal" overture, commanded the highest praise, and the concert, as a whole, made a most memorable impression. An amusing incident of the afternoon illustrated the danger of departing from the common use of a desk by the conductor. Mr. Nikisch returned to his habit of dispensing with a desk in the Grieg suite, and at the opening of the last movement this led him into an awkward predicament. The orchestra was a bit demoralized by the applause which rewarded their playing of the third movement, and mutual congratulations appeared to occupy the attention of the men. Mr. Nikisch on top of his "little throne" was helpless, for there was nothing within reach to hit with his baton. Concert master Kneisel saw the situation, and ended the awkward pause by rapping the men to attention.

Boston Daily Globe.

THURSDAY, MARCH 6.

UNDER NIKISCH'S BATON.

A Delightful Popular Programme Offered at Music Hall.

There was a delightful concert in Music Hall yesterday afternoon. The audience was very large and brilliant, and decidedly more enthusiastic than most of the gatherings that have watched Mr. Nikisch and his players. Had such an entertainment as this second "young people's popular" failed to gain favor, Boston's claim to being appreciative might well have been denied.

Mlle. Clementine De Vere, whose singing is beautifully clear, true and powerful, gave in her very best manner the "Bell song" from "Lakme," and after a florid air from Meyerbeer's "Star of the North." In both selections she was recalled, and again and again bowed her acknowledgments. The "Lakme" number, certainly, has never been given here with more absolute purity of intonation and sureness of effect. Mr. Anton Hekking, the celloist, gave in his own finished and artistic style a Chopin nocturne, for which Mr. Schuecker provided the harp accompaniment.

The orchestra never played more gloriously. Weber's "Jubilee" overture, the "Peer Gynt" suite (of course the quaint imp music was redemanded), and Rubinstein's "Bal Costume," all illustrated the leader's marvellous command over a body of musicians whom it would indeed be difficult to excel anywhere. Every orchestral effect seems to be at the command of Mr Nikisch's baton.

It is to be hoped that a third "Popular" may be added to the record of this brilliant musical season.

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ELSEWHERE IN ARCHIVES

[87]

Hyperion Theatre, - - New Haven,

Monday Evening, March 17, at 8.

PROGRAMME

C. A. ELLIS, Manager.

Boston Daily Traveller.

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The hall was crowded, and the large proportion of young people present should indicate to the management how great a field there is here for afternoon "popular" concerts. The playing of the orchestra was admirable at all points, the Rubinstein ballet music in particular having splendid fire, accent and expression.

The theatric suite of Grieg's made a sensation as usual. Lovely in quality and pure in style was Mr. Hekking's work, artistically accompanied by M. Schuecker. Miss De Vere is a singer to swear by; she can be depended upon for safe, fluent and tuneful vocalization, and care in the reading, while her singing has a certain sincerity at all times, though the vehicle of its expression be only a brilliant tiara of *fioriture*.

Miss De Vere is so versatile an artist that we could have wished more variety in selection than was afforded by the two airs sung yesterday. The tune from "The Star of the North"—which the gray-beards tell us Jenny Lind used to sing beautifully—was very neatly executed, and the skilled accompaniment of our accomplised flutist, M. Molé, was in itself an artistic *chef d'œuvre*.

Boston Evening Transcript.

THURSDAY, MARCH 6, 1890.

BOSTON SYMPHONY ORCHESTRA.

The Young People's Popular Concert yesterday afternoon filled the Music Hall with eager listeners. The programme was;

Weber: Jubel-Ouvertüre.
Delibes: Bell-song from "Lakmé."
Grieg: Suite, "Peer Gynt."
Chopin: Nocturne, transcribed for 'cello and harp.
Meyerbeer: Air from "l'Etoile du Nord."
Rubinstein: "Bal Costumé."

Miss Clementina de Vere was the singer, and Mr. Anton Hekking the 'cellist.

Weber's Jubel-Ouvertüre, the most trivial of his overtures that have kept their place in the general concert repertory, was played with immense brilliancy and effect. Especially good was the fine balancing of the wind parts in the final outburst upon "God Save the King," which made the melody clearly audible, in spite of the rather awkward scoring to which the composer was forced by the incomplete scale of the trumpets of his day. Conductor and orchestra surpassed themselves in the "Peer Gynt" suite, and the last movement was encored, as usual—and, as usual, made no effect whatever in the repetition. Rubinstein's "Bal Costumé" was given, we believe, entire, and by no means served to increase our respect for the composer. One would have thought that it would pass the bounds even of Rubinstein's nonchalance to be willing to sign his name to such music. With the exception of the bright and sparkling "Toréadore et Andalouse," the work is as trival, vulgar and free from ideas as any brass band could desire. It was pretty coarsely played, too, if the truth must be told.

One was again sorry to see Mr. Hekking come forward with a transcription of a Chopin nocturne. To be sure, this was a "popular," not a symphony concert, and, at popular concerts, the artistic conscience is not expected to be very strait-laced; but the 'cello, no] matter how well played, knocks the whole character and individuality of a Chopin nocturne so completely on the head, that one could wish such a piece of bad taste to be permitted nowhere. If the audience at these concerts were as largely composed of young people as was originally hoped, the playing of such pieces might fairly come under the head of musical perversion of youth. For those who are fond of hair-splitting, it might be interesting to decide which is the worse, Wilhelmj's G-string perversion of the Bach aria, or these 'cello transcriptions of Chopin.

Miss de Vere made an immediate and brilliant impression; her beautiful voice, excellent school, brilliant technique, and generally musical and charming singing, make her an artist like few. An evident nervousness was quite sufficient to account for an occasional lapse from exact intonation in difficult passages of rapid *fioriture*; indeed, excellent judges who have heard Miss de Vere before, assure us that this sort of thing is not her habit, and we can easily believe them. Both in the selection from "Lakmé" and the air from "l'Etoile du Nord"—in which latter she was admirably seconded by Messrs. Molé and Heindl—her singing was delightful to a rare degree. Miss de Vere has proved herself to be a very valuable addition to the soprano ranks here, and we sincerely hope to hear more from her soon.

New Haven Union

NEW HAVEN, WEDNESDAY, MARCH 12

SYMPHONY CONCERT.

Josseffy, the renowned pianist, has seldom appeared in New Haven, but whenever here has been received with enthusiasm. He will be the soloist at the concert of the Boston Symphony orchestra next Monday evening.

The Beacon.

BOSTON, SATURDAY, MAR. 8, 1890.

THE SYMPHONY CONCERTS.

It will be pleasant for the Symphony patrons to welcome once more Professor Faelten, who has been too long unheard by them; and whose rentrée will be made in the C-minor pianoforte concerto of the late Dr. Louis Maas, whose loss to the world of music will long be lamented. The artist's mastery of all that relates to the *technique* of the instrument, his strong grasp and clear exposition of his subject, his earnest energy, his enthusiasm and his honest passionateness in the greater and warmer episodes of his work, are all too well known to need definition here and too much esteemed to require special praise today. He played the whole concerto (dedicated to him, by the way) nobly, with a controlled impetuosity for the first movement, quiet fervor for the second, and picturesqueness for the last. The music, which has not been heard since Dr. Maas played it, eight years ago, is instinct with poetry, expressed in a rich variety of form and coloring; the pianoforte, as might be expected when a pianist writes, stands out from the score either by the strength or the grace with which its part is imbued; but, on the other hand, the author had such sympathy for the orchestra that his instrumentation is generously endowed with figure and with fulness. The orchestra yesterday did well by it upon the whole, although there were moments when they carried too heavy a hand and when they did not seem quite to understand the sudden shifts of accent and rhythm in which Dr. Maas showed himself an admiring follower of Brahms; these small inconsistencies, however, did not mar the second movement, which was smooth, sweet and sustained throughout. The profitable precaution of finding out beforehand whether or not the orchestra was in tune with the piano, neglected when Mr. Joseffy played, was not forgotten, and the advantage was felt thankfully. The piano, it may be noted, was from Knabe,—a maker not too often heard here,—an instrument a little dull, perhaps, in the upper octave, but solid, full and firm in the rest of its compass, answering the players' demands excellently.

The remainder of the programme is made from familiar material—Mendelssohn's "Calm at Sea and Prosperous Voyage" overture, Schumann's first symphony and the unimportant orchestral arrangement by Liszt of the Schubert funeral march.

The programme for next week stands thus: W. Sterndale Bennett, overture, "The Naiads"; Massenet, aria, "Marie Magdelene"; Otto Floersheim, scherzo for orchestra (first time); Berlioz, "La Captive," dramatic scene for contralto and orchestra; Beethoven, the "Pastoral" symphony. Soloist, Mrs. Walter C. Wyman, contralto.

HOME JOURNAL.

SATURDAY, MARCH 8, 1890

THE EIGHTEENTH SYMPHONY CONCERT.—

Mozart.....Symphony in E-flat (Koechel 543)
Bizet.....Micaela's Aria, from "Carmen"
Arthur Weld .....'Italia," Dramatic Suite for Orchestra.

1. Monte Cassino—"Ave maris stella."
2. Veneza—"I gondolieri amorosi."
3. Napoli—"Pulchinella."
4. Amalfi—"Una sera d'amore."
5. Roma—"Il Carnevale."

(First time in Boston.)

Rubinstein Aria,....."Taeglich eilen wir im Fluge," from "Der Daemon."
(First time in Boston.)
Meyerbeer ....Overture, "Struensee"

The music of Mozart is to many a stumbling-block, a source of confusion. The performer must have absolute technique, not for its display, but that beauty of tone may be sure and ever present. Keen must be the musical instinct of the conductor and great his experience, or the exquisite proportions of a Mozart symphony will not be preserved. It is not surprising then that the first number of Saturday's program was, as a whole, roughly handled by Mr. Nikisch, for the Symphony in E-flat is not *Sturm und Drang* music, it does not call for the display of cheap emotion with the accompaniment of sheet-iron thunder and the glare of a calcium light. It is serene and calm; it is "noble and nude and antique." But Mr. Nikisch is not content unless he can excite feelings of wonder; he is fond of "playing to the gallery." And so he calls upon the strings until instead of beauty of tone, we listen merely to rasped cat-gut. Under his direction the kettle-drums become obtrusive, and the brass is blown as though leading his men in battle array he stood before the walls of Jericho. The forte of Mozart became the fortissimo of Mr. Nikisch; and the fortissimo of Mr. Nikisch is often marked *ffff*. It was a pleasure, however, to hear the Menuetto taken at its proper tempo and not played as though it were a modern scherzo, which is too often the case. Nor should the admirable playing of the bassoons and flute be passed over without praise.

In former years the Overture to "Struensee" was compared by the worshipers of Meyerbeer to the great overtures of Beethoven and Weber; and even no less a man than Ernest Reyer writes of it with respect. But Meyerbeer, great as he was in the opera, was never truly successful in purely instrumental writing. He is said to have written overtures to "Robert" and "L'Africaine"; but they have disappeared completely. Like the overture to "Dinorah," the "Struensee" overture shows the worst side of Meyerbeer: his insatiable craving for effect. There is a suspicion of sawdust; the bars are thrown down, and the riders upon prancing horses go about the ring, with painted faces, gorgeous in tinsel and discolored plumes. Everywhere is seen in this music a desire to startle at any cost. It may be heard in a theater with pleasure, while the crowd awaits the curtain's rise; it has no place upon a symphony program.

Mr. Arthur Weld prepared for the "Program Notes" a sketch of his Dramatic Suite "Italia," played here last week for the first time. This sketch is excellent, in that it is of a truly explanatory nature; it is short and sensible. Let us look at the Suite itself. The hymn with which it opens is interesting in its subject and treatment. Scholarship is shown without the palpable and blighting presence of pedantry. There is a knowledge shown of the character of the different instruments and a healthy employment of this knowledge. There is no break between the first and second movements, and possibly for this reason, the mixture of movements seems too long spun out, and the attention of the hearer flags. Nor is the subject of the barcarole particularly interesting. The third movement, "a miniature scherzo and trio," is admirable from nearly every point of view, and is musically the best balanced number of the work. Upon the fourth movement, "Amalfi: una sera d'amore," Mr. Weld has evidently spent much earnest work. It is planned upon a large scale and is most elaborately treated. As is often the case, in spite of this toil, the movement is weak and inconsequential. There are a few charming passages, but there is a superfluity of detail; incessant modulations lead the hearer to no resting place; the passion which should shake the whole like a fierce pulse is frittered away into little bits; and it is too long. Mr. Weld is a young man; a man of strong mind and of marked individuality. It is curious that in a scene where one should naturally expect the exuberance and the unbridled passion characteristic of a composer of his age, that there should be such a lack of blood, such an absence of sensuousness. The woman who breathes the air of Italy is not the blonde of the north, the woman of Heine who has no heart and whose breast of snow covers the ice which lies beneath; her beauty is the *bellezza folgorante*; she is the sister of Juliet of Verona whom the northern woman calls immodest. She has never been told that passionate love is shameful, nor could she, unmoved, speculate and calculate upon the relative value of males presented as attractions in the matrimonial market. Her love is without reason; when she loves it is with elemental passion. But the love scene of the Suite surely takes place in the foggy north; and love is cold and stops to think and question. On the contrary, the last movement, "Il Carnevale," is eminently characteristic. It is full of life; it reproduces the bustle, the good nature, the triviality of the scene. It abounds in passages of exceedingly clever instrumentation. It is realistic and yet musical. It shows imagination; it shows a sense of color not seen in the other movements. If here and there passages may strike a smug and orthodox citizen as vulgar, that is the fault of the Carneval and not of Mr. Weld. With the exception of this last movement, the composer has not been fortunate in his "local coloring." The hymn or choral could be chanted by monks of other lands; the barcarole does not suggest the streets of water, does not recall the dead Venetian women of Browning, dear dead women whose hair of gold used to hang and brush their bosoms; while the slow movement is distinctly German, and we miss the *dolore* which eternally rhymes with *amore* in Italian strains. But this has nothing to do with the true musical merits and faults of the composition. It is an uneven work; the thoughts are not always worthy of the robes which cover them; admirable passages stand side by side with crudities; but there is very much more to be praised than blamed. Mr. Weld has publicly given evidence that he has a sensitive and musical nature; that he has studied long and well; that he is often ingenious in the art of putting things. He steers clear of common-places, and this is seen even in what at first hearing appeared crude and weak; he does not follow slavishly in ruts pointed out and approved of by many, because they cannot strike out paths for themselves. Above all he has shown that he can write for an orchestra; he is not afraid of daring combinations and striking contrasts; and, men and brethren, this writing for the orchestra is no easy task.

Mr. Weld directed his Suite and at the close was enthusiastically applauded. The orchestra under his careful direction played with precision and intelligence.

The soloist of the evening was Miss Gertrude Franklin, who sang Micaela's superb aria from "Carmen" and Tamara's aria from the first act of Rubinstein's "Demon." This latter aria, heard in Boston for the first time, is of great beauty; it abides in the memory; it haunts. It was sung exceedingly well; and Miss Franklin [illegible] for the selection

YOUNG PEOPLE'S POPULAR.—The second "Young People's Popular Concert" was given at Music Hall Wednesday afternoon. The soloists were Miss Clementine De Vere and Mr. Anton Hekking. The program was as follows:

Overture. "Jubel."....Weber
Bell Song from "Lakme."....Delibes
Miss De Vere.
Suite. "Peer Gynt." op. 46, (by request.)....Grieg
Nocturne for Violoncello, (with harp accompaniment.)....Chopin
Mr. Hekking.
Aria from the "Star of the North."....Meyerbeer
Miss De Vere.
Ballet Music. "Bal Costume,"....Rubinstein
Introduction.
Berger et Bergere.
Pecheur Napolitain et Napolitaine.
Toreadore et Andalouse.
Pelerin et Fantasie.
Royal Tambour et Vivandiere.

The hall was crowded and the concert was thoroughly enjoyed. The program was well selected, if the purpose of these concerts is taken into consideration. Certain numbers of the ballet music of Rubinstein are well known in their original form (pianoforte duets), and in their new dress, they certainly have gained in charm. By far the most effective and characteristic number is the "Toreadore et Andalouse," with its fascinating rhythm and glowing color. The "Peer Gynt" Suite was well played and loudly applauded, and, as usual, the last movement was re-demanded. Mr. Hekking played with harp accompaniment, a transcription of a Chopin Nocturne and was recalled. The feature of the concert, however, was the exquisite singing of Miss Clementine De Vere, who has voice, skill and taste, a rare combination in these days. Such singers should be frequently heard, and it is to be hoped that she will appear as soloist in one of the Symphony Concerts before the season is over. In the Meyerbeer aria she was brilliantly accompanied by the flute players, Messrs. Molé and Heindl.

These concerts are too few in number. That they would be attended and enjoyed is shown by the crowd and applause of Wednesday.

PHILIP HALE.

New Haven Union

NEW HAVEN, MONDAY, MARCH 10

SYMPHONY CONCERT.

Monday evening of next week the fourth and last of the concerts by the Boston Symphony orchestra will be given. Rafael Josseffy, the pianist, will be the soloist. The concert will be under the direction of Arthur Nikisch and will in every respect equal if not surpass all previous concerts. Tickets are now on sale at Steinert's.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - - New Haven,

Monday Evening, March 17, at 8.

PROGRAMME

C. A. ELLIS, Manager.

[87]

Boston Daily Traveller.

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The hall was crowded, and the large proportion of young people present should indicate to the management how great a field there is here for afternoon "popular" concerts. The playing of the orchestra was admirable at all points, the Rubinstein ballet music in particular having splendid fire, accent and expression.

The theatric suite of Grieg's made a sensation as usual. Lovely in quality and pure in style was Mr. Hekking's work, artistically accompanied by M. Schuecker. Miss De Vere is a singer to swear by; she can be depended upon for safe, fluent and tuneful vocalization, and care in the reading, while her singing has a certain sincerity at all times, though the vehicle of its expression be only a brilliant tiara of *fioriture*.

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Weber's Jubel-Ouvertüre, the most trivial of his overtures that have kept their place in the general concert repertory, was played with immense brilliancy and effect. Especially good was the fine balancing of the wind parts in the final outburst upon "God Save the King," which made the melody clearly audible, in spite of the rather awkward scoring to which the composer was forced by the incomplete scale of the trumpets of his day. Conductor and orchestra surpassed themselves in the "Peer Gynt" suite, and the last movement was encored, as usual—and, as usual, made no effect whatever in the repetition. Rubinstein's "Bal Costumé" was given, we believe, entire, and by no means served to increase our respect for the composer. One would have thought that it would pass the bounds even of Rubinstein's nonchalance to be willing to sign his name to such music. With the exception of the bright and sparkling "Toréadore et Andalouse," the work is as trival, vulgar and free from ideas as any brass band could desire. It was pretty coarsely played, too, if the truth must be told.

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New Haven Union

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The Beacon.

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It will be pleasant for the Symphony patrons to welcome once more Professor Faelten, who has been too long unheard by them; and whose rentrée will be made in the C-minor pianoforte concerto of the late Dr. Louis Maas, whose loss to the world of music will long be lamented. The artist's mastery of all that relates to the *technique* of the instrument, his strong grasp and clear exposition of his subject, his earnest energy, his enthusiasm and his honest passionateness in the greater and warmer episodes of his work, are all too well known to need definition here and too much esteemed to require special praise today. He played the whole concerto (dedicated to him, by the way) nobly, with a controlled impetuosity for the first movement, quiet fervor for the second, and picturesqueness for the last. The music, which has not been heard since Dr. Maas played it, eight years ago, is instinct with poetry, expressed in a rich variety of form and coloring; the pianoforte, as might be expected when a pianist writes, stands out from the score either by the strength or the grace with which its part is imbued; but, on the other hand, the author had such sympathy for the orchestra that his instrumentation is generously endowed with figure and with fulness. The orchestra yesterday did well by it upon the whole, although there were moments when they carried too heavy a hand and when they did not seem quite to understand the sudden shifts of accent and rhythm in which Dr. Maas showed himself an admiring follower of Brahms; these small inconsistencies, however, did not mar the second movement, which was smooth, sweet and sustained throughout. The profitable precaution of finding out beforehand whether or not the orchestra was in tune with the piano, neglected when Mr. Joseffy played, was not forgotten, and the advantage was felt thankfully. The piano, it may be noted, was from Knabe,—a maker not too often heard here,—an instrument a little dull, perhaps, in the upper octave, but solid, full and firm in the rest of its compass, answering the players' demands excellently.

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HOME JOURNAL.

SATURDAY, MARCH 8, 1890

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Bizet.....Micaela's Aria, from "Carmen"
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4. Amalfi—“Una sera d'amore.”
5. Roma—“Il Carnevale.”
(First time in Boston.)
Rubinstein Aria,.....“Taeglich eilen wir im Flage,” from “Der Daemon.”
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Meyerbeer ....Overture, “Struensee”

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Mr. Weld directed his Suite and at the close was enthusiastically applauded. The orchestra under his careful direction played with precision and intelligence.

The soloist of the evening was Miss Gertrude Franklin, who sang Micaela's superb aria from "Carmen" and Tamara's aria from the first act of Rubinstein's "Demon." This latter aria, heard in Boston for the first time, is of great beauty; it abides in the memory; it haunts. It was sung exceedingly well; and Miss Franklin [illegible] both for the selection

YOUNG PEOPLE'S POPULAR.—The second "Young People's Popular Concert" was given at Music Hall Wednesday afternoon. The soloists were Miss Clementine De Vere and Mr. Anton Hekking. The program was as follows:

Overture. "Jubel."....Weber
Bell Song from "Lakme."....Delibes
Miss De Vere.
Suite. "Peer Gynt." op. 46, (by request.)....Grieg
Nocturne for Violoncello, (with harp accompaniment.)....Chopin
Mr. Hekking.
Aria from the "Star of the North."....Meyerbeer
Miss De Vere.
Ballet Music. "Bal Costume,"....Rubinstein
Introduction.
Berger et Bergere.
Pecheur Napolitain et Napolitaine.
Toreadore et Andalouse.
Pelerin et Fantasie.
Royal Tambour et Vivandiere.

The hall was crowded and the concert was thoroughly enjoyed. The program was well selected, if the purpose of these concerts is taken into consideration. Certain numbers of the ballet music of Rubinstein are well known in their original form (pianoforte duets), and in their new dress, they certainly have gained in charm. By far the most effective and characteristic number is the "Toreadore et Andalouse," with its fascinating rhythm and glowing color. The "Peer Gynt" Suite was well played and loudly applauded, and, as usual, the last movement was re-demanded. Mr. Hekking played with harp accompaniment, a transcription of a Chopin Nocturne and was recalled. The feature of the concert, however, was the exquisite singing of Miss Clementine De Vere, who has voice, skill and taste, a rare combination in these days. Such singers should be frequently heard, and it is to be hoped that she will appear as soloist in one of the Symphony Concerts before the season is over. In the Meyerbeer aria she was brilliantly accompanied by the flute players, Messrs. Molé and Heindl.

These concerts are too few in number. That they would be attended and enjoyed is shown by the crowd and applause of Wednesday.

PHILIP HALE.

New Haven Union

NEW HAVEN, MONDAY, MARCH 10

SYMPHONY CONCERT.

Monday evening of next week the fourth and last of the concerts by the Boston Symphony orchestra will be given. Rafael Josseffy, the pianist, will be the soloist. The concert will be under the direction of Arthur Nikisch and will in every respect equal if not surpass all previous concerts. Tickets are now on sale at Steinert's.

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Boston Daily Traveller.

THURSDAY, MARCH 8, 1890.

Second "Young People's Popular" Concert—The Patti Season—Notes.

The Boston Symphony Orchestra, assisted by Mlle. Clementina De Vere, soprano, and Mr. Anton Hekking, 'cello player, gave the second "young people's popular" concert of the season at Music Hall yesterday afternoon. The programme was: Overture, "Jubilee," Weber; "Bell Song" from "Lakme," Delibes, (Mlle. De Vere); suite, "Peer Gynt," Grieg; nocturne for 'cello (with harp accompaniment), Chopin, (Mr. Hekking); aria from the "Star of the North," Meyerbeer, (Mlle. De Vere); ballet music, "Bal Costume," Rubinstein.

The hall was crowded, and the large proportion of young people present should indicate to the management how great a field there is here for afternoon "popular" concerts. The playing of the orchestra was admirable at all points, the Rubinstein ballet music in particular having splendid fire, accent and expression.

The theatric suite of Grieg's made a sensation as usual. Lovely in quality and pure in style was Mr. Hekking's work, artistically accompanied by M. Schuecker. Miss De Vere is a singer to swear by; she can be depended upon for safe, fluent and tuneful vocalization, and care in the reading, while her singing has a certain sincerity at all times, though the vehicle of its expression be only a brilliant tiara of *floriture*.

Miss De Vere is so versatile an artist that we could have wished more variety in selection than was afforded by the two airs sung yesterday. The tune from "The Star of the North"—which the gray-beards tell us Jenny Lind used to sing beautifully—was very neatly executed, and the skilled accompaniment of our accomplised flutist, M. Molé, was in itself an artistic *chef d'œuvre*.

Boston Evening Transcript.

THURSDAY, MARCH 6, 1890.

BOSTON SYMPHONY ORCHESTRA.

The Young People's Popular Concert yesterday afternoon filled the Music Hall with eager listeners. The programme was:

Weber: Jubel-Ouvertüre.
Delibes: Bell-song from "Lakmé."
Grieg: Suite, "Peer Gynt."
Chopin: Nocturne, transcribed for 'cello and harp.
Meyerbeer: Air from "l'Etoile du Nord."
Rubinstein: "Bal Costumé."

Miss Clementina de Vere was the singer, and Mr. Anton Hekking the 'cellist.

Weber's Jubel-Ouvertüre, the most trivial of his overtures that have kept their place in the general concert repertory, was played with immense brilliancy and effect. Especially good was the fine balancing of the wind parts in the final outburst upon "God Save the King," which made the melody clearly audible, in spite of the rather awkward scoring to which the composer was forced by the incomplete scale of the trumpets of his day. Conductor and orchestra surpassed themselves in the "Peer Gynt" suite, and the last movement was encored, as usual—and, as usual, made no effect whatever in the repetition. Rubinstein's "Bal Costumé" was given, we believe, entire, and by no means served to increase our respect for the composer. One would have thought that it would pass the bounds even of Rubinstein's nonchalance to be willing to sign his name to such music. With the exception of the bright and sparkling "Toréadore et Andalouse," the work is as trival, vulgar and free from ideas as any brass band could desire. It was pretty coarsely played, too, if the truth must be told.

One was again sorry to see Mr. Hekking come forward with a transcription of a Chopin nocturne. To be sure, this was a "popular," not a symphony concert, and, at popular concerts, the artistic conscience is not expected to be very strait-laced; but the 'cello, no] matter how well played, knocks the whole character and individuality of a Chopin nocturne so completely on the head, that one could wish such a piece of bad taste to be permitted nowhere. If the audience at these concerts were as largely composed of young people as was originally hoped, the playing of such pieces might fairly come under the head of musical perversion of youth. For those who are fond of hair-splitting, it might be interesting to decide which is the worse, Wilhelmj's G-string perversion of the Bach aria, or these 'cello transcriptions of Chopin.

Miss de Vere made an immediate and brilliant impression; her beautiful voice, excellent school, brilliant technique, and generally musical and charming singing, make her an artist like few. An evident nervousness was quite sufficient to account for an occasional lapse from exact intonation in difficult passages of rapid *floriture*; indeed, excellent judges who have heard Miss de Vere before, assure us that this sort of thing is not her habit, and we can easily believe them. Both in the selection from "Lakmé" and the air from "l'Etoile du Nord"—in which latter she was admirably seconded by Messrs. Molé and Heindl—her singing was delightful to a rare degree. Miss de Vere has proved herself to be a very valuable addition to the soprano ranks here, and we sincerely hope to hear more from her soon.

New Haven Union

NEW HAVEN, WEDNESDAY, MARCH 12

SYMPHONY CONCERT.

Joseffy, the renowned pianist, has seldom appeared in New Haven, but whenever here has been received with enthusiasm. He will be the soloist at the concert of the Boston Symphony orchestra next Monday evening.

The Beacon.

BOSTON, SATURDAY, MAR. 8, 1890.

THE SYMPHONY CONCERTS.

It will be pleasant for the Symphony patrons to welcome once more Professor Faelten, who has been too long unheard by them; and whose rentrée will be made in the C-minor pianoforte concerto of the late Dr. Louis Maas, whose loss to the world of music will long be lamented. The artist's mastery of all that relates to the *technique* of the instrument, his strong grasp and clear exposition of his subject, his earnest energy, his enthusiasm and his honest passionateness in the greater and warmer episodes of his work, are all too well known to need definition here and too much esteemed to require special praise today. He played the whole concerto (dedicated to him, by the way) nobly, with a controlled impetuosity for the first movement, quiet fervor for the second, and picturesqueness for the last. The music, which has not been heard since Dr. Maas played it, eight years ago, is instinct with poetry, expressed in a rich variety of form and coloring; the pianoforte, as might be expected when a pianist writes, stands out from the score either by the strength or the grace with which its part is imbued; but, on the other hand, the author had such sympathy for the orchestra that his instrumentation is generously endowed with figure and with fulness. The orchestra yesterday did well by it upon the whole, although there were moments when they carried too heavy a hand and when they did not seem quite to understand the sudden shifts of accent and rhythm in which Dr. Maas showed himself an admiring follower of Brahms; these small inconsistencies, however, did not mar the second movement, which was smooth, sweet and sustained throughout. The profitable precaution of finding out beforehand whether or not the orchestra was in tune with the piano, neglected when Mr. Joseffy played, was not forgotten, and the advantage was felt thankfully. The piano, it may be noted, was from Knabe,—a maker not too often heard here,—an instrument a little dull, perhaps, in the upper octave, but solid, full and firm in the rest of its compass, answering the players' demands excellently.

The remainder of the programme is made from familiar material—Mendelssohn's "Calm at Sea and Prosperous Voyage" overture, Schumann's first symphony and the unimportant orchestral arrangement by Liszt of the Schubert funeral march.

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HOME JOURNAL.

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(First time in Boston.)
Rubinstein Aria,.....“Taeglich eilen wir im Fluge,” from “Der Daemon.”
(First time in Boston.)
Meyerbeer ....Overture, “Struensee”

The music of Mozart is to many a stumbling-block, a source of confusion. The performer must have absolute technique, not for its display, but that beauty of tone may be sure and ever present. Keen must be the musical instinct of the conductor and great his experience, or the exquisite proportions of a Mozart symphony will not be preserved. It is not surprising then that the first number of Saturday's program was, as a whole, roughly handled by Mr. Nikisch, for the Symphony in E-flat is not *Sturm und Drang* music, it does not call for the display of cheap emotion with the accompaniment of sheet-iron thunder and the glare of a calcium light. It is serene and calm; it is “noble and nude and antique.” But Mr. Nikisch is not content unless he can excite feelings of wonder; he is fond of “playing to the gallery.” And so he calls upon the strings until instead of beauty of tone, we listen merely to rasped cat-gut. Under his direction the kettle-drums become obtrusive, and the brass is blown as though leading his men in battle array he stood before the walls of Jericho. The forte of Mozart became the fortissimo of Mr. Nikisch; and the fortissimo of Mr. Nikisch is often marked ffff. It was a pleasure, however, to hear the Menuetto taken at its proper tempo and not played as though it were a modern scherzo, which is too often the case. Nor should the admirable playing of the bassoons and flute be passed over without praise.

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Hyperion Theatre, - - New Haven,

[87]

Monday Evening, March 17, at 8.

PROGRAMME

C. A. ELLIS, Manager.

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Nocturne for Violoncello, (with harp accompaniment.).....Chopin
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Aria from the “Star of the North.”.....Meyerbeer
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PHILIP HALE.

New Haven Union

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[88]

THE BOSTON TIMES

TWENTY-SIXTH YEAR.

BOSTON, SUNDAY, MARCH 9, 1890.

THE SYMPHONIES.

NINETEENTH CONCERT.

Last night's programme was:

Mendelssohn, Overture, "Calm Sea and Prosperous Voyage."
Louis Maas, Concerto for Pianoforte, in C minor, Op. 12.
Allegro maestoso.
Intermezzo (Andante).
Presto.
Schubert, Funeral March, Orchestrated by Liszt
Schumann, Symphony No. 1, in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

While such is the standard proficiency and attainment of the Boston Symphony orchestra that any very noticeable improvement from concert to concert cannot reasonably be expected, yet it fairly seemed last evening as though the performances had reached their high water mark. Carping and canting and disparaging may be the *sine qua non* of the average critic; yet in the case of the Boston Symphony orchestra versus any such superfluous opinions, the intelligent public, the good musicians and the fairest critics are by no means disposed to participate in the game. Neither Woolf, Krehbiel, Hale, Weld, Elson, Wilson nor Apthorp would think of denying that we have here the most competent, progressive and effective orchestra in the country; and so long as brother Davenport remains so significantly silent of late we may not be so very far out of the way in affirming that the orchestra is at last pre-eminently fortunate in its present masterly conductor. The Sphinx silent, we may hope that in the holy temple of honest criticism not even the superannuated tin god on a tricycle will arise to in any way militate against all earth's silence upon the superb qualifications of Mr. Nikisch as a conductor.

Last night's concert was notably characteristic of some of the most interesting successes of the season. It began with much charm in the playing of the Mendelssohn overture, it went on with even greater charm with Mr. Faelten's performance of the Maas concerto and there was a glorious finale in Schumann's first symphony. The many friends of the late Louis Maas could have but felt grateful to Carl Faelten for his very appropriate choice of the Maas concerto, op. 12, which was thus heard for the second time in one of the Boston Symphony concerts.

Unlike most concertos, the really exhilarating and effective movement of the work is by no means with its opening allegro. Here a certain charm of mystery is the predominating if not the only charm; and it is the product, as it often seems of an almost preternatural and even a melancholic frame of mind. The next movement, however, is involved in no such vagary. Here all is clear and it is the poet musician who speaks in tranquil yet in quasi-sentimental mood. The finale is a remarkably well-made, vigorous and exciting presto, and is clearest in form and easiest to comprehend of all three movements. In brief, though the mind of its creator and the hand of its executant have become dust, the monument of a rare musician's genius such as this charming concerto illustrates can never crumble. It is an immortal work.

Mr. Faelten was not only impressive in the eulogistic justice of his scholarly interpretation but the exacting demand of the masterpiece were all reciprocated with an artistic finish and unfailing accuracy that were simply wonderful. His entire performance was one of unmixed truthfulness and with all its brilliant vituosity was invariably replete with artistic suggestions.

The symphony by Schumann received the best orchestral performance of the concert, it being as luxuriant and refined in tonal quality as the most captious could have wished, and the artistic sympathy among the performing musicians was invariably consonant with the splendid interpretation, throughout, of conductor Nikisch.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, MARCH 10, 1890.

The Symphony Concerts.

The two important features of the Symphony concert Saturday evening were Louis Maas's concerto for piano and orchestra and Schumann's spring symphony. The former introduced Carl Faelten as the soloist of the evening. He gave a scholarly and impressive rendition of the work of Mr. Maas. The work itself, as well as Mr. Faelten's interpretation of it, is interesting, unique in conception, and gave much pleasure to the audience. The gifted author, whose sudden demise last year caused so much sadness, was at his best in this concerto, and Mr. Nikisch, as well as Mr. Faelten, to whom the piece was dedicated, is entitled to much credit for giving the public an opportunity of listening to it.

The Schumann Symphony found a hearty response in the hearts of the audience. Mr. Nikisch conducts Schumann without his desk, and all the movements were given an interpretation that called forth exceedingly flattering applause. The other numbers for the orchestra were Mendelssohn's "Calm Soa and Prosperous Voyage," and Liszt's arrangement of Schubert't Funeral March. No exception can be taken to the work of the orchestra in any of these numbers. That in the Mendelssohn selection was [illegible]. At the next concert Mrs. [illegible] is to be the soloist. [illegible] will include

Gazette

BOSTON, SUNDAY MORNING, MARCH 9.

The Boston Symphony Concert.

Last night's concert by the Boston Symphony Orchestra opened with Mendelssohn's "Calm Sea and Prosperous Voyage" overture, on the whole the least interesting of the composer's works in this kind, certainly far less so than the "Fingal," the "Melusina" and the "Midsummer Night's Dream" overtures. The adagio was exquisitely played, but the allegro was occasionally confused, though there was fine power in the manner in which its more fiery climaxes were worked up. Schubert's "Funeral March," orchestrated by Liszt, was splendidly read and played throughout, the brass wind being heard to exceptional advantage in the clearness, precision, and richness that characterized it. The concert ended with a magnificent performance of Schumann's glorious first symphony. Mr. Nikisch is especially happy in interpreting this composer, as he has manifested on every occasion that he has presented a work by him. The reading of this work was one of Mr. Nikisch's brilliant successes of the season. Fire, poetry, dignity and sentiment of the most impressive and delightful order colored it from beginning to end. The orchestra, also, was at its best. The performance was a memorable one. The soloist of the concert was Mr. Carl Faelten who was heard in the late Louis Maas's concerto for piano in C-minor; certainly a striking and able composition, abundant in admirable musicianship, solid and pure in style, clear in form and excellent in orchestral treatment. The first movement is perhaps the least interesting portion of the work, but the intermezzo is full of charm and character, and the finale is unflagging in brightness, force and spirit. Mr. Faelten played with great animation, clearness and nobility of style, and with masterly freedom of technique, the effort as a whole being inspiriting and interesting in effect to an uncommon degree. The artist has rarely been heard with more thoroughly satisfying results than in his vigorous and able interpretation and performance of this work. He was applauded with great heartiness, and received two recalls. The programme for the next concert is: Overture, "The Naiads," W. Sterndale Bennett; Aria, "Marie Magdalene," Massenet; Scherzo for Orchestra (first time), Otto Floersheim; "La Captive," dramatic scene for contralto and orchestra, Berlioz; and Beethoven's "Pastoral" symphony. The soloist will be Mrs. Walter C. Wyman.

The Young People's Popular Concert on Wednesday afternoon attracted an audience that packed Music Hall. Mr. Nikisch prepared an admirable programme for the occasion, opening with Weber's Jubilee Overture, which was splendidly played. Grieg's "Peer Gynt" suite, which was so pleasantly received when it was given at a recent Symphony Concert, was repeated, by request, and renewed to the full, the favor that attended its earlier performance. The concert ended with Rubinstein's brilliant "Bal Costume," ballet music, delightfully read and inspiritingly rendered by the orchestra. Mlle Clementine De Vere sang the charming "Bell Song" from Delibes's "Lackme" and the florid aria, with flute obligato, from Meyerbeer's "The Star of the North." In both the artist displayed marked skill, flexibility, and freedom in coloratura singing, winning cordial applause and two recalls after each effort. Mr. Hekking played a nocturne for violon cello, with harp accompaniment, by Chopin, with fine grace of style and warmth of sentiment, and was rewarded by a well earned storm of plaudits. The concert was successful and satisfying in every way, and the favor which it met should prove an encouragement for other entertainments by the Symphony Orchestra upon a similar plan.

The Kneisel Quartet, assisted by Mr. Arthur Whiting and Mr. Leo Schultz, gave its fourth concert of the season in Union Hall on Monday evening week. The programme was made notably interesting by the performance of Mr. G. W. Chadwick's quintette for piano and strings in E-flat, which had its first public hearing here on this occasion. The work is in many essentials the strongest and most earnest that we have as yet had from the composer, and may safely be ranked as one of the strongest of recent achievements by native musicians. Mr. Chadwick is always clear, and there is no difficulty in following him intelligently, even on a first hearing. The opening movement is beautifully developed, is interesting in its theme, is scholarly without dryness, and brilliant without triviality. The "working out" is equally ingenious and fluent. The slow movement abounds in charm of melody and of treatment, and has just the touch of gravity to impart to it a graceful dignity. The intermezzo is equally original and pleasing, and the finale, in its fire, its broad vigor and its impetuous dash, forms a worthy climax to the whole. In point of construction this fine quintette leaves nothing to be desired. The piano is kept in its due place as part of a well-balanced whole, and the work is prolific in effects of striking freshness, and is always satisfying. It was sympathetically read and played by the quartet and Mr. Whiting, and was cordially received and heartily and appreciatively applauded. It was originally intended that Mr. Ernst Perabo should play the piano part, but the printed score reached him too late to enable him to devote that conscientious study to it which he deemed necessary before playing it in public. The other selections were Haydn's lovely quartette in G, op. 33, No. 5, and Schubert's wonderful string quartette in C, op. 163. These were performed with beauty of style and perfection of technique that are above all praise, and that have become the invariable qualities that may be confidently looked for in the playing of this splendid organization.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 9, 1890.

SYMPHONY ECHOES.

Dr. Maas' Pianoforte Concerto, With Classic Works, Heard in Music Hall.

On the whole the 19th symphony concert was hardly up to the average of the season's work. The programme was too long for one thing, and the orchestra seemed to be lacking in its accustomed zeal. The Mendelssohn overture, "Calm Sea and Prosperous Voyage," was certainly not well played at the rehearsal—well played, that is, according to the standard set by Mr. Nikisch. Nor can the interpretation of the Lizst setting of Schubert's "Funeral March" be given more than a qualified commendation. When the great Schumann ("Spring") symphony was reached, however, the orchestra seemed to gain a new access of spirit and power. It was a thoroughly fine interpretation. Nikisch himself excels in setting forth the works of this great composer, and the symphony, though it came last in the programme, was followed with interest and pleasure. Carl Faelten, the pianist, gave as the solo for the occasion Louis Maas' concerto for pianoforte in C minor. It ranks among the best works of this artist, and Mr. Nikisch has done well to follow the example set by one of his predecessors and give the concerto a hearing before a symphony audience. Mr. Faelten's performance was brilliant, facile and appreciative, and he merited all the applause that followed.

The season is nearing its close. Five more concerts and Mr. Nikisch's first year of work at the head of the Boston Symphony orchestra will have ended. Next Saturday's programme is to give an English overture, Sterndale Bennett's "Naiads," a scherzo by Otto Floersheim of New York (first time), a Massenet air, and Berlioz' scena, "La Captive," with Mrs. Walter C. Wyman as the soloist, and Beethoven's pastoral symphony.

Boston Post

MONDAY MORNING, MARCH 10, 1890

NINETEENTH SYMPHONY CONCERT.

An enthusiastic audience listened to the following programme on Saturday evening with an attention which the extreme length of the concert did not decrease:

Overture—"Calm Sea and Prosperous Voyage".....Mendelssohn
Concerto for pianoforte, in C minor, op. 12.....Louis Maas
Funeral March. Orchestrated by Liszt.....Schubert
Symphony No. 1, in B flat.....Schumann

It would be interesting to know the opinion of the public at large as to whether or not Mr. Nikisch is playing too much Mendelssohn. He has certainly played more than we have ever had before in the season, and Saturday's selection particularly is probably the least interesting of his orchestral works, certainly of his overtures. At the same time it was so beautifully played that its lack of interest was more than counterbalanced by the pleasure given by its superb rendering. Mr. Carl Faelten's fine piano playing was greeted with prolonged applause. His technical attainments are of the highest order, and the musicianly manner in which he represents all possible moods of the pianoforte—power, virility and passion, or light, delicate and dainty detail—gave the keenest pleasure. His phrasing, also, was more than delightful, and his whole performance was masterly in every sense of the word. He selected for performance a pianoforte concerto in C minor, op. 12, by the late Dr. Louis Maas, which has already been heard twice in Boston. The successful instrumentation of a piece originally written for pianoforte is a very difficult matter. The whole feeling and spirit of the orchestra is so wholly different from the piano that it is almost impossible properly to interpret one by the other. There is no doubt that Liszt, with his immense knowledge of orchestral resources was a man wonderfully well equipped for such a task, but he has only been partially successful in the instance of the Schubert Funeral March. Added to this the great length of the work, even when played as on this occasion without repetitions, and it is open to considerable doubt as to its desirability on a concert programme. If anything could make the work a success it would be the artistic intelligence of Mr. Nikisch's interpretation and the splendid illustration of his wishes by the orchestra.

It was twenty minutes past 9 when Mr. Nikisch rapped up the orchestra to begin the symphony. This makes the concert too long, beyond all question. We have twenty-four concerts a winter, not to say forty-eight, counting the afternoon rehearsals, and it is undoubtedly the feeling of the musicians, as well as the public at large, that the "hour-and-a-half limit" should be adhered to as strictly as possible. But in this instance again Mr. Nikisch and his orchestra more than atoned for the disadvantages of the situation. Mr. Nikisch's extreme sympathy with the orchestral works of Schumann becomes more noticeable every time he produces one of these works. It seems like an almost divine interpretation of these masterpieces, which gained in every way—in strength, plasticity, form and beauty—under Mr. Nikisch's magnetic baton. The symphony was superbly performed, and received the distinct and unqualified approval of the audience, which applauded loudly after each movement as well as at the end of the concert. The reading of the first and last movements was particularly interesting, and the grace and delicacy with which the latter was played was something extraordinary. That charming singer, Mrs. Walter C. Wyman, will be the soloist at the next concert. Her beautiful singing is sure to captivate the audience, and Boston concert-goers will owe her a debt of gratitude for allowing them to hear again that beautiful little masterpiece by Berlioz, "La Captive."

ARTHUR WELD.

SUNDAY HERALD.

BOSTON, MARCH 9, 1890.

The Symphony Concert, Mr. Carl Faelten, Soloist.

The Handel and Haydn Festival—Works and Artists to Be Heard—The Patti Opera Season—Albani's Return—The Lang and Baermann Concerts—News Notes—Gossip.

Mr. Carl Faelten, pianist, was the soloist at last evening's Symphony concert, under the direction of Mr. Arthur Nikisch, and he paid a very graceful tribute to the memory of the late Louis Maas by selecting that composer's pianoforte concerto in C minor as his contribution to the programme. Mr. Maas, it will be remembered, did valiant service in the cause of native and resident composers during his residence in this country, and this work was dedicated to last evening's soloist as a recognition on the part of the composer of his talent as a fellow-musician and pianist. The three movements—allegro maestoso, intermezzo (andante) and presto—all bear unmistakable evidence of the composer's mastery of the technique of the pianoforte, and the solo instrument is given good prominence in the construction and elaboration of the work. The concerto appeals to the intellectual side of the musician, and in its several parts affords ample source for study and analytical examination. A better performance of the work could hardly be asked for than that given by Mr. Faelten, whose style and sympathies are peculiarly in the line of its characteristics. The player gave his best efforts in its interpretation, and gained a hearty recognition of his efforts to interest the audience in the composition, the orchestra sustaining him with admirable success in this direction. The concerto was preceded by Mendelssohn's overture, "Calm Sea and Prosperous Voyage," and followed by Schubert's "Funeral March" orchestrated by Liszt, the symphony No. 1, by Schumann, ending the last of the evening's selections. No better performance of the ever enjoyable "Spring" symphony has been heard here in recent years, a skilful heightening of the contrasts in the reading given by Mr. Nikisch bringing out in bold relief its many beauties. Similarly good work was done by the orchestra in the other numbers of the programme, which, as a whole, was an eminently enjoyable one. Next Saturday the programme will include W. Sterndale Bennett's overture, "The Naiads"; Massenet's aria, "Marie Magdeleine"; Otto Floersheim's scherzo for orchestra; Berlioz's "La Captive," dramatic scena for contralto and orchestra, and Beethoven's symphony No. 6 in F. The soloist will be Mrs. Walter C. Wyman.

NEW HAVEN, SATURDAY, MARCH 8

NIKISCH, JOSEFFY.

CLOSING CONCERT of the series by the BOSTON SYMPHONY ORCHESTRA.
Mr. Arthur Nikisch, Conductor

HYPERION THEATER,
Monday, March 17th, at 8 P. M.

Soloist: MR. RAFAEL JOSEFFY.

Brilliant Programme

Including the Schubert Unfinished Symphony, Rubinstein's "Bal Costume," Schumann Pianoforte Concerto, Overture, "Die Meistersinger," Wagner, &c.

Tickets now ready at Steinert's Music Store.
C. A. ELLIS, Manager.

BOSTON SYMPHONY ORCHESTRA.

The closing concert of the series by the Boston Symphony Orchestra, will occur at the Hyperion theater on Monday evening, March 11. The soloist of this concert will be Mr. Rafael Joseffy, who has before delighted New Haven audiences. This concert will be one of the best of the series.

Coming Amusements Secured by the Local Managers.

The last concert of the series given by the Boston Symphony Orchestra, will take place at the Hyperion theater on Monday evening, March 17. This concert will be under the direction of Mr. Arthur Nikisch, who has won great favor in this city. The soloist for the occasion will be Mr. Rafael Joseffy, who has been heard in New Haven on previous occasions, and been warmly welcomed. His coming appearance will be hailed with delight. A brilliant programme has been arranged, including the Schubert unfinished symphony, Rubinstein's "Bal Costume," Schumann pianoforte concerto, overture, "Die Meistersinger," Wagner, etc. Tickets now ready at Steinert's music store.

Boston Evening Transcript.

MONDAY, MARCH 10, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the nineteenth symphony concert was:

Mendelssohn: Overture, "Meeresstille und glückliche Fahrt."
Louis Maas: Pianoforte concerto in C minor, op. 12.
Schubert: Funeral March (scored by Liszt).
Schumann: Symphony No. 1, in B-flat.

Mr. Carl Faelten was the pianist.

The Mendelssohn overture was played with immense spirit, the picturesque coda, with all its details of coming into port, trumpet and horn salutes, and dropping anchor, being made more than commonly effective. One could only regret the excessive *ritardando* in the last two measures, which, apart from its not being well done by the orchestra, seemed to us wholly out of keeping with the beautiful simplicity of Mendelssohn's cadence. It was noticeable, too, in many parts of the *Allegro*, that spirit and vivacity of effect was gained somewhat at the expense of delicacy and finish. Liszt's orchestral version of the Schubert march we cannot like. It is a tremendous swelling out of what is, in its original shape, a modest piece enough, and gives the composition a theatrical air such as one dislikes to associate with the name of Schubert. Mr. Nikisch, too, entered into Liszt's spirit with a vengeance, and did everything to make the music sound very big indeed. One felt, somehow, that this march, unlike the one in the "Eroica" symphony, which was written "*per festeggiare il sovvenire di un grand' uomo*," must have been meant "to celebrate the memory of a heavy tragedian."

The Schumann symphony went splendidly, except in the opening *Andante un poco maestoso*, and except also for a frequent lack of finish and delicacy in the playing. In the opening *Andante* it seemed to us that Mr. Nikisch erred, as he has done once or twice before, on the side of doing too much, of trying to make the thing *too* impressive. We would not criticise his conception too carelessly, for in this instance, as in other similar cases before, it was pretty evident that the orchestra did not carry it out well. Side by side with a superbly vigorous accent would come a place where the stroke was weakened and the effect blurred by the band not coming in exactly together, a weakness which was made doubly conspicuous by the grandiose pomposity of the intention. The extreme deliberateness of the *tempo*, too, gave one more time to feel the damping effect of such lapses than one would have had if the movement had not been taken so very slow, in which case it is quite probable that the lapses would not have occurred. But, for the rest, the symphony went grandly, the general vigor both of the conception and the performance being distinctly fine.

Mr Faelten fairly outdid himself in his superb playing of Mr. Maas's concerto. In point of brilliancy, sentiment, and musicianly solidity of style, he left absolutely nothing to be desired. No composer could ask for a finer and more exhaustive performance of his work. A double recall has seldom been so well earned. The concerto itself, which has twice been played here by the composer, shines by the excellence of its form, and by occasional moments, as toward the close of the *Intermezzo*, of great beauty.

The next programme is: Bennett, overture, "The Naiads;" Massenet, aria, from "Marie Magdeleine;" Floersheim, scherzo; Berlioz, "La Captive;" Beethoven, symphony No. 6 in F ("Pastoral"). Mrs. Walter C. Wyman will be the singer.

VEN EVENING REGISTER.

E NEW HAVEN [illegible]

Next Monday evening the last concert of the Boston Symphony series will be given at the Hyperion. Joseffy will make his appearance on this occasion, and the program gives promise that the concert will be the best of the series. Tickets are now on sale at Steinert's music store.

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THE BOSTON TIMES

TWENTY-SIXTH YEAR.

BOSTON, SUNDAY, MARCH 9, 1890.

THE SYMPHONIES.

NINETEENTH CONCERT.

Last night's programme was:

Mendelssohn, Overture, "Calm Sea and Prosperous Voyage."
Louis Maas, Concerto for Pianoforte, in C minor, Op. 12.
Allegro maestoso.
Intermezzo (Andante).
Presto.
Schubert, Funeral March, Orchestrated by Liszt
Schumann, Symphony No. 1, in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

While such is the standard proficiency and attainment of the Boston Symphony orchestra that any very noticeable improvement from concert to concert cannot reasonably be expected, yet it fairly seemed last evening as though the performances had reached their high water mark. Carping and canting and disparaging may be the *sine qua non* of the average critic; yet in the case of the Boston Symphony orchestra versus any such superfluous opinions, the intelligent public, the good musicians and the fairest critics are by no means disposed to participate in the game. Neither Woolf, Krehbiel, Hale, Weld, Elson, Wilson nor Apthorp would think of denying that we have here the most competent, progressive and ieffective orchestra in the country; and so long as brother Davenport remains so significantly silent of late we may not be so very far out of the way in affirming that the orchestra is at last pre-eminently fortunate in its present masterly conductor. The Sphinx silent, we may hope that in the holy temple of honest criticism not even the superannuated tin god on a tricycle will arise to in any way militate against all earth's silence upon the superb qualifications of Mr. Nikisch as a conductor.

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Unlike most concertos, the really exhilarating and effective movement of the work is by no means with its opening allegro. Here a certain charm of mystery is the predominating if not the only charm; and it is the product, as it often seems of an almost preternatural and even a melancholic frame of mind. The next movement, however, is involved in no such vagary. Here all is clear and it is the poet musician who speaks in tranquil yet in quasi-sentimental mood. The finale is a remarkably well-made, vigorous and exciting presto, and is clearest in form and easiest to comprehend of all three movements. In brief, though the mind of its creator and the hand of its executant have become dust, the monument of a rare musician's genius such as this charming concerto illustrates can never crumble. It is an immortal work.

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The Schumann Symphony found a hearty response in the hearts of the audience. Mr. Nikisch conducts Schumann without his desk, and all the movements were given an interpretation that called forth exceedingly flattering applause. The other numbers for the orchestra were Mendelssohn's "Calm Sea and Prosperous Voyage" and Liszt's arrangement of Schubert't Funeral March. No exception can be taken to the work of the orchestra in any of these numbers. That in the Mendelssohn selection was particularly happy. At the next concert Mrs. Walter C. Wyman, contralto, is to be the soloist, and the orchestral selections will include Beethoven's Symphony No. 6.

Gazette

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TWENTY-FOUR PAGES.

SUNDAY, MARCH 9, 1890.

SYMPHONY ECHOES.

Dr. Maas' Pianoforte Concerto, With Classic Works, Heard in Music Hall.

On the whole the 19th symphony concert was hardly up to the average of the season's work. The programme was too long for one thing, and the orchestra seemed to be lacking in its accustomed zeal. The Mendelssohn overture, "Calm Sea and Prosperous Voyage," was certainly not well played at the rehearsal—well played, that is, according to the standard set by Mr. Nikisch. Nor can the interpretation of the Lizst setting of Schubert's "Funeral March" be given more than a qualified commendation. When the great Schumann ("Spring") symphony was reached, however, the orchestra seemed to gain a new access of spirit and power. It was a thoroughly fine interpretation. Nikisch himself excels in setting forth the works of this great composer, and the symphony, though it came last in the programme, was followed with interest and pleasure. Carl Faelten, the pianist, gave as the solo for the occasion Louis Maas' concerto for pianoforte in C minor. It ranks among the best works of this artist, and Mr. Nikisch has done well to follow the example set by one of his predecessors and give the concerto a hearing before a symphony audience. Mr. Faelten's performance was brilliant, facile and appreciative, and he merited all the applause that followed.

The season is nearing its close. Five more concerts and Mr. Nikisch's first year of work at the head of the Boston Symphony orchestra will have ended. Next Saturday's programme is to give an English overture, Sterndale Bennett's "Naiads," a scherzo by Otto Floersheim of New York (first time), a Massenet air, and Berlioz' scena, "La Captive," with Mrs. Walter C. Wyman as the soloist, and Beethoven's pastoral symphony.

Boston Post

MONDAY MORNING, MARCH 10, 1890

NINETEENTH SYMPHONY CONCERT.

An enthusiastic audience listened to the following programme on Saturday evening with an attention which the extreme length of the concert did not decrease:

Overture—"Calm Sea and Prosperous Voyage".....Mendelssohn
Concerto for pianoforte, in C minor, op. 12.....Louis Maas
Funeral March. Orchestrated by Liszt.....Schubert
Symphony No. 1, in B flat.....Schumann

It would be interesting to know the opinion of the public at large as to whether or not Mr. Nikisch is playing too much Mendelssohn. He has certainly played more than we have ever had before in the season, and Saturday's selection particularly is probably the least interesting of his orchestral works, certainly of his overtures. At the same time it was so beautifully played that its lack of interest was more than counterbalanced by the pleasure given by its superb rendering. Mr. Carl Faelten's fine piano playing was greeted with prolonged applause. His technical attainments are of the highest order, and the musicianly manner in which he represents all possible moods of the pianoforte—power, virility and passion, or light, delicate and dainty detail—gave the keenest pleasure. His phrasing, also, was more than delightful, and his whole performance was masterly in every sense of the word. He selected for performance a pianoforte concerto in C minor, op. 12, by the late Dr. Louis Maas, which has already been heard twice in Boston. The successful instrumentation of a piece originally written for pianoforte is a very difficult matter. The whole feeling and spirit of the orchestra is so wholly different from the piano that it is almost impossible properly to interpret one by the other. There is no doubt that Liszt, with his immense knowledge of orchestral resources, was a man wonderfully well equipped for such a task, but he has only been partially successful in the instance of the Schubert Funeral March. Added to this the great length of the work, even when played as on this occasion without repetitions, and it is open to considerable doubt as to its desirability on a concert programme. If anything could make the work a success it would be the artistic intelligence of Mr. Nikisch's interpretation and the splendid illustration of his wishes by the orchestra.

It was twenty minutes past 9 when Mr. Nikisch rapped up the orchestra to begin the symphony. This makes the concert too long, beyond all question. We have twenty-four concerts a winter, not to say forty-eight, counting the afternoon rehearsals, and it is undoubtedly the feeling of the musicians, as well as the public at large, that the "hour-and-a-half limit" should be adhered to as strictly as possible. But in this instance again Mr. Nikisch and his orchestra more than atoned for the disadvantages of the situation. Mr. Nikisch's extreme sympathy with the orchestral works of Schumann becomes more noticeable every time he produces one of these works. It seems like an almost divine interpretation of these masterpieces, which gained in every way—in strength, plasticity, form and beauty—under Mr. Nikisch's magnetic baton. The symphony was superbly performed, and received the distinct and unqualified approval of the audience, which applauded loudly after each movement as well as at the end of the concert. The reading of the first and last movements was particularly interesting, and the grace and delicacy with which the latter was played was something extraordinary. That charming singer, Mrs. Walter C. Wyman, will be the soloist at the next concert. Her beautiful singing is sure to captivate the audience, and Boston concert-goers will owe her a debt of gratitude for allowing them to hear again that beautiful little masterpiece by Berlioz, "La Captive."

ARTHUR WELD.

SUNDAY HERALD.

BOSTON, MARCH 9, 1890.

The Symphony Concert, Mr. Carl Faelten, Soloist.

The Handel and Haydn Festival—Works and Artists to Be Heard—The Patti Opera Season—Albani's Return—The Lang and Baermann Concerts—News Notes—Gossip.

Mr. Carl Faelten, pianist, was the soloist at last evening's Symphony concert, under the direction of Mr. Arthur Nikisch, and he paid a very graceful tribute to the memory of the late Louis Maas by selecting that composer's pianoforte concerto in C minor as his contribution to the programme. Mr. Maas, it will be remembered, did valiant service in the cause of native and resident composers during his residence in this country, and this work was dedicated to last evening's soloist as a recognition on the part of the composer of his talent as a fellow-musician and pianist. The three movements—allegro maestoso, intermezzo (andante) and presto—all bear unmistakable evidence of the composer's mastery of the technique of the pianoforte, and the solo instrument is given good prominence in the construction and elaboration of the work. The concerto appeals to the intellectual side of the musician, and in its several parts affords ample source for study and analytical examination. A better performance of the work could hardly be asked for than that given by Mr. Faelten, whose style and sympathies are peculiarly in the line of its characteristics. The player gave his best efforts in its interpretation, and gained a hearty recognition of his efforts to interest the audience in the composition, the orchestra sustaining him with admirable success in this direction. The concerto was preceded by Mendelssohn's overture, "Calm Sea and Prosperous Voyage," and followed by Schubert's "Funeral March" orchestrated by Liszt, the symphony No. 1, by Schumann, ending the last of the evening's selections. No better performance of the ever enjoyable "Spring" symphony has been heard here in recent years, a skilful heightening of the contrasts in the reading given by Mr. Nikisch bringing out in bold relief its many beauties. Similarly good work was done by the orchestra in the other numbers of the programme, which, as a whole, was an eminently enjoyable one. Next Saturday the programme will include W. Sterndale Bennett's overture, "The Naiads"; Massenet's aria, "Marie Magdelene"; Otto Floersheim's scherzo for orchestra; Berlioz's "La Captive," dramatic scene for contralto and orchestra, and Beethoven's symphony No. 6 (pastorale). The soloist will be Mrs. Walter C. Wyman.

New Haven Union

NEW HAVEN, SATURDAY, MARCH 8

NIKISCH. JOSEFFY.

CLOSING CONCERT of the series by the BOSTON SYMPHONY ORCHESTRA.
Mr. Arthur Nikisch, Conductor

HYPERION THEATER,

Monday, March 17th, at 8 P. M.

Soloist: MR. RAFAEL JOSEFFY.

Brilliant Programme

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Tickets now ready at Steinert's Music Store.
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The closing concert of the series by the Boston Symphony Orchestra, will occur at the Hyperion theater on Monday evening, March 11. The soloist of this concert will be Mr. Rafael Joseffey, who has before delighted New Haven audiences. This concert will be one of the best of the series.

Coming Amusements Secured by the Local Managers.

The last concert of the series given by the Boston Symphony Orchestra, will take place at the Hyperion theater on Monday evening, March 17. This concert will be under the direction of Mr. Arthur Nikisch, who has won great favor in this city. The soloist for the occasion will be Mr. Rafael Joseffy, who has been heard in New Haven on previous occasions, and been warmly welcomed. His coming appearance will be hailed with delight. A brilliant programme has been arranged, including the Schubert unfinished symphony, Rubinstein's "Bal Costume," Schumann pianoforte concerto, overture, "Die Meistersinger," Wagner, etc. Tickets now ready at Steinert's music store.

Boston Evening Transcript.

MONDAY, MARCH 10, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the nineteenth symphony concert was:

Mendelssohn: Overture, "Meeresstille und gluckliche Fahrt."
Louis Maas: Pianoforte concerto in C minor, op. 12.
Schubert: Funeral March (scored by Liszt).
Schumann: Symphony No. 1, in B-flat.

Mr. Carl Faelten was the pianist.

The Mendelssohn overture was played with immense spirit, the picturesque coda, with all its details of coming into port, trumpet and horn salutes, and dropping anchor, being made more than commonly effective. One could only regret the excessive *ritardando* in the last two measures, which, apart from its not being well done by the orchestra, seemed to us wholly out of keeping with the beautiful simplicity of Mendelssohn's cadence. It was noticeable, too, in many parts of the *Allegro*, that spirit and vivacity of effect was gained somewhat at the expense of delicacy and finish. Liszt's orchestral version of the Schubert march we cannot like. It is a tremendous swelling out of what is, in its original shape, a modest piece enough, and gives the composition a theatrical air such as one dislikes to associate with the name of Schubert. Mr. Nikisch, too, entered into Liszt's spirit with a vengeance, and did everything to make the music sound very big indeed. One felt, somehow, that this march, unlike the one in the "Eroica" symphony, which was written "*per festeggiare il sovvenire di un grand' uomo*," must have been meant "to celebrate the memory of a heavy tragedian."

The Schumann symphony went splendidly, except in the opening *Andante un poco maestoso*, and except also for a frequent lack of finish and delicacy in the playing. In the opening *Andante* it seemed to us that Mr. Nikisch erred, as he has done once or twice before, on the side of doing too much, of trying to make the thing *too* impressive. We would not criticize his conception too carelessly, for in this instance, as in other similar cases before, it was pretty evident that the orchestra did not carry it out well. Side by side with a superbly vigorous accent would come a place where the stroke was weakened and the effect blurred by the band not coming in exactly together, a weakness which was made doubly conspicuous by the grandiose pomposity of the intention. The extreme deliberateness of the *tempo*, too, gave one more time to feel the damping effect of such lapses than one would have had if the movement had not been taken so very slow, in which case it is quite probable that the lapses would not have occurred. But, for the rest, the symphony went grandly, the general vigor both of the conception and the performance being distinctly fine.

Mr Faelten fairly outdid himself in his superb playing of Mr. Maas's concerto. In point of brilliancy, sentiment, and musicianly solidity of style, he left absolutely nothing to be desired. No composer could ask for a finer and more exhaustive performance of his work. A double recall has seldom been so well earned. The concerto itself, which has twice been played here by the composer, shines by the excellence of its form, and by occasional moments, as toward the close of the *Intermezzo*, of great beauty.

The next programme is: Bennett, overture, "The Naiads;" Massenet, aria, from "Marie Magdeleine;" Floersheim, scherzo; Berlioz, "La Captive;" Beethoven, symphony No. 6 in F ("Pastoral"). Mrs. Walter C. Wyman will be the singer.

VEN EVENING REGISTER.

E NEW HAVEN EVENI

Next Monday evening the last concert of the Boston Symphony series will be given at the Hyperion. Joseffy will make his appearance on this occasion, and the program gives promise that the concert will be the best of the series. Tickets are now on sale at Steinert's music store.

At Proctor's Opera house for three nights commencing next Monday and

THE BOSTON TIMES

TWENTY-SIXTH YEAR.

BOSTON, SUNDAY, MARCH 9, 1890.

THE SYMPHONIES.

NINETEENTH CONCERT.

Last night's programme was:

Mendelssohn, Overture, "Calm Sea and Prosperous Voyage."
Louis Maas, Concerto for Pianoforte, in C minor, Op. 12.
Allegro maestoso.
Intermezzo (Andante).
Presto.
Schubert, Funeral March, Orchestrated by Liszt
Schumann, Symphony No. 1, in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

While such is the standard proficiency and attainment of the Boston Symphony orchestra that any very noticeable improvement from concert to concert cannot reasonably be expected, yet it fairly seemed last evening as though the performances had reached their high water mark. Carping and canting and disparaging may be the *sine qua non* of the average critic; yet in the case of the Boston Symphony orchestra versus any such superfluous opinions, the intelligent public, the good musicians and the fairest critics are by no means disposed to participate in the game. Neither Woolf, Krehbiel, Hale, Weld, Elson, Wilson nor Apthorp would think of denying that we have here the most competent, progressive and ieffective orchestra in the country; and so long as brother Davenport remains so significantly silent of late we may not be so very far out of the way in affirming that the orchestra is at last pre-eminently fortunate in its present masterly conductor. The Sphinx silent, we may hope that in the holy temple of honest criticism not even the superannuated tin god on a tricycle will arise to in any way militate against all earth's silence upon the superb qualifications of Mr. Nikisch as a conductor.

Last night's concert was notably characteristic of some of the most interesting successes of the season. It began with much charm in the playing of the Mendelssohn overture, it went on with even greater charm with Mr. Faelten's performance of the Maas concerto and there was a glorious finale in Schumann's first symphony. The many friends of the late Louis Maas could have but felt grateful to Carl Faelten for his very appropriate choice of the Maas concerto, op. 12, which was thus heard for the second time in one of the Boston Symphony concerts.

Unlike most concertos, the really exhilarating and effective movement of the work is by no means with its opening allegro. Here a certain charm of mystery is the predominating if not the only charm; and it is the product, as it often seems of an almost preternatural and even a melancholic frame of mind. The next movement, however, is involved in no such vagary. Here all is clear and it is the poet musician who speaks in tranquil yet in quasi-sentimental mood. The finale is a remarkably well-made, vigorous and exciting presto, and is clearest in form and easiest to comprehend of all three movements. In brief, though the mind of its creator and the hand of its executant have become dust, the monument of a rare musician's genius such as this charming concerto illustrates can never crumble. It is an immortal work.

Mr. Faelten was not only impressive in the eulogistic justice of his scholarly interpretation but the exacting demand of the masterpiece were all reciprocated with an artistic finish and unfailing accuracy that were simply wonderful. His entire performance was one of unmixed truthfulness and with all its brilliant vituosity was invariably replete with artistic suggestions.

The symphony by Schumann received the best orchestral performance of the concert, it being as luxuriant and refined in tonal quality as the most captious could have wished, and the artistic sympathy among the performing musicians was invariably consonant with the splendid interpretation, throughout, of conductor Nikisch.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, MARCH 10, 1890.

The Symphony Concert.

The two important features of the Symphony concert Saturday evening were Louis Maas's concerto for piano and orchestra and Schumann's spring symphony. The former introduced Carl Faelten as the soloist of the evening. He gave a scholarly and impressive rendition of the work of Mr. Maas. The work itself, as well as Mr. Faelten's interpretation of it, is interesting, unique in conception, and gave much pleasure to the audience. The gifted author, whose sudden demise last year caused so much sadness, was at his best in this concerto, and Mr. Nikisch, as well as Mr. Faelten, to whom the piece was dedicated, is entitled to much credit for giving the public an opportunity of listening to it.

The Schumann Symphony found a hearty response in the hearts of the audience. Mr. Nikisch conducts Schumann without his desk, and all the movements were given an interpretation that called forth exceedingly flattering applause. The other numbers for the orchestra were Mendelssohn's "Calm Sea and Prosperous Voyage" and Liszt's arrangement of Schubert't Funeral March. No exception can be taken to the work of the orchestra in any of these numbers. That in the Mendelssohn selection was particularly happy. At the next concert Mrs. Walter C. Wyman, contralto, is to be the soloist, and the orchestral selections will include Beethoven's Symphony No. 6.

Gazette

BOSTON, SUNDAY MORNING, MARCH 9.

The Boston Symphony Concert.

Last night's concert by the Boston Symphony Orchestra opened with Mendelssohn's "Calm Sea and Prosperous Voyage" overture, on the whole the least interesting of the composer's works in this kind, certainly far less so than the "Fingal," the "Melusina" and the "Midsummer Night's Dream" overtures. The adagio was exquisitely played, but the allegro was occasionally confused, though there was fine power in the manner in which its more fiery climaxes were worked up. Schubert's "Funeral March," orchestrated by Liszt, was splendidly read and played throughout, the brass wind being heard to exceptional advantage in the clearness, precision, and richness that characterized it. The concert ended with a magnificent performance of Schumann's glorious first symphony. Mr. Nikisch is especially happy in interpreting this composer, as he has manifested on every occasion that he has presented a work by him. The reading of this work was one of Mr. Nikisch's brilliant successes of the season. Fire, poetry, dignity and sentiment of the most impressive and delightful order colored it from beginning to end. The orchestra, also, was at its best. The performance was a memorable one. The soloist of the concert was Mr. Carl Faelten who was heard in the late Louis Maas's concerto for piano in C-minor; certainly a striking and able composition, abundant in admirable musicianship, solid and pure in style, clear in form and excellent in orchestral treatment. The first movement is perhaps the least interesting portion of the work, but the intermezzo is full of charm and character, and the finale is unflagging in brightness, force and spirit. Mr. Faelten played with great animation, clearness and nobility of style, and with masterly freedom of technique, the effort as a whole being inspiriting and interesting in effect to an uncommon degree. The artist has rarely been heard with more thoroughly satisfying results than in his vigorous and able interpretation and performance of this work. He was applauded with great heartiness, and received two recalls. The programme for the next concert is: Overture, "The Naiads," W. Sterndale Bennett; Aria, "Marie Magdalene," Massenet; Scherzo for Orchestra (first time), Otto Floersheim; "La Captive," dramatic scene for contralto and orchestra, Berlioz; and Beethoven's "Pastoral" symphony. The soloist will be Mrs. Walter C. Wyman.

The Young People's Popular Concert on Wednesday afternoon attracted an audience that packed Music Hall. Mr. Nikisch prepared an admirable programme for the occasion, opening with Weber's Jubilee Overture, which was splendidly played. Grieg's "Peer Gynt" suite, which was so pleasantly received when it was given at a recent Symphony Concert, was repeated, by request, and renewed to the full, the favor that attended its earlier performance. The concert ended with Rubinstein's brilliant "Bal Costume," ballet music, delightfully read and inspiritingly rendered by the orchestra. Miss Clementine De Vere sang the charming "Bell Song" from Delibes's "Lackme" and the florid aria, with flute obligato, from Meyerbeer's "The Star of the North." In both the artist displayed marked skill, flexibility, and freedom in coloratura singing, winning cordial applause and two recalls after each effort. Mr. Hekking played a nocturne for violoncello, with harp accompaniment, by Chopin, with fine grace of style and warmth of sentiment, and was rewarded by a well earned storm of plaudits. The concert was successful and satisfying in every way, and the favor which it met should prove an encouragement for other entertainments by the Symphony Orchestra upon a similar plan.

The Kneisel Quartet, assisted by Mr. Arthur Whiting and Mr. Leo Schultz, gave its fourth concert of the season in Union Hall on Monday evening week. The programme was made notably interesting by the performance of Mr. G. W. Chadwick's quintette for piano and strings in E-flat, which had its first public hearing here on this occasion. The work is in many essentials the strongest and most earnest that we have as yet had from the composer, and may safely be ranked as one of the strongest of recent achievements by native musicians. Mr. Chadwick is always clear, and there is no difficulty in following him intelligently, even on a first hearing. The opening movement is beautifully developed, is interesting in its theme, is scholarly without dryness, and brilliant without triviality. The "working out" is equally ingenious and fluent. The slow movement abounds in charm of melody and of treatment, and has just the touch of gravity to impart to it a graceful dignity. The intermezzo is equally original and pleasing, and the finale, in its fire, its broad vigor and its impetuous dash, forms a worthy climax to the whole. In point of construction this fine quintette leaves nothing to be desired. The piano is kept in its due place as part of a well-balanced whole, and the work is prolific in effects of striking freshness, and is always satisfying. It was sympathetically read and played by the quartet and Mr. Whiting, and was cordially received and heartily and appreciatively applauded. It was originally intended that Mr. Ernst Perabo should play the piano part, but the printed score reached him too late to enable him to devote that conscientious study to it which he deemed necessary before playing it in public. The other selections were Haydn's lovely quartette in G, op. 33, No. 5, and Schubert's wonderful string quartette in C, op. 163. These were performed with beauty of style and perfection of technique that are above all praise, and that have become the invariable qualities that may be confidently looked for in the playing of this splendid organization.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 9, 1890.

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On the whole the 19th symphony concert was hardly up to the average of the season's work. The programme was too long for one thing, and the orchestra seemed to be lacking in its accustomed zeal. The Mendelssohn overture, "Calm Sea and Prosperous Voyage," was certainly not well played at the rehearsal—well played, that is, according to the standard set by Mr. Nikisch. Nor can the interpretation of the Lizst setting of Schubert's "Funeral March" be given more than a qualified commendation. When the great Schumann ("Spring") symphony was reached, however, the orchestra seemed to gain a new access of spirit and power. It was a thoroughly fine interpretation. Nikisch himself excels in setting forth the works of this great composer, and the symphony, though it came last in the programme, was followed with interest and pleasure. Carl Faelten, the pianist, gave as the solo for the occasion Louis Maas' concerto for pianoforte in C minor. It ranks among the best works of this artist, and Mr. Nikisch has done well to follow the example set by one of his predecessors and give the concerto a hearing before a symphony audience. Mr. Faelten's performance was brilliant, facile and appreciative, and he merited all the applause that followed.

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Concerto for pianoforte, in C minor, op. 12.....Louis Maas
Funeral March, Orchestrated by Liszt.....Schubert
Symphony No. 1, in B flat.....Schumann

It would be interesting to know the opinion of the public at large as to whether or not Mr. Nikisch is playing too much Mendelssohn. He has certainly played more than we have ever had before in the season, and Saturday's selection particularly is probably the least interesting of his orchestral works, certainly of his overtures. At the same time it was so beautifully played that its lack of interest was more than counterbalanced by the pleasure given by its superb rendering. Mr. Carl Faelten's fine piano playing was greeted with prolonged applause. His technical attainments are of the highest order, and the musicianly manner in which he represents all possible moods of the pianoforte—power, virility and passion, or light, delicate and dainty detail—gave the keenest pleasure. His phrasing, also, was more than delightful, and his whole performance was masterly in every sense of the word. He selected for performance a pianoforte concerto in C minor, op. 12, by the late Dr. Louis Maas, which has already been heard twice in Boston. The successful instrumentation of a piece originally written for pianoforte is a very difficult matter. The whole feeling and spirit of the orchestra is so wholly different from the piano that it is almost impossible properly to interpret one by the other. There is no doubt that Liszt, with his immense knowledge of orchestral resources, was a man wonderfully well equipped for such a task, but he has only been partially successful in the instance of the Schubert Funeral March. Added to this the great length of the work, even when played as on this occasion without repetitions, and it is open to considerable doubt as to its desirability on a concert programme. If anything could make the work a success it would be the artistic intelligence of Mr. Nikisch's interpretation and the splendid illustration of his wishes by the orchestra.

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Schubert: Funeral March (scored by Liszt).
Schumann: Symphony No. 1, in B-flat.

Mr. Carl Faelten was the pianist.

The Mendelssohn overture was played with immense spirit, the picturesque coda, with all its details of coming into port, trumpet and horn salutes, and dropping anchor, being made more than commonly effective. One could only regret the excessive *ritardando* in the last two measures, which, apart from its not being well done by the orchestra, seemed to us wholly out of keeping with the beautiful simplicity of Mendelssohn's cadence. It was noticeable, too, in many parts of the *Allegro*, that spirit and vivacity of effect was gained somewhat at the expense of delicacy and finish. Liszt's orchestral version of the Schubert march we cannot like. It is a tremendous swelling out of what is, in its original shape, a modest piece enough, and gives the composition a theatrical air such as one dislikes to associate with the name of Schubert. Mr. Nikisch, too, entered into Liszt's spirit with a vengeance, and did everything to make the music sound very big indeed. One felt, somehow, that this march, unlike the one in the "Eroica" symphony, which was written "*per festeggiare il sovvenire di un grand' uomo*," must have been meant "to celebrate the memory of a heavy tragedian."

The Schumann symphony went splendidly, except in the opening *Andante un poco maestoso*, and except also for a frequent lack of finish and delicacy in the playing. In the opening *Andante* it seemed to us that Mr. Nikisch erred, as he has done once or twice before, on the side of doing too much, of trying to make the thing *too* impressive. We would not criticize his conception too carelessly, for in this instance, as in other similar cases before, it was pretty evident that the orchestra did not carry it out well. Side by side with a superbly vigorous accent would come a place where the stroke was weakened and the effect blurred by the band not coming in exactly together, a weakness which was made doubly conspicuous by the grandiose pomposity of the intention. The extreme deliberateness of the *tempo*, too, gave one more time to feel the damping effect of such lapses than one would have had if the movement had not been taken so very slow, in which case it is quite probable that the lapses would not have occurred. But, for the rest, the symphony went grandly, the general vigor both of the conception and the performance being distinctly fine.

Mr Faelten fairly outdid himself in his superb playing of Mr. Maas's concerto. In point of brilliancy, sentiment, and musicianly solidity of style, he left absolutely nothing to be desired. No composer could ask for a finer and more exhaustive performance of his work. A double recall has seldom been so well earned. The concerto itself, which has twice been played here by the composer, shines by the excellence of its form, and by occasional moments, as toward the close of the *Intermezzo*, of great beauty.

The next programme is: Bennett, overture, "The Naiads;" Massenet, aria, from "Marie Magdeleine;" Floersheim, scherzo; Berlioz, "La Captive;" Beethoven, symphony No. 6 in F ("Pastoral"). Mrs. Walter C. Wyman will be the singer.

VEN EVENING REGISTER,

E NEW HAVEN EVENI

Next Monday evening the last concert of the Boston Symphony series will be given at the Hyperion. Joseffy will make his appearance on this occasion, and the program gives promise that the concert will be the best of the series. Tickets are now on sale at Steinert's music store.

At Proctor's Opera house for three nights commencing next Monday and at

ERICAN ART JOURNAL

W YORK, SATURDAY, MARCH 8, 1890.

Seventeenth Symphony Concert.

ONLY three numbers and ninety minutes, but such numbers and such minutes! It opened with Weber's beautiful Oberon Overture, beautifully played, some parts taken at a slower tempo than we are used to; but what matters it? Why don't the Bostonians revive this good opera, written for the English tongue and people and only some sixty years old? How well a new text would replace the old one and mate the noble songs.

Next came Joseffy, who has not been with us before for some time, to play Liszt's A-minor Concerto, one of those brilliant technical compositions, better suited to the expert than the general public, but played with a broad dash which won loud applause.

The novelty was the most enticing recent symphony I have chanced to hear, the Irish Symphony, written only three years ago by a Dublinite, Charles Villiers Stanford.

Though I can't trace it anywhere, I fancy there must be in me a strain of Irish blood somewhere; the Hibernian melodies move me so much. The working out section of the first movement of Stanford's symphony, Allegro Moderato, is rather long and somewhat dull. Otherwise the whole composition is replete with the beauty of a maid of Erin's upper crust, and the wit of her stalwart boys. The second movement, Allegro Molto Vivace, with its bounding suggestions of the jig and fiddler, is surpassed by the third movement, Andante con Moto, introducing the harp, with an old air, "Try if it's in Tune," and the four notes of the Lament of the Sons of Usnach, worked up into variegated forms.

Delightful again is the last movement, Allegro Vivace, introducing two songs, Brian the Brave and Let Erin Remember the Days of Old, the latter repeated at the close in a different key. The distinctness of instruments throughout is remarkable and the work is one to be proud of.

THE REGISTER.

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BOSTON HERALD.

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CONCERT AT CAMBRIDGE.

There was the usual large and fashionable audience of Cambridge residents and Harvard students at the Symphony concert in Sanders Theatre last night. The soloist of the evening was Miss Rose Stewart. Her best effort was the "Mad Song," Thomas' "Hamlet." The selections for the orchestra were well rendered, especially the well known "Unfinished Symphony" of Schubert and Weber's "Freischutz" overture. With the exception of these two numbers, the concert, as a whole, was not up to the usual high standard of the orchestra's work.

Boston Commonwealth.

MARCH 15, 1890.

Boston Symphony orchestra. The fifth and last concert in the Sanders Theatre was given Thursday night. For the twentieth concert of the season in Music Hall, tonight the programme is: Bennett, overture to "The Naiads;" Massent, aria from "Marie Magdelene;" Floersheim, Scherzo; Berlioz, "La Captive," for contralto and orchestra; Beethoven, sixth symphony. Mrs. Walter C. Wyman will be the singer.

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The concluding concert of the Boston symphony series, which will be given at the Hyperion next Monday evening, promises to be the most attractive of all. Rafael Joseffy will be heard in some of his best selections on the piano, and, this, together with the other numbers on the program, will afford pleasure to those who attend.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 12, 1890.

——Carl Faelten was the soloist at last Saturday night's Nikisch concert in Boston. He played the C minor piano concerto of the late lamented Louis Maas with good effect. The rest of the program consisted of a Mendelssohn overture, "Calm Sea and Prosperous Voyage;" Schubert's "Funeral March," orchestrated by Liszt, and Schumann's first symphony. Next Saturday the program will include W. Sterndale Bennett's overture, "The Naiads;" Massenet's aria, "Marie Magdelene;" Otto Floersheim's scherzo for orchestra; Berlioz's "La Captive," dramatic scene for contralto and orchestra, and Beethoven's symphony No. 6 (pastorale). The soloist will be Mrs. Walter C. Wyman.

The Beacon.

BOSTON, SATURDAY, MAR. 15, 1890.

THE SYMPHONY CONCERTS.

The Symphony audience of this evening will have the pleasure of hearing two songs by Mrs. Walter C. Wyman, the contralto (from St. Louis, we think) who was heard here once under Mr. Gericke's régime just upon her return from Europe. Her voice is very interesting, although not emotional, smooth and rising easily from dignified lower notes to clear and slightly incisive upper ones; her style is unaffected, quiet and well developed, and her enunciation is pure. Both voice and style would now be benefited by replacing the French music, which she evidently much affects, by warm Italian and solid English songs; for the French text tends to thin the tone, while its spirit—necessarily adapted to the peculiarities of the language and of the national voice—does not inspire ardor of feeling or breadth of accent. Her songs for tonight are Berlioz's "La Captive," with its picturesquely poetic orchestral accompaniment and an air, with piano, from Massenet's "Marie Magdalene." It was in the latter that she made the more impression yesterday afternoon, the melody being tender, gracious and attractive in itself and the delivery being calm and pure. The Berlioz song, written in Rome to an "Orientale" of Victor Hugo, has a warm glow even in its melancholy, and it should be sung with a warmth and pathos which could not be found either in the tones or in the accentuation of Mrs. Wyman, although she gave a charming sweetness and equity to it all. There is a novelty on the programme—a Scherzo, by Mr. Otto Floersheim, of the New York *Musical Courier*, an "Elevation" of whose writing was played by Mr. Gericke, and may possibly be remembered as a clever spinning out of very slender material into quite a tenacious little web. This Scherzo is, to put it mildly, decidedly queer, and we hardly knew what to make of it. Apparently the main idea and its treatment are intended to be humorous, and we believe that an orchestra of Italians could play it so as to set themselves and their audience all a-laughing; but yesterday it was read with such a sombre gravity and deliberation, and yet with such a hesitancy as one might expect in a performance of "Box and Cox" by a couple of returned Methodist missionaries. It has two trios, one of which—the pleasant and most natural part of the whole thing—would make a very nice waltz, having a lingering swing and a persuasive theme. There seems no particular reason why this composition should have been played when some tens of thousands of better things wait unheard, unless it were in the way of interchange of courtesies with the *Courier*, which has been complimentary to the Symphony concerts in its city. The appositely aqueos overture, Sterndale Bennett's "Naiads," begins the programme, and we hope it will be less dully played tonight than yesterday, when the beauty of its finer passages and the keen delicacy of its contrasts were lost in a serious and little shaded reading, in which there was not one *pianissimo*, and scarcely a single *piano*, from beginning to end, and the occasional trombone accents were roughly snarled out. The Symphony will be Beethoven's "Pastoral," which, if [illegible] of storm already on hand, at least holds out good promise of ultimate fair weather. The programme for the ensuing concert, which does not take place until the last Saturday evening in the month, will be this: Brahms, "Tragic" overture; Vieuxtemps, concerto for violin, in A-minor; Dvórak, Symphony No. 1, in D, *Op.* 60. Soloist, Mr. Otto Roth.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 16, 1890.

THE SYMPHONIES.

TWENTIETH CONCERT.

Last evening's selections were: Bennett's Overture, "The Naiads"; Berlioz' Revery for Contralto, "La Captive"; Otto Floersheim's Scherzo for Orchestra; Massenet's Aria, "Marie Magdelene," and Beethoven's Symphony No. 6, (Pastorale).

Otto Floersheim's scherzo was the only novelty. It is a well-orchestrated piece of music, vitally rhythmical, pleasing and reflective yet for the most part an admirable *morceau au bal*. Mrs. Walter C. Wyman, the soloist, has hardly a pure contralto voice as claimed, but her tones which have a decidedly mezzo soprano quality are both musical and true. Her vocal delivery, while somewhat inanimate, is in all other respects exceptionally refined and artistic, and she sings with a sincerity and intelligence that are highly creditable. Mr. Nikisch interpreted the symphony in a very conservative manner, and the playing of the orchestra throughout the concert was quite as usual; in brief, excellent.

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, MARCH 13TH, AT 7.45, P. M.

PROGRAMME.

MOZART.	SYMPHONY in E flat. (Koechel 543). Adagio; Allegro.—Andante.— Minuetto and Trio.—Allegretto.—Finale.—Allegro.
A. THOMAS.	MAD SONG from "Hamlet."
SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro.—Andante con moto.
RUBINSTEIN.	PERSIAN LOVE SONGS. *a*) EXTASE. *b*) DANS CETTE BRISE SERENE. *c*) TES YEUX D'AZUR.
WEBER.	OVERTURE. "Freischuetz.'

SOLOIST:

MISS ROSE STEWART.

The Piano used is a Chickering.

N HOME JOURNAL.

SATURDAY, MARCH 15, 1890

THE NINETEENTH SYMPHONY CONCERT.—

Mendelssohn.....Overture, "Calm Sea and Prosperous Voyage."
Louis Maas.....Concerto for Pianoforte, in C minor, op. 12.
Allegro maestoso.
Intermezzo (Andante).
Presto
Schubert.....Funeral March, orchestrated by Liszt
Schumann.....Symphony No. 1, in B-flat

It was the Moritz Hauptmann, the conservative cantor at Leipsic, who shortly before his death wrote as follows concerning the Gewandhaus concerts: "'The Heroic Symphony,' 'Calm Sea and Prosperous Voyage,' 'E-flat Major Concerto of Beethoven,' these are all excellent pieces when they are well played; but we have heard them so often; we know in advance each and every note and effect. I should often like to hear something different, something unknown to me, either of the past or the present. Let us not always have the highest mountain peaks, without valleys, without hills. Nor is it good for people to hear only music which is well known to them; for losing themselves in gloomy admiration, they give up the use of the critical faculty. *Anything new annoys them, for they do not know what should be said about it.* We do not need nine symphonies of Beethoven every winter. That is too much of a good thing. Where only the best is given, there ceases to be any 'best.' Every day should not be Sunday."

These remarks of Hauptmann might well be applied to our own audiences and to the programs set before them. There is a difference however; no one here can tell how that which is worn and familiar will sound under the baton of Mr. Nikisch. His nature controls his stick, and as he waves it in incantation, loved faces which once were full of purity and peace, now appear with features distorted with pain and torn with passion; they no longer smile upon us. The Hungarians descend upon us; and all music, whatever its nationality, is now the music of Hungary played in Hungarian fashion. Boston is fast becoming a Hungarian village; after Easter, if the weather is only favorable, the Csárdás will be danced upon the Common; and the Rákocsy march will be played by the bands St. Patrick's day. At Music Hall movements which we have known from childhood, rhythms and *tempi* with which we have summered and wintered, now appear as strangers; and they are disguised, as at a midnight masquerade.

"Behold, I make all things new," should be written upon the program books, on the title page, just above the name of Arthur Nikisch, conductor.

The people applauded the performance of the Schumann symphony; and expressions of delight were frequent and honest. It was played, to be sure, with great spirit; it was played with a sweep and a swing and a dash and a crash; fit music to accompany the stage direction, "alarum without." The temperature of the crowd rose steadily with the din; for the majority prefer noise and glaring effects to beauty and finish of detail. The performance of the Symphony was chiefly characterized by an absence of any piano effects. Take the first movement for instance. The passages in sixteenth notes given to the violas against the wood-wind which was marked by Schumann "*p sempre*" distracted, and indeed monopolized the attention; and the over-occurring dynamic marks of the composer were ruthlessly disregarded. The second movement so beautiful in its proportions, so exquisite in its details;—but it is better not to speak of the performance, for piano and forte and song and accompaniment seemed merely convertible terms without any special meaning. And so with the other two movements. There was fire, there was an imperious, applause-provoking swing; there was also a strange lack of musical instinct on the part of the conductor; and the spirit of Schumann fled, aghast. But the crowd applauded, and so Mr. Nikisch was encouraged.

Saturday the monthly dose of Mendelssohn was administered, this time in the shape of the "Meeresstille" Overture. Mr. Nikisch paid a handsome tribute to the memory of Louis Maas by putting upon the program the pianoforte concerto of the late composer. It is a scholarly work, showing more skilful writing than spontaneity. The piano-part was admirably played by Mr. Carl Faelten, who entered thoroughly into the spirit of the work and played it with a reverential care well fitted to the occasion. The funeral March of Schubert, even with Liszt's instrumentation, is cheap and tedious.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, MARCH 17, 1890.

The Symphony Concert.

Beethoven's Pastoral Symphony has been given an interpretation nearly every season of the Music Hall concerts, so that the beauty of this remarkable composition is known to the frequenters of the symphonies as well, perhaps, as any number that is put on the programme. An enthusiastic admirer of the piece and of Beethoven exclaimed, after the fine rendition of Saturday evening, "And the man who wrote this symphony was deaf!" It expressed at great deal, and we are always reminded when we hear this composition of the remark of an old and experienced instructor in music that "Beethoven was on the top of a mountain in his writings for instruments, but down in the valley in writings for the voice." At all events, we seldom see an audience follow a symphony more closely than during its performance. The orchestra evidently felt the sympathy of the audience in the work and its rendition, and Mr. Nikisch's interpretation has not been surpassed by any former performances of this symphony. Great applause greeted him after each movement, and it would be a difficult matter to say which of them was the most exquisitely rendered. The three closing movements, representing the gathering of the country people, the storm, followed by that beautiful passage indicating thanksgiving and rest after the tempest, were given without a break, thus adding to the effect and bringing the whole symphony into a harmonious and symmetrical whole. Great praise is due the orchestra and conductor for one of the grandest interpretations of any work given this season.

Sterndale Bennett's Overture, "The Naiads," was in harmony with the symphony. The gentle melody, the leading idea which is heard through the entire overture, and of which the audience never wearies, is exceedingly interesting, and was an appropriate opening number. A scherzo, by Otto Floersheim, the editor of the New York Musical Courier, was given for the first time in Boston, and it proved to be a bright and happy number, and it was capitally rendered.

The soloist was Mrs. Walter C. Wyman, contralto, who gave a reverie, "La Captive" by Berlioz, with orchestral accompaniment, and an aria from "Marie Magdelene," by Massenet. Mrs. Wyman sang last year at these concerts, but her appearances have not been frequent in this city. Both of these selections were given an artistic and sympathetic rendering—the reverie, especially, being well suited to her voice, and the accompaniment was finely scored and beautifully played. The aria served to show the remarkable range of her voice, and she received a very enthusiastic encore, which was fully deserved. There is no symphony this week. Otto Roth is to be the soloist at the next concert, giving a concerto by Vieuxtemps. The symphony is to be Dvorak's No. 1.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MARCH 8, 1890.

Seventeenth Symphony Concert.

ONLY three numbers and ninety minutes, but such numbers and such minutes! It opened with Weber's beautiful Oberon Overture, beautifully played, some parts taken at a slower tempo than we are used to; but what matters it? Why don't the Bostonians revive this good opera, written for the English tongue and people and only some sixty years old? How well a new text would replace the old one and mate the noble songs.

Next came Joseffy, who has not been with us before for some time, to play Liszt's A-minor Concerto, one of those brilliant technical compositions, better suited to the expert than the general public, but played with a broad dash which won loud applause.

The novelty was the most enticing recent symphony I have chanced to hear, the Irish Symphony, written only three years ago by a Dublinite, Charles Villiers Stanford.

Though I can't trace it anywhere, I fancy there must be in me a strain of Irish blood somewhere, the Hibernian melodies move me so much. The working out section of the first movement of Stanford's symphony, Allegro Moderato, is rather long and somewhat dull. Otherwise the whole composition is replete with the beauty of a maid of Erin's upper crust, and the wit of her stalwart boys. The second movement, Allegro Molto Vivace, with its bounding suggestions of the jig and fiddler, is surpassed by the third movement, Andante con Moto, introducing the harp, with an old air, "Try if it's in Tune," and the four notes of the Lament of the Sons of Usnach, worked up into variegated forms.

Delightful again is the last movement, Allegro Vivace, introducing two songs, Brian the Brave and Let Erin Remember the Days of Old, the latter repeated at the close in a different key. The distinctness of instruments throughout is remarkable and the work is one to be proud of.

THE REGISTER.

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BOSTON HERALD.

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THE BOSTON TIMES

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SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

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RUBINSTEIN.	PERSIAN LOVE SONGS. *a*) EXTASE. *b*) DANS CETTE BRISE SERENE. *c*) TES YEUX D'AZUR.
WEBER.	OVERTURE. "Freischuetz.'

SOLOIST:

MISS ROSE STEWART.

The Piano used is a Chickering.

N HOME JOURNAL.

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Louis Maas.....Concerto for Pianoforte, in C minor, op. 12.
Allegro maestoso.
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Schubert.....Funeral March, orchestrated by Liszt
Schumann.....Symphony No. 1, in B-flat

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These remarks of Hauptmann might well be applied to our own audiences and to the programs set before them. There is a difference however; no one here can tell how that which is worn and familiar will sound under the baton of Mr. Nikisch. His nature controls his stick, and as he waves it in incantation, loved faces which once were full of purity and peace, now appear with features distorted with pain and torn with passion; they no longer smile upon us. The Hungarians descend upon us; and all music, whatever its nationality, is now the music of Hungary played in Hungarian fashion. Boston is fast becoming a Hungarian village; after Easter, if the weather is only favorable, the Csárdás will be danced upon the Common; and the Rákoczcy march will be played by the bands St. Patrick's day. At Music Hall movements which we have known from childhood, rhythms and *tempi* with which we have summered and wintered, now appear as strangers; and they are disguised, as at a midnight masquerade.

"Behold, I make all things new," should be written upon the program books, on the title page, just above the name of Arthur Nikisch, conductor.

The people applauded the performance of the Schumann symphony; and expressions of delight were frequent and honest. It was played, to be sure, with great spirit; it was played with a sweep and a swing and a dash and a crash; fit music to accompany the stage direction, "alarum without." The temperature of the crowd rose steadily with the din; for the majority prefer noise and glaring effects to beauty and finish of detail. The performance of the Symphony was chiefly characterized by an absence of any piano effects. Take the first movement for instance. The passages in sixteenth notes given to the violas against the wood-wind which was marked by Schumann "*p sempre*" distracted, and indeed monopolized the attention; and the ever-occurring dynamic marks of the composer were ruthlessly disregarded. The second movement so beautiful in its proportions, so exquisite in its details;—but it is better not to speak of the performance, for piano and forte and song and accompaniment seemed merely convertible terms without any special meaning. And so with the other two movements. There was fire, there was an imperious, applause-provoking swing; there was also a strange lack of musical instinct on the part of the conductor; and the spirit of Schumann fled, aghast. But the crowd applauded, and so Mr. Nikisch was encouraged.

Saturday the monthly dose of Mendelssohn was administered, this time in the shape of the "Meeresstille" Overture. Mr. Nikisch paid a handsome tribute to the memory of Louis Maas by putting upon the program the pianoforte concerto of the late composer. It is a scholarly work, showing more skilful writing than spontaneity. The piano-part was admirably played by Mr. Carl Faelten, who entered thoroughly into the spirit of the work and played it with a reverential care well fitted to the occasion. The funeral March of Schubert, even with Liszt's instrumentation, is cheap and tedious.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, MARCH 17, 1890.

The Symphony Concert.

Beethoven's Pastoral Symphony has been given an interpretation nearly every season of the Music Hall concerts, so that the beauty of this remarkable composition is known to the frequenters of the symphonies as well, perhaps, as any number that is put on the programme. An enthusiastic admirer of the piece and of Beethoven exclaimed, after the fine rendition of Saturday evening, "And the man who wrote this symphony was deaf!" It expressed a great deal, and we are always reminded when we hear this composition of the remark of an old and experienced instructor in music that "Beethoven was on the top of a mountain in his writings for instruments, but down in the valley in writings for the voice." At all events, we seldom see an audience follow a symphony more closely than during its performance. The orchestra evidently felt the sympathy of the audience in the work and its rendition, and Mr. Nikisch's interpretation has not been surpassed by any former performances of this symphony. Great applause greeted him after each movement, and it would be a difficult matter to say which of them was the most exquisitely rendered. The three closing movements, representing the gathering of the country people, the storm, followed by that beautiful passage indicating thanksgiving and rest after the tempest, were given without a break, thus adding to the effect and bringing the whole symphony into a harmonious and symmetrical whole. Great praise is due the orchestra and conductor for one of the grandest interpretations of any work given this season.

Sterndale Bennett's Overture, "The Naiads," was in harmony with the symphony. The gentle melody, the leading idea which is heard through the entire overture, and of which the audience never wearies, is exceedingly interesting, and was an appropriate opening number. A scherzo, by Otto Floersheim, the editor of the New York Musical Courier, was given for the first time in Boston, and it proved to be a bright and happy number, and it was capitally rendered.

The soloist was Mrs. Walter C. Wyman, contralto, who gave a reverie, "La Captive" by Berlioz, with orchestral accompaniment, and an aria from "Marie Magdelene," by Massenet. Mrs. Wyman sang last year at these concerts, but her appearances have not been frequent in this city. Both of these selections were given an artistic and sympathetic rendering—the reverie, especially, being well suited to her voice, and the accompaniment was finely scored and beautifully played. The aria served to show the remarkable range of her voice, and she received a very enthusiastic encore, which was fully deserved. There is no symphony this week. Otto Roth is to be the soloist at the next concert, giving a concerto by Vieuxtemps. The symphony is to be Dvorak's No. 1.

[89]

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MARCH 8, 1890.

Seventeenth Symphony Concert.

ONLY three numbers and ninety minutes, but such numbers and such minutes! It opened with Weber's beautiful Oberon Overture, beautifully played, some parts taken at a slower tempo than we are used to; but what matters it? Why don't the Bostonians revive this good opera, written for the English tongue and people and only some sixty years old? How well a new text would replace the old one and mate the noble songs.

Next came Joseffy, who has not been with us before for some time, to play Liszt's A-minor Concerto, one of those brilliant technical compositions, better suited to the expert than the general public, but played with a broad dash which won loud applause.

The novelty was the most enticing recent symphony I have chanced to hear, the Irish Symphony, written only three years ago by a Dublinite, Charles Villiers Stanford.

Though I can't trace it anywhere, I fancy there must be in me a strain of Irish blood somewhere, the Hibernian melodies move me so much. The working out section of the first movement of Stanford's symphony, Allegro Moderato, is rather long and somewhat dull. Otherwise the whole composition is replete with the beauty of a maid of Erin's upper crust, and the wit of her stalwart boys. The second movement, Allegro Molto Vivace, with its bounding suggestions of the jig and fiddler, is surpassed by the third movement, Andante con Moto, introducing the harp, with an old air, "Try if it's in Tune," and the four notes of the Lament of the Sons of Usnach, worked up into variegated forms.

Delightful again is the last movement, Allegro Vivace, introducing two songs, Brian the Brave and Let Erin Remember the Days of Old, the latter repeated at the close in a different key. The distinctness of instruments throughout is remarkable and the work is one to be proud of.

THE REGISTER.

SATURDAY MARCH 8

The closing concert of the Boston Symphony series will take place at the Hyperion Monday evening, March 17, and promises to be the most attractive of all. On this occasion Joseffy will be seen.

ANNOUNCEMENTS.

The last of the concerts of the Boston Symphony course will be given at the Hyperion Monday evening, March 17. On this occasion the brilliant piano soloist, Rafael Joseffy, will take part, and Arthur Nikisch will act as conductor. The program will include the Schubert unfinished symphony, Rubenstein's "Bal Costume," and a number of other choice pieces.

BOSTON HERALD.

FRIDAY, MARCH 14, 1890.

CONCERT AT CAMBRIDGE.

There was the usual large and fashionable audience of Cambridge residents and Harvard students at the Symphony concert in Sanders Theatre last night. The soloist of the evening was Miss Rose Stewart. Her best effort was the "Mad Song," Thomas' "Hamlet." The selections for the orchestra were well rendered, especially the well known "Unfinished Symphony" of Schubert and Weber's "Freischutz" overture. With the exception of these two numbers, the concert, as a whole, was not up to the usual high standard of the orchestra's work.

Boston Commonwealth.

MARCH 15, 1890.

Boston Symphony orchestra. The fifth and last concert in the Sanders Theatre was given Thursday night. For the twentieth concert of the season in Music Hall, tonight the programme is: Bennett, overture to "The Naiads;" Massent, aria from "Marie Magdelene;" Floersheim, Scherzo; Berlioz, "La Captive," for contralto and orchestra; Beethoven, sixth symphony. Mrs. Walter C. Wyman will be the singer.

HAVEN EVENING REGISTER,

FRIDAY MARCH 14, 1890.

At the Theaters.

The concluding concert of the Boston symphony series, which will be given at the Hyperion next Monday evening, promises to be the most attractive of all. Rafael Joseffy will be heard in some of his best selections on the piano, and, this, together with the other numbers on the program, will afford pleasure to those who attend.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 12, 1890.

——Carl Faelten was the soloist at last Saturday night's Nikisch concert in Boston. He played the C minor piano concerto of the late lamented Louis Maas with good effect. The rest of the program consisted of a Mendelssohn overture, "Calm Sea and Prosperous Voyage;" Schubert's "Funeral March," orchestrated by Liszt, and Schumann's first symphony. Next Saturday the program will include W. Sterndale Bennett's overture, "The Naiads;" Massenet's aria, "Marie Magdelene;" Otto Floersheim's scherzo for orchestra; Berlioz's "La Captive," dramatic scene for contralto and orchestra, and Beethoven's symphony No. 6 (pastorale). The soloist will be Mrs. Walter C. Wyman.

The Beacon.

BOSTON, SATURDAY, MAR. 15, 1890.

THE SYMPHONY CONCERTS.

The Symphony audience of this evening will have the pleasure of hearing two songs by Mrs. Walter C. Wyman, the contralto (from St. Louis, we think) who was heard here once under Mr. Gericke's régime just upon her return from Europe. Her voice is very interesting, although not emotional, smooth and rising easily from dignified lower notes to clear and slightly incisive upper ones; her style is unaffected, quiet and well developed, and her enunciation is pure. Both voice and style would now be benefited by replacing the French music, which she evidently much affects, by warm Italian and solid English songs; for the French text tends to thin the tone, while its spirit—necessarily adapted to the peculiarities of the language and of the national voice—does not inspire ardor of feeling or breadth of accent. Her songs for tonight are Berlioz's "La Captive," with its picturesquely poetic orchestral accompaniment and an air, with piano, from Massenet's "Marie Magdalene." It was in the latter that she made the more impression yesterday afternoon, the melody being tender, gracious and attractive in itself and the delivery being calm and pure. The Berlioz song, written in Rome to an "Orientale" of Victor Hugo, has a warm glow even in its melancholy, and it should be sung with a warmth and pathos which could not be found either in the tones or in the accentuation of Mrs. Wyman, although she gave a charming sweetness and equity to it all. There is a novelty on the programme—a Scherzo, by Mr. Otto Floersheim, of the New York *Musical Courier*, an "Elevation" of whose writing was played by Mr. Gericke, and may possibly be remembered as a clever spinning out of very slender material into quite a tenacious little web. This Scherzo is, to put it mildly, decidedly queer, and we hardly knew what to make of it. Apparently the main idea and its treatment are intended to be humorous, and we believe that an orchestra of Italians could play it so as to set themselves and their audience all a-laughing; but yesterday it was read with such a sombre gravity and deliberation, and yet with such a hesitancy as one might expect in a performance of "Box and Cox" by a couple of returned Methodist missionaries. It has two trios, one of which—the pleasant and most natural part of the whole thing—would make a very nice waltz, having a lingering swing and a persuasive theme. There seems no particular reason why this composition should have been played when some tens of thousands of better things wait unheard, unless it were in the way of interchange of courtesies with the *Courier*, which has been complimentary to the Symphony concerts in its city. The appositely aqueos overture, Sterndale Bennett's "Naiads," begins the programme, and we hope it will be less dully played tonight than yesterday, when the beauty of its finer passages and the keen delicacy of its contrasts were lost in a serious and little shaded reading, in which there was not one *pianissimo*, and scarcely a single *piano*, from beginning to end, and the occasional trombone accents were roughly snarled out. The Symphony will be Beethoven's "Pastoral," which, if it adds something to the stock of storm already on hand, at least holds out good promise of ultimate fair weather. The programme for the ensuing concert, which does not take place until the last Saturday evening in the month, will be this: Brahms, "Tragic" overture; Vieuxtemps, concerto for violin, in A-minor; Dvórak, Symphony No. 1, in D, *Op.* 60. Soloist, Mr. Otto Roth.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 16, 1890.

THE SYMPHONIES.

TWENTIETH CONCERT.

Last evening's selections were: Bennett's Overture, "The Naiads"; Berlioz' Revery for Contralto, "La Captive"; Otto Floersheim's Scherzo for Orchestra; Massenet's Aria, "Marie Magdelene," and Beethoven's Symphony No. 6, (Pastorale).

Otto Floersheim's scherzo was the only novelty. It is a well-orchestrated piece of music, vitally rhythmical, pleasing and reflective yet for the most part an admirable *morceau au bal*. Mrs. Walter C. Wyman, the soloist, has hardly a pure contralto voice as claimed, but her tones which have a decidedly mezzo soprano quality are both musical and true. Her vocal delivery, while somewhat inanimate, is in all other respects exceptionally refined and artistic, and she sings with a sincerity and intelligence that are highly creditable. Mr. Nikisch interpreted the symphony in a very conservative manner, and the playing of the orchestra throughout the concert was quite as usual; in brief, excellent.

Sanders Theatre, Cambridge.

SEASON 1889-90.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, MARCH 13TH, AT 7.45, P. M.

PROGRAMME.

MOZART.	SYMPHONY in E flat. (Koechel 543). Adagio; Allegro.—Andante.— Minuetto and Trio.—Allegretto.—Finale.—Allegro.
A. THOMAS.	MAD SONG from "Hamlet."
SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro.—Andante con moto.
RUBINSTEIN.	PERSIAN LOVE SONGS. *a*) EXTASE. *b*) DANS CETTE BRISE SERENE. *c*) TES YEUX D'AZUR.
WEBER.	OVERTURE. "Freischuetz.'

SOLOIST:

MISS ROSE STEWART.

The Piano used is a Chickering.

N HOME JOURNAL.

SATURDAY, MARCH 15, 1890

THE NINETEENTH SYMPHONY CONCERT.—

Mendelssohn.....Overture, "Calm Sea and Prosperous Voyage."
Louis Maas.....Concerto for Pianoforte, in C minor, op. 12.
Allegro maestoso.
Intermezzo (Andante).
Presto
Schubert.....Funeral March, orchestrated by Liszt
Schumann.....Symphony No. 1, in B-flat

It was the Moritz Hauptmann, the conservative cantor at Leipsic, who shortly before his death wrote as follows concerning the Gewandhaus concerts: "'The Heroic Symphony,' 'Calm Sea and Prosperous Voyage,' 'E-flat Major Concerto of Beethoven,' these are all excellent pieces when they are well played; but we have heard them so often; we know in advance each and every note and effect. I should often like to hear something different, something unknown to me, either of the past or the present. Let us not always have the highest mountain peaks, without valleys, without hills. Nor is it good for people to hear only music which is well known to them; for losing themselves in gloomy admiration, they give up the use of the critical faculty. *Anything new annoys them, for they do not know what should be said about it.* We do not need nine symphonies of Beethoven every winter. That is too much of a good thing. Where only the best is given, there ceases to be any 'best.' Every day should not be Sunday."

These remarks of Hauptmann might well be applied to our own audiences and to the programs set before them. There is a difference however; no one here can tell how that which is worn and familiar will sound under the baton of Mr. Nikisch. His nature controls his stick, and as he waves it in incantation, loved faces which once were full of purity and peace, now appear with features distorted with pain and torn with passion; they no longer smile upon us. The Hungarians descend upon us; and all music, whatever its nationality, is now the music of Hungary played in Hungarian fashion. Boston is fast becoming a Hungarian village; after Easter, if the weather is only favorable, the Csárdás will be danced upon the Common; and the Rákocscy march will be played by the bands St. Patrick's day. At Music Hall movements which we have known from childhood, rhythms and *tempi* with which we have summered and wintered, now appear as strangers; and they are disguised, as at a midnight masquerade.

"Behold, I make all things new," should be written upon the program books, on the title page, just above the name of Arthur Nikisch, conductor.

The people applauded the performance of the Schumann symphony; and expressions of delight were frequent and honest. It was played, to be sure, with great spirit; it was played with a sweep and a swing and a dash and a crash; fit music to accompany the stage direction, "alarum without." The temperature of the crowd rose steadily with the din; for the majority prefer noise and glaring effects to beauty and finish of detail. The performance of the Symphony was chiefly characterized by an absence of any piano effects. Take the first movement for instance. The passages in sixteenth notes given to the violas against the wood-wind which was marked by Schumann "*p sempre*" distracted, and indeed monopolized the attention; and the ever-occurring dynamic marks of the composer were ruthlessly disregarded. The second movement so beautiful in its proportions, so exquisite in its details;—but it is better not to speak of the performance, for piano and forte and song and accompaniment seemed merely convertible terms without any special meaning. And so with the other two movements. There was fire, there was an imperious, applause-provoking swing; there was also a strange lack of musical instinct on the part of the conductor; and the spirit of Schumann fled, aghast. But the crowd applauded, and so Mr. Nikisch was encouraged.

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Boston Journal.

MORNING EDITION.

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The soloist was Mrs. Walter C. Wyman, contralto, who gave a reverie, "La Captive" by Berlioz, with orchestral accompaniment, and an aria from "Marie Magdelene," by Massenet. Mrs. Wyman sang last year at these concerts, but her appearances have not been frequent in this city. Both of these selections were given an artistic and sympathetic rendering—the reverie, especially, being well suited to her voice, and the accompaniment was finely scored and beautifully played. The aria served to show the remarkable range of her voice, and she received a very enthusiastic encore, which was fully deserved. There is no symphony this week. Otto Roth is to be the soloist at the next concert, giving a concerto by Vieuxtemps. The symphony is to be Dvorak's No. 1.

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STEINWAY HALL, NEW YORK.

Tuesday Evening, March 18, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

ACADEMY OF MUSIC, PHILADELPHIA.

Wednesday Evening, March 19, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

BURDITT & NORTH, Managers of Philadelphia Concerts

BOSTON SYMPHONY ORCHESTRA.

SEASON 1889-90.

Leave Boston Monday, March 17, 1 P. M., Providence Depot.
Arrive in New Haven Monday, 6 P. M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8 P. M.
Leave New Haven directly after concert. Sleeping cars at Depot.
Arrive in New York Tuesday, Mar. 18.
REHEARSAL at Steinway Hall, at 12 M,
GRAND CENTRAL HOTEL, 673 Broadway.
Concert at Steinway Hall, 8 P. M.
Leave New York Wednesday, Mar. 19, at 11 A. M., *via* Baltimore and Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia, 1.45 P. M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P. M.
Leave Philadelphia Thursday, Mar. 20. at 11.10 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Baltimore, 1.45 P. M.
CARROLLTON HOUSE.
Concert at Lyceum Theatre, 8 P. M.
Leave Baltimore Friday, Mar. 21, at 9.15 A. M., Camden Station, Camden and Eutaw Streets.
Arrive Washington, 10.15 A. M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8 P. M.
Leave Washington directly after Concert.
Arrive New York Saturday, Mar. 22, at 7 A. M.
Leave New York, 10 A. M., Grand Central Depot.
Arrive Boston, 4.30 P. M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, Mar. 17, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

Gazette

BOSTON, SUNDAY MORNING, MARCH 16.

The Boston Symphony Concert.

Last night's concert by the Boston Symphony Orchestra opened with Sterndale Bennett's suave and beautiful overture, "The Naiads." Its grace, tenderness and refinement were finely brought out in the performance, the flowing passages for the violins being given with especial delicacy and clearness. The reading was admirably colored, and the performance was in every way gratifying. The Symphony was Beethoven's "The Pastoral," which received a clear, clean cut and interesting reading, that had in it nothing that conflicted greatly with the generally received view of the work. We think that the first movement was taken perhaps at a slightly too rapid pace for the production of the effect evidently intended, but of late it has been the custom so to read this movement. The tempo indicated is allegro ma non troppo, or, in other words, gay, but not too much so, but it was taken allegro, which imparted to it a certain "chipper" jauntiness that appears out of keeping The andante was charmingly played. In fact, the performance of the whole symphony left but little to desire. A novelty was a scherzo by Mr. Otto Floersheim of New York. It is a bright, cleverly written work, full of genial humor in its first part, which is now and then quite striking in its harmonies. It has two trios, both characterized by graceful melodiousness, though scarcely in the true Scherzo vein. The instrumentation is skillful throughout, and pleasing and interesting in effect. The score is not over-crowded, and the composer has shown an admirable appreciation of the characteristic timbres of the various instruments, both singly and in combination. It was listened to with attention and made a pleasant impression. The soloist was Mrs. Walter C. Wyman, who sang an aria from Massenet's "Marie Magdalene" and Berlioz's "La Captive." Mrs. Wyman's voice is well trained, smooth and pure in quality, and her tone production is excellent. She sings with skill and ease, but without warmth of style or variety of tone color, and in a manner almost phlegmatic as far as expression is concerned. A tendency toward the fault of excessive rising portamento should be corrected. Her best effect of the evening was made in the Massenet aria, which was interestingly sung. In the Berlioz song she was less successful, owing to the coldness of her style, which was unfavorable to the expression of the fervor and the tenderness demanded by the words and music. Mrs. Wyman was heartily applauded, and recalled twice after each effort. There will be no concert this week. The next programme is: "Tragic" overture, Brahms; Concerto for violin, A-minor, Vieuxtemps; Symphony No. 1 in D, Dvorak. Mr. Otto Roth will be the soloist.

SUNDAY HERALD.

BOSTON, MARCH 16, 1890.

THE SYMPHONY CONCERTS.

Director Arthur Nikisch gave the Symphony concert patrons a programme of rare merit last evening, and its performance was as commendable as its several selections. Mrs. Walter C. Wyman of Chicago, whose appearance at these concerts last season will be pleasantly recalled, was again the soloist, and chose as her selections an aria from Massenet's "Maria Magdelene" and the revery for contralto, "La Captive," by Berlioz. The singer was in excellent voice, and again gave great satisfaction. She displayed rare intelligence, good taste and much dramatic strength in the Berlioz "Reverie," and her singing in this charming selection was most heartily appreciated by the audience. The really remarkable range of her voice was shown in the Massenet aria, sung with piano accompaniment, and her interpretation of this vocal gem challenged criticism. The success of the singer was the cause of quite an ovation after each of her appearances, and she fully merited all the favor shown her. Mr. Otto Floersheim's scherzo for orchestra was the instrumental novelty of the evening, and added a most enjoyable number to the season's repertoire. The composer has caught the correct idea in the writing of such a movement, for it is a clever bit of bright musical humor, light, dainty and graceful, cleverly orchestrated and eminently suited to please the listener. If this was not made altogether distinct in the reading given by Mr. Nikisch, it could not be charged to the composer. Mr. Nikisch appeared to take a somewhat serious view of the work, and told the musical joke as though it was a solemn statement of fact. It was finely played from the standpoint of the conductor, and gained the applause of the audience. "The Naiads" overture made a bright opening number, and Mr. Nikisch gave a very commendable performance of the "Pastoral" symphony as a finale to this well contrasted and happily chosen programme. The orchestra makes another tour during the coming week, and resumes its home concerts on the 29th inst., when the programme will be: Brahm's "Tragic" overture; Vieuxtemps' concerto for violin, in A minor, and Dvorak's Symphony No. 1, in D, op. 60. Mr. Otto Roth will be the soloist.

NEW HAVEN, SUNDAY, MARCH 16

New Haven Union

The Symphony conceot to-morrow evening will be the last in the series given by the Boston Symphony Orchestra at the Hyperion Theatre. This concert will be an exceptionally good one and no one who enjoys first-class music should fail to attend. The programme as arranged is exceptionally good, Joseffy's appearance as the soloist alone being an event worthy of patronage. The concert will be under the direction of Mr. Arthur Nikisch, who has gained such a strong hold on New Haven people.

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Concert at Academy of Music, 8 P. M.
Leave Philadelphia Thursday, Mar. 20, at 11.10 A. M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Baltimore, 1.45 P. M.
CARROLLTON HOUSE.
Concert at Lyceum Theatre, 8 P. M.
Leave Baltimore Friday, Mar. 21, at 9.15 A. M., Camden Station, Camden and Eutaw Streets.
Arrive Washington, 10.15 A. M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8 P. M.
Leave Washington directly after Concert.
Arrive New York Saturday, Mar. 22, at 7 A. M.
Leave New York, 10 A. M., Grand Central Depot.
Arrive Boston, 4.30 P. M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York, Monday, Mar. 17, *via* Fall River Line. Train leaves Old Colony Depot at 6 P. M.

C. A. ELLIS, *Manager.*

Gazette

BOSTON, SUNDAY MORNING, MARCH 16.

The Boston Symphony Concert.

Last night's concert by the Boston Symphony Orchestra opened with Sterndale Bennett's suave and beautiful overture, "The Naiads." Its grace, tenderness and refinement were finely brought out in the performance, the flowing passages for the violins being given with especial delicacy and clearness. The reading was admirably colored, and the performance was in every way gratifying. The Symphony was Beethoven's "The Pastoral," which received a clear, clean cut and interesting reading, that had in it nothing that conflicted greatly with the generally received view of the work. We think that the first movement was taken perhaps at a slightly too rapid pace for the production of the effect evidently intended, but of late it has been the custom so to read this movement. The tempo indicated is allegro ma non troppo, or, in other words, gay, but not too much so, but it was taken allegro, which imparted to it a certain "chipper" jauntiness that appears out of keeping The andante was charmiugly played. In fact, the performance of the whole symphony left but little to desire. A novelty was a scherzo by Mr. Otto Floersheim of New York. It is a bright, cleverly written work, full of genial humor in its first part, which is now and then quite striking in its harmonies. It has two trios, both characterized by graceful melodiousness, though scarcely in the true Scherzo vein. The instrumentation is skilful throughout, and pleasing and interesting in effect. The score is not over-crowded, and the composer has shown an admirable appreciation of the characteristic timbres of the various instruments, both singly and in combination. It was listened to with attention and made a pleasant impression. The soloist was Mrs. Walter C. Wyman, who sang an aria from Massenet's "Marie Magdalene" and Berlioz's "La Captive." Mrs. Wyman's voice is well trained, smooth and pure in quality, and her tone production is excellent. She sings with skill and ease, but without warmth of style or variety of tone color, and in a manner almost phlegmatic as far as expression is concerned. A tendency toward the fault of excessive rising portamento should be corrected. Her best effect of the evening was made in the Massenet aria, which was interestingly sung. In the Berlioz song she was less successful, owing to the coldness of her style, which was unfavorable to the expression of the fervor and the tenderness demanded by the words and music. Mrs. Wyman was heartily applauded, and recalled twice after each effort. There will be no concert this week. The next programme is: "Tragic" overture, Brahms; Concerto for violin, A-minor, Vieuxtemps; Symphony No. 1 in D, Dvorak. Mr. Otto Roth will be the soloist.

SUNDAY HERALD.

BOSTON, MARCH 16, 1890.

THE SYMPHONY CONCERTS.

Director Arthur Nikisch gave the Symphony concert patrons a programme of rare merit last evening, and its performance was as commendable as its several selections. Mrs. Walter C. Wyman of Chicago, whose appearance at these concerts last season will be pleasantly recalled, was again the soloist, and chose as her selections an aria from Massenet's "Maria Magdelene" and the revery for contralto, "La Captive," by Berlioz. The singer was in excellent voice, and again gave great satisfaction. She displayed rare intelligence, good taste and much dramatic strength in the Berlioz "Reverie," and her singing in this charming selection was most heartily appreciated by the audience. The really remarkable range of her voice was shown in the Massenet aria, sung with piano accompaniment, and her interpretation of this vocal gem challenged criticism. The success of the singer was the cause of quite an ovation after each of her appearances, and she fully merited all the favor shown her. Mr. Otto Floersheim's scherzo for orchestra was the instrumental novelty of the evening, and added a most enjoyable number to the season's repertoire. The composer has caught the correct idea in the writing of such a movement, for it is a clever bit of bright musical humor, light, dainty and graceful, cleverly orchestrated and eminently suited to please the listener. If this was not made altogether distinct in the reading given by Mr. Nikisch, it could not be charged to the composer. Mr. Nikisch appeared to take a somewhat serious view of the work, and told the musical joke as though it was a solemn statement of fact. It was finely played from the standpoint of the conductor, and gained the applause of the audience. "The Naiads" overture made a bright opening number, and Mr. Nikisch gave a very commendable performance of the "Pastoral" symphony as a finale to this well contrasted and happily chosen programme. The orchestra makes another tour during the coming week, and resumes its home concerts on the 29th inst., when the programme will be: Brahm's "Tragic" overture; Vieuxtemps' concerto for violin, in A minor, and Dvorak's Symphony No. 1, in D, op. 60. Mr. Otto Roth will be the soloist.

NEW HAVEN, SUNDAY, MARCH 16.

New Haven Union

The Symphony concert to-morrow evening will be the last in the series given by the Boston Symphony Orchestra at the Hyperion Theatre. This concert will be an exceptionally good one and no one who enjoys first-class music should fail to attend. The programme as arranged is exceptionally good, Joseffy's appearance as the soloist alone being an event worthy of patronage. The concert will be under the direction of Mr. Arthur Nikisch, who has gained such a strong hold on New Haven people.

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, MAR. 17, 1890.

The Symphony Concert Saturday Night—Mrs. Wyman as Soloist.

It was a light programme, all in all, one which did not demand very much of the auditor, and pleased the great public without offending the classical musician. Sterndale Bennett is not exactly a name to conjure with in this Wagnerian epoch, but the cool, refined style of "The Naiads" overture had something of the charm which in literature is found in *vers. de Societé*. The work was suave from beginning to end, and it was evident that Bennett, rather than Gade, deserved the title of "Mrs. Mendelssohn."

Mrs. Walter C. Wyman was the soloist, and sang two very thankless songs, proving her artistic powers by winning a double recall after each of them. Berlioz's "La Captive" is not very singable music, nor does the sensuous languor which pervades it appeal very strongly to the average auditor, but its tone coloring is a study and the charming use that is made of the flute, and the mysterious effects of the pianissimo strokes of cymbals and bass drum cannot but impress even the non-musician. It is not every singer who would choose such a number, in which whatever triumph is achieved must be shared with the orchestra, but it is pleasant to record that Mrs. Wyman sang not only with the most beautiful quality of tone, but with a purity of intonation in the difficult and strange modulations, and a steady surety of phrasing that proved her a good musician. The same high qualities were shown in the Massenet aria which came later in the programme, and which was given with piano accompaniment (Mr. Max Zach at the piano) which of course robbed the work of one of its chief charms—the orchestration. The scherzo by Mr. Otto Floersheim did not make as marked an impression as the "Elevation" played here a year ago, but it was shapely and short, and its trio had a languid beauty which contrasted well with the skipping style of its chief theme, and its brief coda was effective. The use of the oboe in the chief theme, and the pizzicati, gave an energetic style to the beginning which reminded of Berlioz, and the whole work seemed more in the French school than the other compositions of this talented New Yokrer. It was a musicianly and worthy number. Programme music has always a charm for the public beyond anything that the so-called "pure" music can offer, and in spite of Bach's concerto, "On the departure of a beloved brother," Rameau's "La Poule" (wherein the clucking of a hen was imitated on the spinet 170 years ago) and sundry other sporadic productions of realistic character, the Pastoral symphony remains the beginning of "programme-music," as it remains the greatest example of its school. Here the laity have something tangible the call of the cuckoo, the quail, the nightingale, are so real that there is no possibility of dilating with the wrong emotion. This musical poultry yard, the weakest thing in any of the nine symphonies, was as usual applauded to the echo; and if the passage did not deserve it, at least the performance did, for it was an intelligent, straightforward reading, without any attempt to sensationalize in any manner. Indeed the playing of the village band in the scherzo was too refined, and the oboe gave the bagpipe-like dance with misplaced sweetness. But the bassoon was as comical as necessary (the tipsy bassanist is one of the slyest jokes ever perpetrated in music) and the wonderful development of a single bar of the chief theme of the first movement was made as clear as could be wished. The storm was well performed, also, the especially deep phrases, below the compass of the four-stringed contrabass, making their due effect, the piping of the wind on the piccolo and the first rift in the clouds, represented on the flute, being noticeable features. There have been many storms in the musical repertoire; indeed, one can find the earliest specimen of this school in ancient Athens, where Dorian, on being asked to hear a representation of a storm at sea, upon the Kithara, said at its conclusion, "I have heard better tempests in a pot of boiling water!" but from Haydn's storm in "The Seasons" to St. Saens tornado in "The Deluge," from Bach's "Ye Lightnings, ye Thunders!" to the prelude to "Die Walküre," there is not a truer picture of nature in her wild moods than this one of that lover of nature—Beethoven. The fact that the composer neglected the English horn is well known (he used it but once in all his life, in the woodwind trio, op. 87, and even here it is not quite sure whether he had this instrument in mind), and therefore the clarinet takes the part of the shepherd's pipe, an instrument which Schumann ("Manfred"), Rossini ("William Tell" overture) and Wagner ("Tannhauser") have all represented by English horn, but the clarinet becomes prominent enough, and not only here, but in the difficult passages of the second movement, was admirably played. The French horn, too, was excellently handled, and in fact the horns are as good a department as any in our orchestra. The manifest improvement over the reading and performance of the symphony of the preceding concert gives cause for felicitation.

LOUIS C. ELSON.

Boston Post

MONDAY MORNING, MARCH 17, 1890.

TWENTIETH SYMPHONY CONCERT.

Another most delightful concert, and this time of exactly the right length and with a carefully balanced programme:

Overture—"The Naiads" W. Sterndale Bennett
"La Captive"—Reverie for contralto and orchestra ..... Berlioz
Scherzo ..... Otto Floersheim
First time.
Aria from "Marie Magdelene" ..... Massenet
Pastoral Symphony No. 6 ..... Beethoven

"The Naiads" is one of the most classical productions of the English school of composition, and one which is certain to remain in the repertory of symphony concert institutions another generation at least. If the influence of Mendelssohn is very strongly felt at times, this is excusable and not objectionable, and compared with much of the more modern English music the work is a masterpiece. The playing of the violins throughout was exquisite, and the whole work was played with the greatest daintiness, delicacy and grace. It was a remarkably perfect reading. Mrs. Walter C. Wyman was the soloist, and she more than fulfilled all the enthusiastic things which have been said about her singing. The voice itself is unusually beautiful; full, warm and rich and with a remarkable compass, add to this lovely voice a most thorough and finished vocal training in the best French school and you have the material with which this artist is equipped. But it too often happens that singers with beautiful, well-trained voices are not musically intelligent, and here again Mrs. Wyman is possessed of great advantages, for she is an artist to her finger tips, and it seems second nature to her thoroughly to understand the works of the French school of composition. A singer who would rather sing for art's sake than merely to make an effect is a decided *rara avis* in our day, but Mrs. Wyman, in giving the Boston audience an opportunity again to hear Berlioz's little masterpiece, "La Captive," gave proof that she does not seek the ephemeral applause which follows a high note or a brilliant scale, but rather the solid artistic appreciation which is sure to be accorded to the beautiful rendering of a beautiful work. She sang the reverie in a most delightful fashion and was warmly applauded. But she was heard to even greater advantage in the Massenet aria, which was sung in an almost perfect fashion. A sweet melody, a rich voice and an artistic understanding of the work in hand—what more could the most hypercritical listener desire? The very warm applause with which Mrs. Wyman was greeted at the close was surely an assurance to her that the Boston public will be very glad to see her back again in the festival week of the Händel and Haydn society.

Mr. Floersheim's scherzo is quite a charming little work, and its instrumentation is very clever and effective. He shows a keen appreciation for the various delicate and dainty orchestral effects, and his work is essentially melodic. The first trio seems rather more in the nature of a waltz than one would expect in a symphonic scherzo, but the second trio is eminently appropriate. It is to be hoped that we may have an opportunity of judging Mr. Floersheim's qualifications as a composer in some longer sustained effort. The reading of the pastoral symphony adds another leaf to Mr. Nikisch's Beethoven laurel wreath. It was simply beautiful. Especially the scherzo (the oboe passages splendidly played by Mr. Sautet) and the grand storm scene were magnificently rendered, and the peaceful close was as flowing and graceful as possible. Those atrabilious objectors who assume beforehand that everything Mr. Nikisch does will be wrong were doubtless disgusted, but the public was simply delighted. There will be no concert next week, and on the following Saturday, March 29, the following programme will be played: Brahms's "Tragic Overture," Vieuxtemps' violin concerto, A minor (Mr. Otto Roth) and the Dvorak Symphony in D, No. 1.

ARTHUR WELD.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 16, 1890.

A DELIGHTFUL OFFERING.

The Symphony Programme Yesterday, with Mrs. W. C. Wyman as Soloist.

Beethoven's beautiful "Pastoral" symphony has often been heard in Boston. But as respects delicacy, smoothness and completeness of effect the interpretation given yesterday by the Boston Symphony orchestra, under Mr. Nikisch's direction, must rank as pre-eminent. If ever there were programme music, this master-work must deserve that characterization. All the colors of the tone-picture are presented with the skill of a true artist. Disregarding the conventional pauses the leader gives the third, fourth and closing movements without a break. The allegro was a delight, and the closing measures could not have better expressed the great composer's mind and thought.

Mrs. Walter C. Wyman, whose singing is as rich and expressive as ever, gave Berlioz' "Captive" revery with much sympathy and skill. She was scarcely less fortunate with the air from Massenet's "Mary Magdalen." After both numbers the contralto was recalled very cordially.

Sterndale Bennett's overture, "The Naiads," charmingly given, opened the programme. A very pleasant impression was made by the novelty of the concert—a scherzo by Otto Floersheim, the musician and critic of New York. It is symphonic in style and treatment, and a work that will please scholastic and amateur alike.

There is to be no concert this week. The return of the orchestra on the 28th inst. will present the musicians in a programme of these selections: Brahm's "Tragic" overture, Vieuxtemp's concerto for violin in A minor (Otto Roth being the soloist), and Dvorak's first symphony.

Boston Evening Transcript.

MONDAY, MARCH 17, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twentieth symphony concert was as follows;

Bennett: Overture, "The Naiads."
Berlioz: "La Captive," revery for contralto and orchestra.
Floersheim: Scherzo.
Massenet: Air from "Marie Magdeleine."
Beethoven: Symphony No. 6, in F (Pastoral).

Mrs Walter C. Wyman was the singer.

It is a good while since Bennett's "Naiads" has been played here; at the old Harvard Musical symphony concerts it used to be a regular repertory piece, but since their cessation it has hardly been heard at all. Its melodic beauty, the perfection of its form, and its delightful orchestration make it always welcome, and especially so nowadays, when melodic beauty and perfection of form are not so common as they were once. It is one of the few things written by a follower of Mendelssohn that smack neither of servile imitation nor of *Kapellmeistermusik*; the working out shows not merely ability, knowledge and skill, but talent of a high order. It was ex-exquisitely played, with admirable delicacy and finish.

Mr. Floersheim's scherzo is a pleasing little work, showing great skill in handling the orchestra, and no little ingenuity in the development. One feels throughout that the composer had to keep himself rather in hand not to fall into the Strauss waltz vein—in one of the trios, indeed, he gives you something very like a reminiscence of the "Wahlstimmen"; but although the waltz seems always just round the corner, as it were, you never quite get into it.

The Pastoral symphony was superbly played, in accordance with sound traditions throughout, with fine finish and complete effectiveness. The last movement, in particular, went with uncommon clearness.

Mrs. Wyman sang Berlioz's lovely "La Captive" excellently; in the first two verses, perhaps, with less effectiveness than she sings some other things, but in the last verse with great beauty and depth of sentiment. And what a wonderful effect that coming in of the second orchestra is in this verse! Berlioz had some secrets that he imparted to no one; although the whole present French school owes its whole treatment of the orchestra mainly to him, no one has yet been able quite to reproduce his orchestration. One regretted that tqe non-arrival of the orchestral parts necessitated Mrs. Wyman's singing the Massenet air with pianoforte accompaniment; it were hard to imagine an air that more needed the orchestra. It has the merit of most of Massenet's vocal writing in that it enables the singer to make a strong emotional impression; and, although the melody somewhat lacks definiteness of form, it is by no means devoid of beauty of a certain sort. Mrs. Wyman sang it superbly, in the largest, noblest style. Never has the beauty of her voice, or the perfection of her singing been more conspicuous. And she had a triumph of the sort that all true artists like best; a double and treble recall after two songs in no wise calculated to tickle the popular ear.

The next programme is: Brahms, tragic overture; Vieuxtemps, violin concerto in A minor; Dvorák, symphony No. 1, in D. Mr. Otto Roth will be the violinist.

THE RICHMOND DISPATCH.

SUNDAY.....MARCH 9, 1890.

A GREAT MUSICAL TREAT

In Store for Richmond Music Lovers.

In May next what they term a Musical Festival will be given under the auspices of the Mozart Association. Of the chorus for the occasion we know nothing of our own knowledge, but the feature, and the one sufficient of itself to make the festival a decided success, is the engagement of the Boston Symphony Orchestra. This great band, with its seventy-five or eighty performers under the direction of the famous conductor, Arthur Nikisch, is by long odds (Thomas not excepted) the finest in this country, and is said by competent critics to be equal to any in Europe. The Orchestra has been kept up and brought to its present perfection through the backing and the munificent purse of Mr. Higginson, a musical enthusiast of Boston. It was organized about eight or nine years ago, and in that time no expense has been spared and Mr. Higginson has guaranteed all losses. Noted directors from the capitals of Europe have been secured at large salaries and they have been allowed the pick of the world's musicians.....

The orchestra has never played further South than Baltimore and Washington. It has already given three concerts in each of these cities during the winter just past and the fourth of the series will be rendered during the coming week. The programme to be played in Baltimore on the 20th instant is:

Symphony in G.....Haydn
Bell Song, from Lakme.....Delibes
Mlle. De Vere.
Unfinished Symphony.....Schubert
Peaks of Brazil.....
Miss De Vere.
Huldigung's March.....Wagner

The Mozart Association have acted wisely in securing this great musical organization. It will do more to elevate the musical taste of the members than years of the average concerts given. A rich musical treat is in store for Richmond.

Boston Courier.

THE SYMPHONY CONCERT.

The ever beautiful Pastoral symphony of Beethoven (No. 6) is very familiar in Boston, but it is safe to add that it was never given with greater freshness, sweetness and beauty than last evening, when it came last on the programme of the Symphony concert. The serenity and delicacy of the second movement, the gayety of the third, the strength of the passages known as "the storm," and the dignity of the closing allegretto, were alike rendered with a masterly skill aud precision hardly to be over praised. There is no characteristic of Beethoven's music more marked than its sanity, and it is in precisely this particular that the performance last night was most heartily to be commended as among memorable interpretations. The programme began with W. Sterndale Bennett's overture, "The Naids," which is fresh and pleasing, and which has not been heard here often enough to have lost its novelty. The only other orchestral selection besides the symphony was a scherzo for orchestra, by Otto Floersheim. It is in C minor, and while well defined and not without melodic beauty, seems fragmentary and detached when thus heard, as if it were a fragment of a symphony of which the rest is needed to make clear its relevance and full significance. It was well received, and shows both thought and, in a moderate degree, originality. It is well and skillfully scored. The soloist of the evening was Mrs. Walter C. Wyman, of Chicago, who sang a reverie from "La Captive," by Berlioz, and an aria from Massenet's "Maria Magdeline," in both of which she elicited very warm applause. Mrs. Wyman's voice is rich and pleasing in quality, and is managed with admirable skill. Her limitation is a lack of dramatic force, which renders her singing somewhat colorless and monotonous. This was especially noticeable in the Berlioz aria, which needed a fire and a passionate longing which was beyond her reach. The rich orchestral accompaniment made her singing the more colorless by contrast, but her admirable vocalization carried her through successfully, at least if the expression of delight on the part of the audience is to be taken as a criterion.

Boston Daily Traveller.

MONDAY, MARCH 17, 1890.

Twentieth Symphony Concert, Mrs. W. C. Wyman, Soloist.

The programme of the twentieth Symphony concert was:

W. Sterndale Bennett.....Overture, "The Naiads"
Berlioz.....Revery for Contralto, "La Captive"
Otto Floersheim.....Scherzo for Orchestra
(First time in Boston.)
Massenet.....Aria, from "Marie Magdelene"
Beethoven.....Symphony No. 6 (Pastoral)

Mrs. W. C. Wyman was the soloist. Bennett's suave music is well worth an occasional hearing; his Naiads, however, possess too few tunes, they sport according to rule, but are more precise than seductive. Mr. Floersheim's Scherzo is a clever piece, remindful of Schumann, not alone in form (it has two trios), but in harmonization. The scherzo theme itself is piquant, but after a single hearing we are inclined to think the effect of the final bars might be made clearer by a change in instrumentation. Mr. Nikisch read the "Pastoral" Symphony most interestingly, albeit the first movement was too slow. The lovely *adagio* was a perfect mirror of nature: we do not remember hearing so vividly before in the orchestra that undertone which may represent the hum of insects or the murmur of trees, above which float the voices of the wood songsters, The Storm was indeed a "cataclysm." How true to nature is Berlioz in his picture of the scherzo, of which he says:

In the *allegro* the poet carries us into the midst of a happy gathering of peasants. They dance and laugh, at first with moderation; the bagpipes play a gay air, accompanied by a bassoon which can play but two notes. Beethoven doubtless intended to characterize a good old German peasant mounted on a cask, with a dilapidated old instrument, from which he can only draw two notes in the key of F, the dominant and the tonic. Every time that the oboe strikes up the bagpipe song, fresh and gay as a young girl in her Sunday clothes, the old bassoon comes in, puffing his two notes; when the melodic phrase modulates, the bassoon shuts up, counts tranquilly his rests until the original key permits him to come in with his imperturbable *f-c-f*.

There was much excellent playing on the part of individual performers and groups of instruments.

Mrs. Wyman, whose singing was only recently commended by us, chose two characteristic pieces from French masters. Berlioz's "La Captive," an exquisite musical fancy, is the sort of thing that only a real musician would select for concert performance, as it is wholly subjective in character. The excerpts from Massenet's sacred drama of "Marie Magdelena" was sung with the accompaniment of pianoforte, owing to the non-arrival of the orchestral parts. Although, by this mishap, shorn of much of its individuality, the selection proved very interesting, leading one to pleasantly anticipate the coming production by the Cecelia of that composer's "Eve," a work drawn on similar lines to his "Mary Magdelene." Mrs. Wyman's voice has great compass, and she vocalizes well; she lacks passion, a quality needed in the Berlioz song. After each selection the singer was twice recalled. There will be no concert this week. The next programme will present Brahms's Tragic overture, Dvorák's D major symphony and the A minor violin concerto by Vieuxtemps. Mr. Otto Roth will be the soloist.

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BOSTON DAILY ADVERTISER

Established 1813.

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The Symphony Concert Saturday Night—Mrs. Wyman as Soloist.

It was a light programme, all in all, one which did not demand very much of the auditor, and pleased the great public without offending the classical musician. Sterndale Bennett is not exactly a name to conjure with in this Wagnerian epoch, but the cool, refined style of "The Naiads" overture had something of the charm which in literature is found in *vers de Societé*. The work was suave from beginning to end, and it was evident that Bennett, rather than Gade, deserved the title of "Mrs. Mendelssohn."

Mrs. Walter C. Wyman was the soloist, and sang two very thankless songs, proving her artistic powers by winning a double recall after each of them. Berlioz's "La Captive" is not very singable music, nor does the sensuous languor which pervades it appeal very strongly to the average auditor, but its tone coloring is a study and the charming use that is made of the flute, and the mysterious effects of the pianissimo strokes of cymbals and bass drum cannot but impress even the non-musician. It is not every singer who would choose such a number, in which whatever triumph is achieved must be shared with the orchestra, but it is pleasant to record that Mrs. Wyman sang not only with the most beautiful quality of tone, but with a purity of intonation in the difficult and strange modulations, and a steady surety of phrasing that proved her a good musician. The same high qualities were shown in the Massenet aria which came later in the programme, and which was given with piano accompaniment (Mr. Max Zach at the piano) which of course robbed the work of one of its chief charms—the orchestration. The scherzo by Mr. Otto Floersheim did not make as marked an impression as the "Elevation" played here a year ago, but it was shapely and short, and its trio had a languid beauty which contrasted well with the skipping style of its chief theme, and its brief coda was effective. The use of the oboe in the chief theme, and the pizzicati, gave an energetic style to the beginning which reminded of Berlioz, and the whole work seemed more in the French school than the other compositions of this talented New Yokrer. It was a musicianly and worthy number. Programme music has always a charm for the public beyond anything that the so-called "pure" music can offer, and in spite of Bach's concerto, "On the departure of a beloved brother," Rameau's "La Poule" (wherein the clucking of a hen was imitated on the spinet 170 years ago) and sundry other sporadic productions of realistic character, the Pastoral symphony remains the beginning of "programme-music," as it remains the greatest example of its school. Here the laity have something tangible the call of the cuckoo, the quail, the nightingale, are so real that there is no possibility of dilating with the wrong emotion. This musical poultry yard, the weakest thing in any of the nine symphonies, was as usual applauded to the echo; and if the passage did not deserve it, at least the performance did, for it was an intelligent, straightforward reading, without any attempt to sensationalize in any manner. Indeed the playing of the village band in the scherzo was too refined, and the oboe gave the bagpipe-like dance with misplaced sweetness. But the bassoon was as comical as necessary (the tipsy bassanist is one of the slyest jokes ever perpetrated in music) and the wonderful development of a single bar of the chief theme of the first movement was made as clear as could be wished. The storm was well performed, also, the especially deep phrases, below the compass of the four-stringed contrabass, making their due effect, the piping of the wind on the piccolo and the first rift in the clouds, represented on the flute, being noticeable features. There have been many storms in the musical repertoire; indeed, one can find the earliest specimen of this school in ancient Athens, where Dorian, on being asked to hear a representation of a storm at sea, upon the Kithara, said at its conclusion, "I have heard better tempests in a pot of boiling water!" but from Haydn's storm in "The Seasons" to St. Saens tornado in "The Deluge," from Bach's "Ye Lightnings, ye Thunders!" to the prelude to "Die Walküre," there is not a truer picture of nature in her wild moods than this one of that lover of nature—Beethoven. The fact that the composer neglected the English horn is well known (he used it but once in all his life, in the woodwind trio, op. 87, and even here it is not quite sure whether he had this instrument in mind), and therefore the clarinet takes the part of the shepherd's pipe, an instrument which Schumann ("Manfred"), Rossini ("William Tell" overture) and Wagner ("Tannhauser") have all represented by English horn, but the clarinet becomes prominent enough, and not only here, but in the difficult passages of the second movement, was admirably played. The French horn, too, was excellently handled, and in fact the horns are as good a department as any in our orchestra. The manifest improvement over the reading and performance of the symphony of the preceding concert gives cause for felicitation.

LOUIS C. ELSON.

Boston Post

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Another most delightful concert, and this time of exactly the right length and with a carefully balanced programme:

Overture—"The Naiads" W. Sterndale Bennett
"La Captive"—Reverie for contralto and orchestra.....Berlioz
Scherzo.....Otto Floersheim
First time.
Aria from "Marie Magdelene".....Massenet
Pastoral Symphony No. 6.....Beethoven

"The Naiads" is one of the most classical productions of the English school of composition, and one which is certain to remain in the repertory of symphony concert institutions another generation at least. If the influence of Mendelssohn is very strongly felt at times, this is excusable and not objectionable, and compared with much of the more modern English music the work is a masterpiece. The playing of the violins throughout was exquisite, and the whole work was played with the greatest daintiness, delicacy and grace. It was a remarkably perfect reading. Mrs. Walter C. Wyman was the soloist, and she more than fulfilled all the enthusiastic things which have been said about her singing. The voice itself is unusually beautiful; full, warm and rich and with a remarkable compass, add to this lovely voice a most thorough and finished vocal training in the best French school and you have the material with which this artist is equipped. But it too often happens that singers with beautiful, well-trained voices are not musically intelligent, and here again Mrs. Wyman is possessed of great advantages, for she is an artist to her finger tips, and it seems second nature to her thoroughly to understand the works of the French school of composition. A singer who would rather sing for art's sake, than merely to make an effect is a decided *rara avis* in our day, but Mrs. Wyman, in giving the Boston audience an opportunity again to hear Berlioz's little masterpiece, "La Captive," gave proof that she does not seek the ephemeral applause which follows a high note or a brilliant scale, but rather the solid artistic appreciation which is sure to be accorded to the beautiful rendering of a beautiful work. She sang the reverie in a most delightful fashion and was warmly applauded. But she was heard to even greater advantage in the Massenet aria, which was sung in an almost perfect fashion. A sweet melody, a rich voice and an artistic understanding of the work in hand—what more could the most hypercritical listener desire? The very warm applause with which Mrs. Wyman was greeted at the close was surely an assurance to her that the Boston public will be very glad to see her back again in the festival week of the Händel and Haydn society.

Mr. Floersheim's scherzo is quite a charming little work, and its instrumentation is very clever and effective. He shows a keen appreciation for the various delicate and dainty orchestral effects, and his work is essentially melodic. The first trio seems rather more in the nature of a waltz than one would expect in a symphonic scherzo, but the second trio is eminently appropriate. It is to be hoped that we may have an opportunity of judging Mr. Floersheim's qualifications as a composer in some longer sustained effort. The reading of the pastoral symphony adds another leaf to Mr. Nikisch's Beethoven laurel wreath. It was simply beautiful. Especially the scherzo (the oboe passages splendidly played by Mr. Santet) and the grand storm scene were magnificently rendered; and the peaceful close was as flowing and graceful as possible. Those atrabilious objectors who assume beforehand that everything Mr. Nikisch does will be wrong were doubtless disgusted, but the public was simply delighted. There will be no concert next week, and on the following Saturday, March 29, the following programme will be played: Brahms's "Tragic Overture," Vieuxtemps' violin concerto, A minor (Mr. Otto Roth) and the Dvorak Symphony in D, No. 1.

ARTHUR WELD.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 16, 1890.

A DELIGHTFUL OFFERING.

The Symphony Programme Yesterday, with Mrs. W. C. Wyman as Soloist.

Beethoven's beautiful "Pastoral" symphony has often been heard in Boston. But as respects delicacy, smoothness and completeness of effect the interpretation given yesterday by the Boston Symphony orchestra, under Mr. Nikisch's direction, must rank as pre-eminent. If ever there were programme music, this master-work must deserve that characterization. All the colors of the tone-picture are presented with the skill of a true artist. Disregarding the conventional pauses the leader gives the third, fourth and closing movements without a break. The allegro was a delight, and the closing measures could not have better expressed the great composer's mind and thought.

Mrs. Walter C. Wyman, whose singing is as rich and expressive as ever, gave Berlioz' "Captive" revery with much sympathy and skill. She was scarcely less fortunate with the air from Massenet's "Mary Magdalen." After both numbers the contralto was recalled very cordially.

Sterndale Bennett's overture, "The Naiads," charmingly given, opened the programme. A very pleastant impression was made by the novelty of the concert—a scherzo by Otto Floersheim, the musician and critic of New York. It is symphonic in style and treatment, and a work that will please scholastic and amateur alike.

There is to be no concert this week. The return of the orchestra on the 28th inst. will present the musicians in a programme of these selections: Brahm's "Tragic" overture, Vieuxtemp's concerto for violin in A minor (Otto Roth being the soloist), and Dvorak's first symphony.

Boston Evening Transcript.

MONDAY, MARCH 17, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twentieth symphony concert was as follows;

Bennett: Overture. "The Naiads."
Berlioz: "La Captive," revery for contralto and orchestra.
Floersheim: Scherzo.
Massenet: Air from "Marie Magdeleine."
Beethoven: Symphony No. 6, in F (Pastoral).

Mrs Walter C. Wyman was the singer.

It is a good while since Bennett's "Naiads" has been played here; at the old Harvard Musical symphony concerts it used to be a regular repertory piece, but since their cessation it has hardly been heard at all. Its melodic beauty, the perfection of its form, and its delightful orchestration make it always welcome, and especially so nowadays, when melodic beauty and perfection of form are not so common as they were once. It is one of the few things written by a follower of Mendelssohn that smack neither of servile imitation nor of *Kapellmeistermusik*; the working out shows not merely ability, knowledge and skill, but talent of a high order. It was ex-exquisitely played, with admirable delicacy and finish.

Mr. Floersheim's scherzo is a pleasing little work, showing great skill in handling the orchestra, and no little ingenuity in the development. One feels throughout that the composer had to keep himself rather in hand not to fall into the Strauss waltz vein—in one of the trios, indeed, he gives you something very like a reminiscence of the "Wahlstimmen"; but although the waltz seems always just round the corner, as it were, you never quite get into it.

The Pastoral symphony was superbly played, in accordance with sound traditions throughout, with fine finish and complete effectiveness. The last movement, in particular, went with uncommon clearness.

Mrs. Wyman sang Berlioz's lovely "La Captive" excellently; in the first two verses, perhaps, with less effectiveness than she sings some other things, but in the last verse with great beauty and depth of sentiment. And what a wonderful effect that coming in of the second orchestra is in this verse! Berlioz had some secrets that he imparted to no one; although the whole present French school owes its whole treatment of the orchestra mainly to him, no one has yet been able quite to reproduce his orchestration. One regretted that the non-arrival of the orchestral parts necessitated Mrs. Wyman's singing the Massenet air with pianoforte accompaniment; it were hard to imagine an air that more needed the orchestra. It has the merit of most of Massenet's vocal writing in that it enables the singer to make a strong emotional impression; and, although the melody somewhat lacks definiteness of form, it is by no means devoid of beauty of a certain sort. Mrs. Wyman sang it superbly, in the largest, noblest style. Never has the beauty of her voice, or the perfection of her singing been more conspicuous. And she had a triumph of the sort that all true artists like best: a double and treble recall after two songs in no wise calculated to tickle the popular ear.

The next programme is: Brahms, tragic overture; Vieuxtemps, violin concerto in A minor; Dvorák, symphony No. 1, in D. Mr. Otto Roth will be the violinist.

THE RICHMOND DISPATCH.

SUNDAY.....MARCH 9, 1890.

A GREAT MUSICAL TREAT

In Store for Richmond Music Lovers.

In May next what they term a Musical Festival will be given under the auspices of the Mozart Association. Of the chorus for the occasion we know nothing of our own knowledge, but the feature, and the one sufficient of itself to make the festival a decided success, is the engagement of the Boston Symphony Orchestra. This great band, with its seventy-five or eighty performers under the direction of the famous conductor, Arthur Nikisch, is by long odds (Thomas not excepted) the finest in this country, and is said by competent critics to be equal to any in Europe. The Orchestra has been kept up and brought to its present perfection through the backing and the munificent purse of Mr. Higginson, a musical enthusiast of Boston. It was organized about eight or nine years ago, and in that time no expense has been spared and Mr. Higginson has guaranteed all losses. Noted directors from the capitals of Europe have been secured at large salaries and they have been allowed the pick of the world's musicians

The orchestra has never played further South than Baltimore and Washington. It has already given three concerts in each of these cities during the winter just past and the fourth of the series will be rendered during the coming week. The programme to be played in Baltimore on the 20th instant is:

Symphony in G.....Haydn
Bell Song, from Lakme.....Delibes
Mlle. De Vere.
Unfinished Symphony.....Schubert
Peaks of Brazil.....
Miss De Vere.
Huldsgung's March.....Wagner

The Mozart Association have acted wisely in securing this great musical organization. It will do more to elevate the musical taste of the members than years of the average concerts given. A rich musical treat is in store for Richmond.

Boston Courier.

THE SYMPHONY CONCERT.

The ever beautiful Pastoral symphony of Beethoven (No. 6) is very familiar in Boston, but it is safe to add that it was never given with greater freshness, sweetness and beauty than last evening, when it came last on the programme of the Symphony concert. The serenity and delicacy of the second movement, the gayety of the third, the strength of the passages known as "the storm," and the dignity of the closing allegretto, were alike rendered with a masterly skill aud precision hardly to be over praised. There is no characteristic of Beethoven's music more marked than its sanity, and it is in precisely this particular that the performance last night was most heartily to be commended as among memorable interpretations. The programme began with W. Sterndale Bennett's overture, "The Naids," which is fresh and pleasing, and which has not been heard here often enough to have lost its novelty. The only other orchestral selection besides the symphony was a scherzo for orchestra, by Otto Floersheim. It is in C minor, and while well defined and not without melodic beauty, seems fragmentary and detached when thus heard, as if it were a fragment of a symphony of which the rest is needed to make clear its relevance and full significance. It was well received, and shows both thought and, in a moderate degree, originality. It is well and skillfully scored. The soloist of the evening was Mrs. Walter C. Wyman, of Chicago, who sang a reverie from "La Captive," by Berlioz, and an aria from Massenet's "Maria Magdeline," in both of which she elicited very warm applause. Mrs. Wyman's voice is rich and pleasing in quality, and is managed with admirable skill. Her limitation is a lack of dramatic force, which renders her singing somewhat colorless and monotonous. This was especially noticeable in the Berlioz aria, which needed a fire and a passionate longing which was beyond her reach. The rich orchestral accompaniment made her singing the more colorless by contrast, but her admirable vocalization carried her through successfully, at least if the expression of delight on the part of the audience is to be taken as a criterion.

Boston Daily Traveller.

MONDAY, MARCH 17, 1890.

Twentieth Symphony Concert, Mrs. W. C. Wyman, Soloist.

The programme of the twentieth Symphony concert was:

W. Sterndale Bennett.....Overture, "The Naiads"
Berlioz.....Revery for Contralto, "La Captive"
Otto Floersheim.....Scherzo for Orchestra
(First time in Boston.)
Massenet.....Aria, from "Marie Magdelene"
Beethoven.....Symphony No. 6 (Pastoral)

Mrs. W. C. Wyman was the soloist. Bennett's suave music is well worth an occasional hearing; his Naiads, however, possess too few tunes, they sport according to rule, but are more precise than seductive. Mr. Floersheim's Scherzo is a clever piece, reminded of Schumann, not alone in form (it has two trios), but in harmonization. The scherzo theme itself is piquant, but after a single hearing we are inclined to think the effect of the final bars might be made clearer by a change in instrumentation. Mr. Nikisch read the "Pastoral" Symphony most interestingly, albeit the first movement was too slow. The lovely *adagio* was a perfect mirror of nature: we do not remember hearing so vividly before in the orchestra that undertone which may represent the hum of insects or the murmur of trees, above which float the voices of the wood songsters, The Storm was indeed a "cataclysm." How true to nature is Berlioz in his picture of the scherzo, of which he says:

In the *allegro* the poet carries us into the midst of a happy gathering of peasants. They dance and laugh, at first with moderation; the bagpipes play a gay air, accompanied by a bassoon which can play but two notes. Beethoven doubtless intended to characterize a good old German peasant mounted on a cask, with a dilapidated old instrument, from which he can only draw two notes in the key of F, the dominant and the tonic. Every time that the oboe strikes up the bagpipe song, fresh and gay as a young girl in her Sunday clothes, the old bassoon comes in, puffing his two notes; when the melodic phrase modulates, the bassoon shuts up, counts tranquilly his rests until the original key permits him to come in with his imperturbable *f-c-f*.

There was much excellent playing on the part of individual performers and groups of instruments.

Mrs. Wyman, whose singing was only recently commended by us, chose two characteristic pieces from French masters. Berlioz's "La Captive," an exquisite musical fancy, is the sort of thing that only a real musician would select for concert performance, as it is wholly subjective in character. The excerpts from Massenet's sacred drama of "Marie Magdelena" was sung with the accompaniment of pianoforte, owing to the non-arrival of the orchestral parts. Although, by this mishap, shorn of much of its individuality, the selection proved very interesting, leading one to pleasantly anticipate the coming production by the Cecelia of that composer's "Eve," a work drawn on similar lines to his "Mary Magdelene." Mrs. Wyman's voice has great compass, and she vocalizes well; she lacks passion, a quality needed in the Berlioz song. After each selection the singer was twice recalled. There will be no concert this week. The next programme will present Brahms's Tragic overture, Dvorák's D major symphony and the A minor violin concerto by Vieuxtemps. Mr. Otto Roth will be the soloist.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 19, 1890.

Boston Letter.

BOSTON is more musical than any other city in the United States, New York not excluded. This assertion has been made so frequently that it sounds stale, and yet we, with our metropolitan local patriotism, would feign deny it, until by an occasional visit to the Hub we are forcibly reminded again of its truth. It is not in the number of its concerts, nor in the quality of them that New York is musically inferior to Boston; it is in the quality of the audiences, their unflagging interest in everything musical and their true and unaffected enthusiasm that the latter city shows its musical superiority. Take a concert like last Saturday's twentieth Symphony Concert and its preceding public rehearsal. It rained all Friday and it snowed all Saturday. In New York on such unpropitious occasions all concert attendance, even that at our six Philharmonic concerts, decreases in number most materially and the atmosphere puts a damper on all musical enthusiasm in listeners and performers alike. Not so in Boston. Music Hall last Friday afternoon was crowded to overflowing and the ladies had to sit even on the steps of the orchestral platform, a fact which I deem detrimental to the sonority of the orchestra in a hall of not naturally very good acoustic properties.

The same state of affairs prevailed on Saturday night, when there was not a vacant seat in the house, and all listened with closest attention and were not afraid to bestow intelligent applause on conductor, soloist and performers. It must be a pleasure to play for such weekly audiences, and the orchestra showed this fact in the unflagging zeal, minute care and yet freedom and sweep with which they played each number on the program and which they sustain all the season round. No better strings, no better wood wind, in fact no better orchestra could be gathered together or is in existence to-day than the Boston Symphony Orchestra, and they are united in an artistic and friendly ensemble which finds its culmination in the admiration, nay, love they bear their conductor, Arthur Nikisch.

While it is an all too frequent happening in many orchestras in New York that the musicians mentally and even openly rebel against their conductor, for whom they possess a feeling akin to hostility and quite often of utter disdain, and while frictions caused by professional jealousy are of but too numerous occurrence here and in other cities, the Boston Symphony Orchestra vie with each other in their devotion to their conductor and in their obedience and fulfillment of even his slightest wishes and indications, and at the same time they are as fraternal, amicable and free from jealousy among each other as the members of no other orchestra in the world. The result is a perfect ensemble and performances superior to which no other city can boast of.

They played last Friday and Saturday W. Sterndale Bennett's refined and ultra Mendelssohnian, "The Naïads" overture, with a finish impossible to excel; they performed the writer's rather difficult "Scherzo" in a manner that made the composer's heart laugh, and they, obedient to Nikisch's original intentions, gave a reading of Beethoven's "Pastoral" symphony that made the "grand old man's" somewhat threadbare and hackneyed work gain renewed interest. Especially was this the case with the soporific slow movement, in which the slightly accelerated tempo and the subduing of the nauseatingly reiterated twelve-eighth accompanying figure created a favorable change from the accepted version, while "The Storm" was played with so much forcefulness and dramatic verve that it lost considerable of the "tempest in a teapot" quality it naturally possesses and habitually assumes under other conductors.

The soloist at this concert was Mrs. Walter C. Wyman, of Chicago, a contralto of excellent vocal material and musical attainments, subdued, however, by a lack of artistic fire and the inability of vocal coloring and dramatic feeling and expression. She sang Berlioz's "La Captive" and an aria from Massenet's "Mary Magdalen," both in excellently pronounced French, and the latter musicianly accompanied at the piano by Mr. Zach, as the orchestral parts did not arrive in time for the performance.

The lady was well received and enthusiastically applauded, as, in fact, were all the numbers of the program,

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The Times

PHILADELPHIA, MARCH 20, 1890.

THE BOSTON ORCHESTRA.

An Agreeable and Successful Concert at the Academy.

The concert of the Boston Symphony Orchestra at the Academy of Music last evening was one of the most delightful of this whole season. The programme was well chosen and well arranged and the work of the orchestra was never finer. The concert opened with the lovely symphony in G of Haydn, a perfectly clear and joyous piece of pure music to which Mr. Nikisch gave a very bright and poetical interpretation. This was worthily followed by the great Henselt concerto, in which Joseffy played the piano part with his own exquisite smoothness, yet with no lack of masculinity, and the romantic orchestration was superbly treated. The remaining portion of the programme was of inferior interest. It included a long overture, so-called, by Tschaikowsky, richly instrumented but taking a long time to say very little; some parts of Rubinstein's "Bal Costume," including the Spanish number beautifully played, and the prelude of the "Meistersinger." This completed a wide range in time as in character and closed a particularly successful concert. There will be but one more of the series.

HOME JOURNAL.

SATURDAY, MARCH 22, 1890

THE TWENTIETH SYMPHONY CONCERT.—

W. Sterndale Bennett.....Overture, "The Naiads"
Berlioz.....Revery for Contralto, "La Captive"
Otto Floersheim.....Scherzo for Orchestra
(First time in Boston.)
Massenet.....Aria, from "Marie Magdelene"
Beethoven.....Symphony No. 6 (Pastoral)

The program of last Saturday was a mild sedative, if not a somniferous potion.

The first number was an amiable Overture by an amiable Englishman, a rare combination, as difficult to find as the mandragora which sings.

The English have had one great composer,—Purcell; they have had several musicians who wrote "pretty" music. Among them was Sterndale Bennett, who was so fond of Mendelssohn that he imitated his musical dress and copied his musical gait.

The cup which he gives you to drink is the familiar brew of Mendelssohn recommended for family use.

The Naiads are English Naiads and they frolic in bathing suits; for, according to the Rev. Mr. Haweis music and morals should always go hand in hand. The water in which they float is the water of the Thames; it is not the Rhine of Wagner, it is not the pellucid play-ground of the fair beings seen in the dreams of Von Weber.

Still this Overture of Bennett is agreeable; it soothes; it aids and does not disturb digestion.

The other orchestral numbers were a Scherzo by Otto Floersheim and the Pastoral Symphony. These numbers, as well as the Overture were well played by the orchestra.

At the risk of offending the sensitive souls who look upon Mr. Nikisch as a musical Messiah sent to us from Leipsic for our salvation, it may be said that the last movement of the symphony was taken so slowly that it dragged; the second movement might have been a shade faster; and in the scherzo the hold of the first violins and trumpet was exaggerated and theatrical. As a whole it was exceedingly well played; nor should the admirable work of Mr. Sautet and the first bassoon be passed by unnoticed.

Mrs. Walter C. Wyman was the soloist. She sang "La Captive" by Berlioz and an aria from Massenet's "Marie Magdelene."

Mrs. Wyman has a pleasing voice and considerable skill. At times, however, there is a nasal quality which offends; and she has a trick of attacking high notes with an upward slide that is disagreeable and amateurish. She sang her selections without emotion, bringing to mind the singer mentioned by Hesychius, upon whose lips icicles formed as he sang. She was heartily applauded.

SUNDAY HERALD.

BOSTON, MARCH 23, 1890.

THE SYMPHONY ORCHESTRA'S TOUR

During the week just ended the Boston Symphony orchestra has made its third tour in the cities along the eastern coast, under the direction of Mr. Arthur Nikisch and the business management of Mr. Charles A. Ellis and his assistant, Fred K. Comer, to whose conscientious efforts so much of the success of this Boston institution is due. Director Nikisch has again won a pronounced triumph in New Haven, New York, Philadelphia, Baltimore and Washington, and has established himself as a favorite with the musical and social circles of all these cities. In New York, Steinway Hall held the largest orchestral audience of the season and the receipts in the other cities were still in advance of these of any previous visit of the orchestra to these cities. Mr. Rufael Joseffy, pianist, and Mlle. de Vere, the soprano, shared the soloist's honors until Washington was reached, when Miss Mary Howe, the young singer of Brattleboro, Vt., recently back from Europe, simply captured the musical patrons of the capital and carried all before her. The tour is admitted to have been the most successful ever made by the orchestra under any conductor, and the concerts given by the organization have come to be looked upon quite as much as established institutions in the cities visited as they are in Boston.

The World

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS. 31 AND 32 PARK ROW.

WEDNESDAY, MARCH 19, 1890.

THE BOSTON SYMPHONY CONCERT.

Mr. Nikisch Wins Golden Opinions Again in the Metropolis.

A happier arrangement could not have been desired than the programme presented by the Boston Symphony Orchestra at the fourth and last concert given under the direction of Mr. Arthur Nikisch last night at Steinway Hall. It included two symphonies, both familiar—Schumann's first in B flat and Beethoven's C Minor—and an overture to "Richard III." by Volckmann, an effective piece of descriptive music more like a symphonic poem than an overture. On the occasion of the first concert of this excellent organization under Mr. Nikisch in December last Schumann's Fourth Symphony was given, and we had occasion then to admire the splendid work of the orchestra and the understanding and appreciation shown by Mr. Nikisch for Schumann's music. Last night the beautiful and melodious First Symphony was equally well given and both conductor and orchestra deserve praise for the rendition.

It is a pleasure to record the fact that Mr. Nikisch offered no new "reading" of the Fifth. It was a noble performance, done with enthusiasm and vigor, without any striving after eccentricity and without pedantry. The rendition was well nigh a faultless one, the first movement being given with splendid precision, and the whole marked by the smoothness and finish which are such noted characteristics in the playing of this orchestra. There was no soloist. The house was crowded with an appreciative and enthusiastic audience. The concert was one of the best given by the Boston Orchestra in New York.

THURSDAY, MARCH 20, 1890.

The Boston Symphony Orchestra at the Academy.

The fourth concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music in presence of one of the largest audiences which has attended any concert this season. Every seat in the house was sold and a considerable number of people were forced to stand.

The symphony was, for a change, placed first upon the programme. This is certainly better than making it the concluding number. Hayden's symphony in G (No. 13 B & H) was chosen and this must not be confounded with the "Surprise" symphony which is in the same key. Last night's symphony is not one of the better known of Hayden's symphonic compositions nor does it deserve the popularity which the Salomon series for instance still retain. Of the four movements, the second (largo) is the most taking. It is a lovely and melodious number, and there is a phrase for 'cellos in it which was exquisitely played last night. The themes of all the movements are extremely simple, the composer having evidently found inspiration in the rustic life in which he lived during his long service with Prince Esterhazey.

The novelty of last night's programme was the Russian, Tschaikowsky's, overture-fantasia, "Romeo and Juliet." It is not programme music and the composer has given no suggestions as to what episode in the lives of the unhappy lovers he has chosen to illustrate. The work, in fact, might as easily have been entitled "Cymbeline" or "Rosalind and Orlando." It is full of those bizarre effects in which modern composers, tempted by the possibilities of the modern orchestra, are so apt to indulge. It is highly characteristic of the composer, and in spite of its occasional flowing legato passages, one can readily see at times the barbaric tastes of the Tartar, who is proverbially to be discovered when the Muscovite is scratched. The work, however, is full of musicianly writing, is marked by bits of beautiful melody, and is altogether a very interesting composition.

Another Russian sword followed the overture, in the shape of three of the four movements of Rubinstein's "Bal Costume" music. This is very familiar, but as played by Mr. Nikisch's band, new beauties were discovered. The charming dance music was given with delightful feeling and the last movement on Spanish themes was played with a snap and vim that was exceedingly pleasant and the effort received the warmest reception of the evening. Wagner's well-known "Meistersinger" overture was the concluding number.

The soloist was Mr. Rafael Joseffy, who played Henselt's F minor concerto, appearing here for the first time under Mr. Nikisch's leadership. The concerto has been played here before, but was probably a novelty to the majority of the audience. It is a work of great difficulty, written by one who was first a pianist and then a composer for the purpose of exhibiting his own virtuosity. The composition is too long and is therefore tiresome in places, but it serves its purpose admirably. The themes are well defined and no lack of ideas is exhibited, but, curiously enough, it is to the orchestra that the most taking phrases are given instead of to the piano. Henselt, as a performer, loved to obtain quaint effects by striking more than an octave, and the arpeggios which occur so frequently in each of the three movements exhibit all the difficulties which might be expected in a composer of Henselt's turn of mind. Mr. Joseffy last night surpassed himself in his exhibition of digital dexterity. From what has been said of the composition it is evident that there are no intellectually subtle ideas to be brought out, but that the technical difficulties are enormous. These difficulties were met and overcome with surprising ease by the executant, who, at the conclusion of the concerto was recalled again and again. It cannot be denied, however, that Mr. Joseffy has a score of compositions in his repertory which would have proved more musically satisfying.

It is said that at the next concert, which will be the last of the series, Mr. Nikisch intends interpreting a Mozart symphony. If this statement proves to be well founded it is to be hoped that the glorious "Jupiter" will be chosen.

THE MORNING HERALD

FRIDAY, MARCH 21, 1890.

The Bostonians Give a Delightful Concert.

A large, fashionable and appreciative audience assembled last night in the Lyceum Theatre, the occasion being the fourth concert of the Boston Symphony Orchestra, under the conductorship of Mr. Arthur Nikisch. The music consisted of five numbers, of which three were orchestra pieces and two were arias by Mlle. Clementine de Vere. The programme opened with Haydn's Symphony in G, No. 13, the rendition of which called forth many expressions of pleasure and praise. The next piece, an aria from Mozart's "Marriage of Figaro," was sung very sweetly by Mlle. De Vere, and was much applauded. This was followed by Schubert's "Unfinished Symphony," No. 8, in B minor, a noble fragment embodying the deepest emotion of the composer. An aria from David's "Les Perles de Bresil," sung by Mlle. De Vere, was well rendered and warmly received by the audience. The concert ended with Wagner's "Huldigung's March" by the orchestra.

The concerts of the Boston Symphony Orchestra are always justly celebrated for their high standard of musical excellence, and the one given last night was no exception to the rule. Those who had the pleasure of being present were lavish in praise of the enjoyment which the concert afforded, and great credit is due for the excellent manner in which the numbers, both vocal and instrumental, were given. Mr. Nikisch, as a leader, has many excellent qualities, and the orchestra is composed of musicians of the highest order.

AND COMMERCIAL ADVERTISER

FRIDAY, MARCH 21, 1890.

THE SYMPHONY CONCERT.

The Performance by the Boston Orchestra at the Lyceum.

The Boston Symphony Orchestra gave its fourth concert of the present season at the Lyceum Theater last evening before a large and fashionable audience. The program consisted mostly of classic music, but had a modern Wagner ending. The first work was Haydn's Symphony in G major, No. 13, Breitkoff & Haertel edition. This was followed by a Mozart aria, and this by the Schubert unfinished symphony, No. 8, in B minor, the three numbers following each other in proper chronological, as well as artistic, sequence. An aria by David from "Les Perles de Bresil," and the "Huldigungs March" by Wagner completed the program.

The great majority of the musical people present would have preferred a program of works by modern composers, as the Haydn and Schubert symphonies have been played so often in Baltimore, the latter only a couple of weeks ago, and the former many times during the numerous concerts at the Peabody. The fine manner in which the two symphonies were rendered atoned somewhat for their lack of novelty, and it is, no doubt, well to go back occasionally to the old classic compositions, pure and simple, and listen again to the dainty melodies and strict harmonies that delighted our foreign forefathers.

But the American public ear has heard too much of the full, large modern orchestra to be contented with the works which were at least satisfactorily rendered under the direction of their composers with only twenty-five men. Of course, Haydn would have danced in his queue and knee-breeches to have heard his work rendered as it was last evening. But the modern public has been led to expect modern works for the modern orchestra, and it listens to hear Berlioz, Rubinstein and Wagner. Haydn was a great composer in his time, but not in this time.

Herr Nikesch's rendition of the works was excellent, his shading exquisite, and while he brings out their charming daintiness, it is impossible to make them large in form or their effects grand in style, or to develop very much modern enthusiasm. The modern taste has advanced with the modern orchestra.

In the matter of vocal art the case is entirely different. The human voice is no greater to-day than it was two hundred or a thousand years ago; and an air that was charming then can excite the same pleasure to-day. This fact was fully demonstrated in the fine artistic triumph which Miss De Vere achieved in the beautiful scene and cavatina, "Dove Sono," from Mozart's opera, "The Marriage of Figaro." It is as simple and classic as a Greek robe, but full of pathos, love and tenderness in every word and note. Miss De Vere gave it a perfect rendition, and was heartily recalled. Still, the preference for the modern aria was shown in the enthusiasm worked by her singing of the David aria from "Les Perles de Bresil." Her perfect execution of this difficult air, with all its fioriture, was a revelation of the possibilities of a well-trained voice. Her vocalization is faultless; her crescendos and diminuendos, scales and general agility are the best that have been heard in this city for years, if they have ever been surpassed. She responded to a double recall, but the audience applauded till she repeated her work. It was a rare treat.

The orchestra gives one more concert this season.

The Sun.

WEDNESDAY, MARCH 19, 1890.

Last Night's Concert of the Boston Symphony Orchestra.

There were few, if any, vacant seats at Steinway Hall last night, and when it is borne in mind that the floor of the house holds upward of eleven hundred spectators it will be understood that the audience was of no ordinary proportions. In point of fact, the fourth and last concert of the Boston Symphony Orchestra brought together the largest and most representative assemblage that has listened to Mr. Nikisch and his musicians since their first appearance here in December last. The enthusiasm of the throng was in direct proportion to its numbers, so that the visit of the Boston players will no doubt be as pleasant a memory for them as it is sure to be for the music-loving public of New York.

The programme of the evening included only three numbers—Schumann's symphony in B flat, No. 1; Volkmann's "Richard III.," overture, and Beethoven's C minor, symphony No. 5. It appealed, of course, most strongly to the admirers of those relatively simple works that enjoyed universal reverence before complexity and elaboration displaced in a measure such beauty and grandeur as were appreciable at once and compelled recognition without preface or commentary; it was naturally less impressive for the partisans of the advanced school, to whom the sunny mood of the "Spring Symphony" is scarcely congenial, and for whom Beethoven, the symphonist begins and ends with the Ninth Symphony. Both compositions, however, are so familiar to the frequenter of the concert room that no detailed reference to either is required. The one novelty on the programme—the overture—may be described as a symphonic poem of rather reduced proportions, in which only one part, illustrative presumably of the battle of Bosworth Field, and introducing, in a somewhat trivial fashion, the tune "The Campbells are Comin'," may be cited as distinctly recognizable as connected with the drama to which the composition serves as a prelude. The instrumentation is distinctly modern, though not as dangerous as might have been anticipated.

The orchestra went through its task with unflagging spirit, unfailing responsiveness to Mr. Nikisch's impulsive but steady beat, and perfect accuracy. As was mentioned some time ago, something of the almost finical refinement noticeable in the playing of the band under Mr. Gericke's direction has been sacrificed to feeling, vivacity, and breadth, and increased effect has been the outcome of the change. In the Schumann symphony, Mr. Nikisch's reading was, as a whole, more conservative than romantic; in the Beethoven work the rather feverish modern spirit was more readily discernible. Equally expressive, well balanced, and finished performances of the two masterpieces New York audiences will certainly not listen to until Mr. Nikisch and his men return to us next season.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 19, 1890.

Boston Letter.

BOSTON is more musical than any other city in the United States, New York not excluded. This assertion has been made so frequently that it sounds stale, and yet we, with our metropolitan local patriotism, would feign deny it, until by an occasional visit to the Hub we are forcibly reminded again of its truth. It is not in the number of its concerts, nor in the quality of them that New York is musically inferior to Boston; it is in the quality of the audiences, their unflagging interest in everything musical and their true and unaffected enthusiasm that the latter city shows its musical superiority. Take a concert like last Saturday's twentieth Symphony Concert and its preceding public rehearsal. It rained all Friday and it snowed all Saturday. In New York on such unpropitious occasions all concert attendance, even that at our six Philharmonic concerts, decreases in number most materially and the atmosphere puts a damper on all musical enthusiasm in listeners and performers alike. Not so in Boston. Music Hall last Friday afternoon was crowded to overflowing and the ladies had to sit even on the steps of the orchestral platform, a fact which I deem detrimental to the sonority of the orchestra in a hall of not naturally very good acoustic properties.

The same state of affairs prevailed on Saturday night, when there was not a vacant seat in the house, and all listened with closest attention and were not afraid to bestow intelligent applause on conductor, soloist and performers. It must be a pleasure to play for such weekly audiences, and the orchestra showed this fact in the unflagging zeal, minute care and yet freedom and sweep with which they played each number on the program and which they sustain all the season round. No better strings, no better wood wind, in fact no better orchestra could be gathered together or is in existence to-day than the Boston Symphony Orchestra, and they are united in an artistic and friendly ensemble which finds its culmination in the admiration, nay, love they bear their conductor, Arthur Nikisch.

While it is an all too frequent happening in many orchestras in New York that the musicians mentally and even openly rebel against their conductor, for whom they possess a feeling akin to hostility and quite often of utter disdain, and while frictions caused by professional jealousy are of but too numerous occurrence here and in other cities, the Boston Symphony Orchestra vie with each other in their devotion to their conductor and in their obedience and fulfillment of even his slightest wishes and indications, and at the same time they are as fraternal, amicable and free from jealousy among each other as the members of no other orchestra in the world. The result is a perfect ensemble and performances superior to which no other city can boast of.

They played last Friday and Saturday W. Sterndale Bennett's refined and ultra Mendelssohnian, "The Naïads" overture, with a finish impossible to excel; they performed the writer's rather difficult "Scherzo" in a manner that made the composer's heart laugh, and they, obedient to Nikisch's original intentions, gave a reading of Beethoven's "Pastoral" symphony that made the "grand old man's" somewhat threadbare and hackneyed work gain renewed interest. Especially was this the case with the soporific slow movement, in which the slightly accelerated tempo and the subduing of the nauseatingly reiterated twelve-eighth accompanying figure created a favorable change from the accepted version, while "The Storm" was played with so much forcefulness and dramatic verve that it lost considerable of the "tempest in a teapot" quality it naturally possesses and habitually assumes under other conductors.

The soloist at this concert was Mrs. Walter C. Wyman, of Chicago, a contralto of excellent vocal material and musical attainments, subdued, however, by a lack of artistic fire and the inability of vocal coloring and dramatic feeling and expression. She sang Berlioz's "La Captive" and an aria from Massenet's "Mary Magdalen," both in excellently pronounced French, and the latter musicianly accompanied at the piano by Mr. Zach, as the orchestral parts did not arrive in time for the performance.

The lady was well received and enthusiastically applauded, as, in fact, were all the numbers of the program,

The Times

PHILADELPHIA, MARCH 20, 1890.

THE BOSTON ORCHESTRA.

An Agreeable and Successful Concert at the Academy.

The concert of the Boston Symphony Orchestra at the Academy of Music last evening was one of the most delightful of this whole season. The programme was well chosen and well arranged and the work of the orchestra was never finer. The concert opened with the lovely symphony in G of Haydn, a perfectly clear and joyous piece of pure music to which Mr. Nikisch gave a very bright and poetical interpretation. This was worthily followed by the great Henselt concerto, in which Joseffy played the piano part with his own exquisite smoothness, yet with no lack of masculinity, and the romantic orchestration was superbly treated. The remaining portion of the programme was of inferior interest. It included a long overture, so-called, by Tschaikowsky, richly instrumented but taking a long time to say very little; some parts of Rubinstein's "Bal Costume," including the Spanish number beautifully played, and the prelude of the "Meistersinger." This completed a wide range in time as in character and closed a particularly successful concert. There will be but one more of the series.

HOME JOURNAL.

SATURDAY, MARCH 22, 1890

THE TWENTIETH SYMPHONY CONCERT.—

W. Sterndale Bennett.....Overture, "The Naiads"
Berlioz.....Revery for Contralto, "La Captive"
Otto Floersheim.....Scherzo for Orchestra
(First time in Boston.)
Massenet.....Aria, from "Marie Magdelene"
Beethoven.....Symphony No. 6 (Pastoral)

The program of last Saturday was a mild sedative, if not a somniferous potion.

The first number was an amiable Overture by an amiable Englishman, a rare combination, as difficult to find as the mandragora which sings.

The English have had one great composer,—Purcell; they have had several musicians who wrote "pretty" music. Among them was Sterndale Bennett, who was so fond of Mendelssohn that he imitated his musical dress and copied his musical gait.

The cup which he gives you to drink is the familiar brew of Mendelssohn recommended for family use.

The Naiads are English Naiads and they frolic in bathing suits; for, according to the Rev. Mr. Haweis music and morals should always go hand in hand. The water in which they float is the water of the Thames; it is not the Rhine of Wagner, it is not the pellucid play-ground of the fair beings seen in the dreams of Von Weber.

Still this Overture of Bennett is agreeable; it soothes; it aids and does not disturb digestion.

The other orchestral numbers were a Scherzo by Otto Floersheim and the Pastoral Symphony. These numbers, as well as the Overture were well played by the orchestra.

At the risk of offending the sensitive souls who look upon Mr. Nikisch as a musical Messiah sent to us from Leipsic for our salvation, it may be said that the last movement of the symphony was taken so slowly that it dragged; the second movement might have been a shade faster; and in the scherzo the hold of the first violins and trumpet was exaggerated and theatrical. As a whole it was exceedingly well played; nor should the admirable work of Mr. Sautet and the first bassoon be passed by unnoticed.

Mrs. Walter C. Wyman was the soloist. She sang "La Captive" by Berlioz and an aria from Massenet's "Marie Magdelene."

Mrs. Wyman has a pleasing voice and considerable skill. At times, however, there is a nasal quality which offends; and she has a trick of attacking high notes with an upward slide that is disagreeable and amateurish. She sang her selections without emotion, bringing to mind the singer mentioned by Hesychius, upon whose lips icicles formed as he sang. She was heartily applauded.

SUNDAY HERALD.

BOSTON, MARCH 23, 1890.

THE SYMPHONY ORCHESTRA'S TOUR

During the week just ended the Boston Symphony orchestra has made its third tour in the cities along the eastern coast, under the direction of Mr. Arthur Nikisch and the business management of Mr. Charles A. Ellis and his assistant, Fred K. Comer, to whose conscientious efforts so much of the success of this Boston institution is due. Director Nikisch has again won a pronounced triumph in New Haven, New York, Philadelphia, Baltimore and Washington, and has established himself as a favorite with the musical and social circles of all these cities. In New York, Steinway Hall held the largest orchestral audience of the season and the receipts in the other cities were still in advance of these of any previous visit of the orchestra to these cities. Mr. Rufiael Joseffy, pianist, and Mlle. de Vere, the soprano, shared the soloist's honors until Washington was reached, when Miss Mary Howe, the young singer of Brattleboro, Vt., recently back from Europe, simply captured the musical patrons of the capital and carried all before her. The tour is admitted to have been the most successful ever made by the orchestra under any conductor, and the concerts given by the organization have come to be looked upon quite as much as established institutions in the cities visited as they are in Boston.

The World

JOSEPH PULITZER.

PUBLISHED EVERY DAY IN THE YEAR AT NOS. 31 AND 32 PARK ROW.

WEDNESDAY, MARCH 19, 1890.

THE BOSTON SYMPHONY CONCERT.

Mr. Nikisch Wins Golden Opinions Again in the Metropolis.

A happier arrangement could not have been desired than the programme presented by the Boston Symphony Orchestra at the fourth and last concert given under the direction of Mr. Arthur Nikisch last night at Steinway Hall. It included two symphonies, both familiar—Schumann's first in B flat and Beethoven's C Minor—and an overture to "Richard III." by Volckmann, an effective piece of descriptive music more like a symphonic poem than an overture. On the occasion of the first concert of this excellent organization under Mr. Nikisch in December last Schumann's Fourth Symphony was given, and we had occasion then to admire the splendid work of the orchestra and the understanding and appreciation shown by Mr. Nikisch for Schumann's music. Last night the beautiful and melodious First Symphony was equally well given and both conductor and orchestra deserve praise for the rendition.

It is a pleasure to record the fact that Mr. Nikisch offered no new "reading" of the Fifth. It was a noble performance, done with enthusiasm and vigor, without any striving after eccentricity and without pedantry. The rendition was well nigh a faultless one, the first movement being given with splendid precision, and the whole marked by the smoothness and finish which are such noted characteristics in the playing of this orchestra. There was no soloist. The house was crowded with an appreciative and enthusiastic audience. The concert was one of the best given by the Boston Orchestra in New York.

The Philadelphia Press.

THURSDAY, MARCH 20, 1890.

The Boston Symphony Orchestra at the Academy.

The fourth concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music in presence of one of the largest audiences which has attended any concert this season. Every seat in the house was sold and a considerable number of people were forced to stand.

The symphony was, for a change, placed first upon the programme. This is certainly better than making it the concluding number. Hayden's symphony in G (No. 13 B & H) was chosen and this must not be confounded with the "Surprise" symphony which is in the same key. Last night's symphony is not one of the better known of Hayden's symphonic compositions nor does it deserve the popularity which the Salomon series for instance still retain. Of the four movements, the second (largo) is the most taking. It is a lovely and melodious number, and there is a phrase for 'cellos in it which was exquisitely played last night. The themes of all the movements are extremely simple, the composer having evidently found inspiration in the rustic life in which he lived during his long service with Prince Esterhazey.

The novelty of last night's programme was the Russian, Tschaikowsky's, overture-fantasia, "Romeo and Juliet." It is not programme music and the composer has given no suggestions as to what episode in the lives of the unhappy lovers he has chosen to illustrate. The work, in fact, might as easily have been entitled "Cymbeline" or "Rosalind and Orlando." It is full of those bizarre effects in which modern composers, tempted by the possibilities of the modern orchestra, are so apt to indulge. It is highly characteristic of the composer, and in spite of its occasional flowing legato passages, one can readily see at times the barbaric tastes of the Tartar, who is proverbially to be discovered when the Muscovite is scratched. The work, however, is full of musicianly writing, is marked by bits of beautiful melody, and is altogether a very interesting composition.

Another Russian' sword followed the overture, in the shape of three of the four movements of Rubinstein's "Bal Costume" music. This is very familiar, but as played by Mr. Nikisch's band, new beauties were discovered. The charming dance music was given with delightful feeling and the last movement on Spanish themes was played with a snap and vim that was exceedingly pleasant and the effort received the warmest reception of the evening. Wagner's well-known "Meistersinger" overture was the concluding number.

The soloist was Mr. Rafael Joseffy, who played Henselt's F minor concerto, appearing here for the first time under Mr. Nikisch's leadership. The concerto has been played here before, but was probably a novelty to the majority of the audience. It is a work of great difficulty, written by one who was first a pianist and then a composer for the purpose of exhibiting his own virtuosity. The composition is too long and is therefore tiresome in places, but it serves its purpose admirably. The themes are well defined and no lack of ideas is exhibited, but, curiously enough, it is to the orchestra that the most taking phrases are given instead of to the piano. Henselt, as a performer, loved to obtain quaint effects by striking more than an octave, and the arpeggios which occur so frequently in each of the three movements exhibit all the difficulties which might be expected in a composer of Henselt's turn of mind. Mr. Joseffy last night surpassed himself in his exhibition of digital dexterity. From what has been said of the composition it is evident that there are no intellectually subtle ideas to be brought out but that the techuical difficulties are enormous. These difficulties were met and overcome with surprising ease by the executant, who, at the conclusion of the concerto was recalled again and again. It cannot be denied, however, that Mr. Joseffy has a score of compositions in his repertory which would have proved more musically satisfying.

It is said that at the next concert, which will be the last of the series, Mr. Nikisch intends interpreting a Mozart symphony. If this statement proves to be well founded it is to be hoped that the glorious "Jupiter" will be chosen.

THE MORNING HERALD

FRIDAY, MARCH 21, 1890.

The Bostonians Give a Delightful Concert.

A large, fashionable and appreciative audience assembled last night in the Lyceum Theatre, the occasion being the fourth concert of the Boston Symphony Orchestra, under the conductorship of Mr. Arthur Nikisch. The music consisted of five numbers, of which three were orchestra pieces and two were arias by Mlle. Clementine de Vere. The programme opened with Haydn's Symphony in G, No. 13, the rendition of which called forth many expressions of pleasure and praise. The next piece, an aria from Mozart's "Marriage of Figaro," was sung very sweetly by Mlle. De Vere, and was much applauded. This was followed by Schubert's "Unfinished Symphony," No. 8, in B minor, a noble fragment embodying the deepest emotion of the composer. An aria from David's "Les Perles de Bresil," sung by Mlle. De Vere, was well rendered and warmly received by the audience. The concert ended with Wagner's "Huldigung's March" by the orchestra.

The concerts of the Boston Symphony Orchestra are always justly celebrated for their high standard of musical excellence, and the one given last night was no exception to the rule. Those who had the pleasure of being present were lavish in praise of the enjoyment which the concert afforded, and great credit is due for the excellent manner in which the numbers, both vocal and instrumental, were given. Mr. Nikisch, as a leader, has many excellent qualities, and the orchestra is composed of musicians of the highest order.

Baltimore American AND COMMERCIAL ADVERTISER

FRIDAY, MARCH 21, 1890.

THE SYMPHONY CONCERT.

The Performance by the Boston Orchestra at the Lyceum.

The Boston Symphony Orchestra gave its fourth concert of the present season at the Lyceum Theater last evening before a large and fashionable audience. The program consisted mostly of classic music, but had a modern Wagner ending. The first work was Haydn's Symphony in G major, No. 13, Breitkoff & Haertel edition. This was followed by a Mozart aria, and this by the Schubert unfinished symphony, No. 8, in B minor, the three numbers following each other in proper chronological, as well as artistic, sequence. An aria by David from "Les Perles de Bresil," and the "Huldigungs March" by Wagner completed the program.

The great majority of the musical people present would have preferred a program of works by modern composers, as the Haydn and Schubert symphonies have been played so often in Baltimore, the latter only a couple of weeks ago, and the former many times during the numerous concerts at the Peabody. The fine manner in which the two symphonies were rendered atoned somewhat for their lack of novelty, and it is, no doubt, well to go back occasionally to the old classic compositions, pure and simple, and listen again to the dainty melodies and strict harmonies that delighted our foreign forefathers.

But the American public ear has heard too much of the full, large modern orchestra to be contented with the works which were at least satisfactorily rendered under the direction of their composers with only twenty-five men. Of course, Haydn would have danced in his queue and knee-breeches to have heard his work rendered as it was last evening. But the modern public has been led to expect modern works for the modern orchestra, and it listens to hear Berlioz, Rubinstein and Wagner. Haydn was a great composer in his time, but not in this time.

Herr Nikesch's rendition of the works was excellent, his shading exquisite, and while he brings out their charming daintiness, it is impossible to make them large in form or their effects grand in style, or to develop very much modern enthusiasm. The modern taste has advanced with the modern orchestra.

In the matter of vocal art the case is entirely different. The human voice is no greater to-day than it was two hundred or a thousand years ago; and an air that was charming then can excite the same pleasure to-day. This fact was fully demonstrated in the fine artistic triumph which Miss De Vere achieved in the beautiful scene and cavatina, "Dove Sono," from Mozart's opera, "The Marriage of Figaro." It is as simple and classic as a Greek robe, but full of pathos, love and tenderness in every word and note. Miss De Vere gave it a perfect rendition, and was heartily recalled. Still, the preference for the modern aria was shown in the enthusiasm worked by her singing of the David aria from "Les Perles de Bresil." Her perfect execution of this difficult air, with all its floriture, was a revelation of the possibilities of a well-trained voice. Her vocalization is faultless; her crescendos and diminuendos, scales and general agility are the best that have been heard in this city for years, if they have ever been surpassed. She responded to a double recall, but the audience applauded till she repeated her work. It was a rare treat.

The orchestra gives one more concert this season.

The Sun.

WEDNESDAY, MARCH 19, 1890.

Last Night's Concert of the Boston Symphony Orchestra.

There were few, if any, vacant seats at Steinway Hall last night, and when it is borne in mind that the floor of the house holds upward of eleven hundred spectators it will be understood that the audience was of no ordinary proportions. In point of fact, the fourth and last concert of the Boston Symphony Orchestra brought together the largest and most representative assemblage that has listened to Mr. Nikisch and his musicians since their first appearance here in December last. The enthusiasm of the throng was in direct proportion to its numbers, so that the visit of the Boston players will no doubt be as pleasant a memory for them as it is sure to be for the music-loving public of New York.

The programme of the evening included only three numbers—Schumann's symphony in B flat, No. 1; Volkmann's "Richard III." overture, and Beethoven's C minor, symphony No. 5. It appealed, of course, most strongly to the admirers of those relatively simple works that enjoyed universal reverence before complexity and elaboration displaced in a measure such beauty and grandeur as were appreciable at once and compelled recognition without preface or commentary; it was naturally less impressive for the partisans of the advanced school, to whom the sunny mood of the "Spring Symphony" is scarcely congenial, and for whom Beethoven the symphonist begins and ends with the Ninth Symphony. Both compositions, however, are so familiar to the frequenter of the concert room that no detailed reference to either is required. The one novelty on the programme—the overture—may be described as a symphonic poem of rather reduced proportions, in which only one part, illustrative presumably of the battle of Bosworth Field, and introducing, in a somewhat trivial fashion, the tune "The Campbells are Comin'," may be cited as distinctly recognizable as connected with the drama to which the composition serves as a prelude. The instrumentation is distinctly modern, though not as dangerous as might have been anticipated.

The orchestra went through its task with unflagging spirit, unfailing responsiveness to Mr. Nikisch's impulsive but steady beat, and perfect accuracy. As was mentioned some time ago, something of the almost finical refinement noticeable in the playing of the band under Mr. Gericke's direction has been sacrificed to feeling, vivacity, and breadth, and increased effect has been the outcome of the change. In the Schumann symphony, Mr. Nikisch's reading was, as a whole, more conservative than romantic; in the Beethoven work the rather feverish modern spirit was more readily discernible. Equally expressive, well balanced, and finished performances of the two masterpieces New York audiences will certainly not listen to until Mr. Nikisch and his men return to us next season.

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Thursday, March 20, 1890.

Academy of Music—Boston Symphony Concert.

[illegible] Boston Symphony Orchestra never [illegible] audience than the one that [illegible] the Academy last night, and never [illegible] one in this city more thoroughly. The symphony which topped the programme (where the LEDGER has so often [illegible] intimated it should always be placed) was Hadyn's G (No. 13), and a more buoyant, fervid and brilliant performance of it has probably not been heard in Philadelphia. Had it not been the number that was being started at 10 o'clock—instead of the "Meistersinger" overture, it is certain it would not have been as keenly enjoyed as it was with the audience fresh in spirit and keen in interest, particularly as the two succeeding numbers contained passages that bordered on the tedious. The whole symphony was delightfully given, but the gem was the largo given with exquisite expression by the band.

Henselt's pianoforte concerto in F minor (Op. 16) followed, with Rafael Joseffy at the solo instrument. This is a composition that is not likely to gain in general favor by frequent hearings. It has enough of the show-piece element in it to allow of an exposition of virtuosity by such a player as Joseffy; but with this goes a mass of not particularly well scored orchestration on ideas that are disjointed and of no striking originality. Mr. Joseffy played some of the bravura passages with a little more of noise than of force; but, otherwise, his execution was, as usual, brilliantly clear, facile and artistic. A portion of the audience endeavored to induce him by repeated recalls to add to the concerto one of the smaller pianoforte solos in which he so distinctly excels, but he gracefully declined by bowing himself in each time he was called out.

The only other encore that was pressed was the Spanish ("Toreador") number of Rubinstein's "Bal Costume" duet (which was given with splendid spirit and stirring effectiveness), but this was not conceded.

The novelty of the evening was an overture, fantasie, as he calls it, by Tschaikowsky, with the title of "Romeo and Juliet," a composition of imposing proportions and style, but which might almost as well be styled the "Hamlet" or the "Julius Cæsar." It has less of the quaint rhythm than his work usually shows, and is frequently on the Hungarian Rhapsody order of Liszt, but if the music is not uniformly important it is generally original and broadly colored. Altogether the concert was one of the greatest successes the Boston Orchestra has achieved, and the fact can unhesitatingly be credited most largely to the skill and earnestness of its present accomplished leader, Arthur Nikisch.

The Washington Post.

WASHINGTON, MARCH 22, 1890.

A MUSICAL EVENT.

The Concert of the Boston Symphony Orchestra at Lincoln Hall.

The Boston Symphony Orchestra gave its third concert at the Lincoln Music Hall last night in the presence of an immense audience. As early as 2 o'clock yesterday afternoon every seat in the house had been sold, and the walls were fringed by scores of people, who, being unable to obtain seats, willingly stood during the two hours the concert was in progress. The boxes were filled, and the scene presented by the vast and attentive audience was an inspiring one. The enthusiasm which pervaded the assemblage vented itself in demonstrative applause, and Mr. Nikisch received from the German legation a huge wreath of laurel, tied with broad ribbons of the German colors.

Nothing more musically stimulating and satisfactory has been heard in Washington than Mr. Nikisch's interpretation of the three numbers on the programme, the beautiful Fingal's Cave overture, the intensely emotional prelude to Wagner's "Tristan and Isolde," and the immortal fifth symphony of Beethoven. Mr. Nikisch seems to cast aside tradition in his readings and imbues the score with his own personality and thought, the latter influenced, though not entirely dominated by, Wagnerian ideas. It is a characteristic of his work that he dissects or lays bare with consummate skill the ideas and themes of the compositions which he undertakes to interpret. Nothing is opaque or turbid; every bar is permeated with light.

It was this characteristic that emphasized the beauty of the overture, and certainly nothing could have been more soulful, more intense than the Tristan prelude. One cannot imagine a more vivid portrayal of the rapture and the anguish of Tristan's fateful love, or a reading more perfect in both its mechanical execution and its conception. A reverential, almost devotional mood seemed to pervade the entire orchestra. From the love motive of the opening bars to the ecstatic chords which picture the lovers' defiance of death, there was a steady progression toward a wonderful climax that never faltered for an instant, and was as certain, deliberate, and enthralling as fate itself.

The rendition of the symphony was marked by a number of original and striking ideas. The opening bars were noticeably prolonged, and thus made doubly impressive, and the whole first movement was superbly given; the romantic coloring of the andante was beautifully pictured; the unique scherzo, with its curious runs for the double basses, and its impressive ending was given with charming elasticity and life, while the triumphal finale was absolutely exalting.

The soloist of the evening was Miss Mary Howe, who repeated her previous success, and was, indeed, compelled, after [illegible] recalls, to repeat the bell song from "Lakme." Her voice, as previously stated in THE POST, is a pure soprano of high range, exquisite execution, marvelous flexibility, and of great sweetness, especially in the higher register.

Philadelphia Inquirer.

THURSDAY, MARCH 20, 1890.

Boston Symphony Concert.

The Boston Symphony Orchestra gave its fourth concert for the season at the Academy of Music last night before an audience which filled every seat in the auditorium, excepting the upper gallery, and even overflowing into the aisles. The symphony was Haydn's, in G major, and while the music, which does not employ the basses, seemed thin and colorless, it was beautiful in its way and served to exhibit the splendid quality of Mr. Nikisch's strings.

It was, however, in Rubinstein's "Bal Costume" numbers and Tschaikowsky's "Romeo and Juliet" overture that the vertuosity of the orchestra was chiefly shown, and here its execution was dazzling in its brilliancy. The feature of the evening, however, was Joseffy's interpretation of Henselt's interesting but extraordinarily difficult piano forte concert in F minor. In all the years he has been playing here Joseffy has done nothing so great, both technically and intellectually, as this, and the repeated recalls which it elicited were thoroughly well deserved.

THE RECORD.

Philadelphia, Thursday, March 20, 1890.

—Last evening the Boston Symphony Orchestra gave its fourth concert of the season at the Academy of Music. Joseffy played the Henselt concerto with masterly skill and true musical feeling, and the work of the orchestra was almost perfection. Three movemenis of Rubinstein's "Bal Costume" were rendered with delightful vivacity and *entrain*. Haydn's Symphony in G, Tschaikowsky's fantastic "Romeo and Juliet" overture, and the "Meistersaenger" vorspiel were the remaining numbers of the programme.

Boston Post

MONDAY MORNING, MARCH 24, 1890

THE TRIP OF THE SYMPHONY ORCHESTRA.

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New-Yorker Staats-Zeitung.

Mittwoch den 19. März 189(

Steinway Hall. Vor total gefülltem Hause gab gestern Abend das „Bostoner Sinfonie-Orchester" sein viertes und letztes Konzert für diese Saison in Steinway Hall. Seitdem Herr Arthur Nikisch die Leitung dieses in seiner Art einzig dastehenden, ausgezeichneten Orchesters übernommen hat, haben die Konzerte desselben ohne Frage neuen Reiz für die New-Yorker Musikfreunde gewonnen. Trotzdem das gestrige Konzert nur reine Instrumental-Musik bot und das Programm nicht mehr als drei Nummern zählte, war, wie gesagt, der Saal (und auch die erste Gallerie) vollkommen gefüllt. Schumann's erste Sinfonie in B-Dur, der man ja auch den Namen Frühlings-Sinfonie beigelegt hat, wurde recht flott und frisch gespielt. Volkmann's hier längst bei Seite gelegte Ouverture „Richard der Dritte" wollte trotz der sorgfältigen Ausführung nicht recht munden. Aber die in jeder Hinsicht ganz vorzüglich gespielte fünfte Sinfonie von Beethoven in C-Moll, in welcher durch die Auffassung des Herrn Nikisch manche neue, frappante Wirkung erzielt wurde, rief den Enthusiasmus des Publikums wach, der sich denn auch nach jedem Satze durch demonstrativen Beifall bemerklich machte. Das Andante und das Scherzo wurden aber auch wirklich vollendet, mit poetischem Schwung und Feuer gespielt. In der nächsten Saison werden die Bostoner Musiker höchst wahrscheinlich sechsmal in New-York konzertiren.

Clipping from Tribune Dec

Date 3/17

Boston Symphony Concert.

The fourth and last but one of the Boston Symphony concerts this season will take place at the Academy of Music next Wednesday evening under the direction of Mr. Arthur Nikisch. Upon this occasion the programme will consist of five numbers, all instrumental. The symphony will be Haydn's familiar work in G major, No. 13, B. & H. Other selections are an overture-fantasie, or symphonic poem, "Romeo and Juliet," by Tschaieowsky; the Meistersinger' Vorspiel, Rubinstein's "Bal Costume," and Henselt's gigantic concerto for two pianofortes in F minor. Mr. Rafael Joseffy, who has not played with the Boston Orchestra [illegible] will be the soloist.

Clipping No.

Clipping from Palladium New Haven Conn

Date 3/18

The concert given last evening by the Boston Symphony orchestra closed the most brilliant, satisfactory and successful series of orchestral entertainments ever given in New Haven.

Leaders like Arthur Nikisch are, like poets, born, not made. His orchestra is like a grand organ under the hand of its master. We have had during the four concerts a varied selection from the best of the old and of the modern master composers. There has been nothing trivial and nothing monotonous. To have heard all is to have have had a musical education by a royal road.

The first number upon the programme was the weird "Sakuntala," overtured by the famous composer of "The Queen of Sheba," Goldmark. The same style of composition which made the gorgeous opera in which Madame Lehman won her first renown in New York, so attractive, is apparent in the overture. It has been well said that in the work of Goldmark we find a felicitious blending of the music of the music of the Italian school and the earlier methods of Wagner. "Sakuntala" tells with oriental smoothness the story from the Sanskrit legends, vivified by the fire and genius of the Wagnerian school. No better leader to interpret the beautiful story could be found than Herr Nikisch.

The concerto by Mr Raphael Joseffy was rendered in the charming manner that well known pianist always gives to his pleased audiences. It would require the pen of a professional musical writer to depict in proper words the pleasure and enthusiasm of the large audience over the concluding piece of the programme, Rubenstein's "Bal Costume," the overture from "Die Meistersinger." If Mr. Ellis, the manager, will bring Herr Nikisch and the always-welcome Boston Symphony orchestra to New Haven next year, he may be sure of still larger audiences.

[94]

"Italia," a Dramatic Suite for Orchestra, by Arthur Weld, an American Composer.

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BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

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AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MARCH 22, 1890.

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Clipping from Palladium

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STEINWAY HALL

PROGRAMME.

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FOURTH SUBSCRIPTION CONCERT

OF THE

BOSTON SYMPHONY ORCHESTRA,

Mr. ARTHUR NIKISCH, ... Conductor.

TUESDAY EVENING, MARCH 18th, 1890,

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Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

VOLKMANN.—OVERTURE to Shakespeare's *Richard III.*, Op. 68.

BEETHOVEN.—SYMPHONY No. 5, in C minor.

Allegro con brio.
Andante con moto.
Allegro (Scherzo).
Allegro (Finale).

Manager, ... CHARLES A. ELLIS.

Steinway & Sons' Pianos used at these Concerts.

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EDITORS:

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NEW YORK, Dec. 1, 1888.

Adelina Patti, Hotel Bristol, Paris:

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PARIS, Dec. 2, 1888.

Steinway, New York:

Piano 59,951. Compliments.

ADELINA PATTI.

The instrument proved to be a Steinway concert parlor grand; price was cabled over, at once accepted, and piano ordered by cable to be delivered to Maestro Charles Gounod, who sent the following cable dispatch:

PARIS, Dec. 6, 1888.

Mess. Steinway, Facteur Pianos, New York:

Mille graces, lettre suit. GOUNOD.

(TRANSLATION.)

Thousand thanks, letter follows. GOUNOD.

Letter from the Celebrated Composer CHARLES GOUNOD.

[TRANSLATION.]

PARIS, December 6th, 1888.

My dear Mr. STEINWAY:

I caused a cablegram to be sent to you this very day to transmit to you in the quickest way all my thanks for the superb Grand Piano and the liberal terms that you have made me thereon, and by which you respond in the most generous and princely manner to the wish of my delicious interprète, Mme. Adelina Patti, and to my lifelong admiration for your magnificent instruments.

Although I have not the talent of execution to develop all the resources of this Steinway Grand, nevertheless I hope that as artist I possess at least everything requisite to appreciate all its wonderful qualities and merits, and above all to realize your consideration enabling me to be the possessor of so perfect an instrument which your graciousness makes still more precious to me.

Accept, I beg of you, the assurance of my kindest regards with which I remain

sincerely yours,

CHARLES GOUNOD.

LONDON DAILY TELEGRAPH, Nov. 27, 1888.

[*Paris Correspondence.*]

M. Gounod—whom I have just met at Madame Adelina Patti's -is most enthusiastic on the rendering of his music by the *diva*. I mentioned yesterday that he went through at her hotel the principal scenes in which Juliet appears, singing the part of Romeo as only M. Gounod knows how to sing. None who have not heard the composer at the piano can realize what effect can be produced by a singer who has no voice. *This afternoon he contented himself with merely running his fingers over the keys in order to show how fine was the tone of the Steinway piano, and he was loud in its praise.* The stories about M. Gounod being in bad health are quite unfounded.

METROPOLITAN OPERA HOUSE.

GRAND OPERA IN GERMAN

LAST WEEK OF THE OPERA.

WEDNESDAY, MARCH 19th, 1890,

DIE GOETTERDAEMMERUNG.

LAST NIGHT OF THE OPERA,

FRIDAY, MARCH 21st,

DIE MEISTERSINGER, (BY REQUEST.)

SATURDAY, MARCH 22nd, 1890,

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Of the utmost importance to the artistic future of the land.

The Semi-Annual Entrance Examinations will take place as follows: VOICE, Monday, January 6th, 1890, from 10 to 12 A. M., 2 to 5 and 8 to 10 P. M. PIANO, Tuesday, January 7th, from 10 to 12 A. M. and 2 to 5 P. M. VIOLIN and 'CELLO, Wednesday, January 8th, from 2 to 5 and 8 to 10 P. M. CHORUS, Wednesday Eve'g, January 8th, from 8 to 10 o'clock. ORCHESTRA, Saturday Evening, January 11th, from 8 to 10 o'clock.

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Via Brindisi.

Messrs. STEINWAY & SONS,
New York, U. S. A.

DEAR SIRS: I feel that I ought to tell you how much we prize your piano. It has been tuned but once since we came to this country in 1883, and so far as I can see, is just as good as when we got it in 1876. I would not take $1000 for it if I could not get another like it. All my daughters play and would hardly know what to do without it. You are doing grand work in giving such grand instruments to the music loving world. Wishing you still greater success,

Yours very truly,
B. D. WYCKOFF.

Subathee Panjab, India, March 15th, 1887.

Mme. ADELINA PATTI.

CHICAGO, ILL., Jan. 4th, 1882.

To Messrs. STEINWAY & SONS,
NEW YORK.

DEAR SIRS: Allow me to express to you the great satisfaction and pleasure that I have experienced from the use of your famous Pianos, which you have placed at my disposal during the concert tour now in course of progress in the United States.

During my artistic career in the art centres of the world, I have used the pianos of nearly all celebrated manufacturers, but none of them can be compared to yours—none possess to such a marvelous degree that sympathetic, poetic and singing tone quality which distinguishes the Steinway as peerless among them all. Before returning to Europe, I shall select and purchase one of your Grand pianos for Craig-y-nos Castle, my residence in South Wales.

Respectfully yours,
ADELINA PATTI.

FRANZ ABT.

NEW YORK, July 6th, 1872.

Messrs. STEINWAY & SONS:

GENTLEMEN: Permit me to thank you for the magnificent Upright Piano which you kindly placed at my disposal during my brief sojourn in New York, and I can only repeat what I have so often expressed verbally—that during my long career as Artist and Composer, I have met with many fine European and American Piano-Fortes, but none that combine grandeur and poetry of tone, elasticity of touch, in short, everything that renders a piano perfect, to such a high degree as your celebrated Piano-Fortes.

Very truly yours,
FRANZ ABT.

FELICIEN DAVID.

PARIS, June 28th, 1867.

Messrs. STEINWAY & SONS,
NEW YORK.

GENTLEMEN: I am only too happy to give you, in these lines, a very sincere testimonial of my admiration for the Pianos manufactured by your House.

In my idea they are superior to all that I have heard or tried to the present day, and in giving you this certificate, I not only fulfill a duty of conscience, but at the same time do render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of Piano-making.

Accept, gentlemen, my best wishes for your well-merited success, and believe me

Your devoted
FELICIEN DAVID.

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Miss MARIE KREBS.

NEW YORK, May 17, 1872.

Messrs. STEINWAY & SONS.

GENTLEMEN:—Ere leaving America to fulfill engagements in Europe, permit me to thank you for the many courtesies extended to me, but above all for your kindness in furnishing for my Concerts, during the last two seasons, your magnificent Concert Grands, the most perfect instruments I have met with during my artistic career.

Their tone is marvelously grand, of exquisite poetical and sympathetic quality, which was to me a perfect revelation when trying the Steinway Piano for the first time; and it is just this thoroughly musical quality of tone, invariably characterizing your Pianos, which so grows upon both the hearer and player, that a cultivated musical ear will prefer the tone of your Pianos to all others. The touch is simply perfect, elastic, pliable, and promptly responding to all and every demand made by the pianist.

After thoroughly testing your Pianos, both in private and public, I can conscientiously say that the Steinway Pianos are superior to all other American or European instruments known to me.

Yours sincerely,
MARIE KREBS.

MARIE ROZE-MAPLESON.

NEW YORK, July 19th, 1878.

Messrs. STEINWAY & SONS.

Possessing, as you do, the highest testimonials for your celebrated Pianos, from the greatest musicians of the age, it would be supererogation on my part to endorse the opinions of such Judges as Rubinstein and Liszt; but I cannot refrain from praising your pianos, for the wonderful manner in which they sustain the voice.

MARIE ROZE-MAPLESON.

Clipping from Union New Haven Ct
Date 3/19

...r necessary.

AMUSEMENTS.

THE SYMPHONY CONCERT.

This evening the Symphony Orchestra will give the last concert in its line at the Hyperion. It will be without one of the best of the four. Arthur Nikisch will be the conductor and Joseffy the soloist.

Clipping from News New Haven - Conn
Date 3/17

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra concert under the direction of Mr. Arthur Nikisch, will take place at the Hyperion this evening. The program is an especially fine one, including the well known Overture from die Meistersinger by Wagner and Schubert's Unfinished Symphony in B Minor. The soloist for the evening is Mr. Rafael Joseffy, who will render Schumann's Concerto in A Minor. This is the last chance there will be this year of hearing this great orchestra play here, and all who avail themselves of the opportunity will be fully paid.

Clipping from Record Phil Pa
Date 3/20

—The big Actors' Fund benefit will be given this afternoon at the Chestnut Street Opera House. The seats are nearly all sold, and the long and interesting programme will begin at 2 o'clock.

—Last evening the Boston Symphony Orchestra gave its fourth concert of the season at the Academy of Music. Joseffy played the Henselt concerto with masterly skill and true musical feeling, and the work of the orchestra was almost perfection. Three movements of Rubinstein's "Bal Costume" were rendered with delightful vivacity and *entrain*. Haydn's Symphony in G, Tschaikowsky's fantastic "Romeo and Juliet" overture, and the "Meistersaenger" vorspiel were the remaining numbers of the programme.

Boston Daily Traveller.

THURSDAY, MARCH 27, 1890.

The regular rehearsal and concert of the Boston Symphony Orchestra this week, will present Brahms's tragic overture, Vieuxtemp's violin concerto in A minor, and Dvorák's D major symphone.

Next Wednesday afternon the Boston Symphony Orchestra will give the third young people's concert of the season. The occasion will be made notable because of the first appearance here of Mr. Theodore Reichmann, leading baritone of the Metropolitan Opera House, New York. Mr. Kneisel will also play a solo. The orchestral selections comprise: Overture, "Mignon," Thomas; "Danse Macabe," St. Saens; minuet and dance of the sylphs, from "The Damnation of Faust," Berlioz; and the "Tannhäuser" march.

THE STEINWAY HALL PROGRAMME.

RICHARD WAGNER.

TWO LETTERS FROM RICHARD WAGNER.

During the Grand Operatic Festival at Bayreuth in 1876, a number of new Grand pianos of the most celebrated European as well as of several American makers had been placed at Mr. Richard Wagner's disposal; among them a new Centennial Concert Grand piano made by "Steinway & Sons" of New York, which from its wonderful power, beauty and sympathetic quality far outshone all rival instruments and which Mr. Richard Wagner at once chose for his own private use.

In the beginning of 1879 Mr. Wagner was requested by Mr. Theo. Steinway to send this piano to the Steinway Central European depot, in order to receive the latest invention, the "Tone Pulsator," patented July, 1878. On sending the Grand, Mr. Wagner writes as follows:

"BAYREUTH, March 11th, 1879.

My dear Mr. Steinway.

I miss my Steinway Grand as one misses a beloved wife; it is wanting constantly, wanting everywhere. I no longer indulge in music since that Grand is gone, and trust its absence will not be too long protracted.

Very truly yours,

RICHARD WAGNER."

The following letter was written to Mr. Theodore Steinway by the great master shortly after the return of the Steinway Grand (now containing the Tone Pulsator) to his home:

"BAYREUTH, April 11th, 1879.

My dear Mr. Steinway.

Really, you ought personally to have witnessed the gratification which I experienced upon receiving back your magnificent Grand piano; you certainly would not have asked me to add another word.

I do indeed deem it humiliating for so many other branches of art, that this art of building piano-fortes alone should so closely approach such undeniable ideal perfection. I know of nothing in Painting, Sculpture, Architecture, Literature and unfortunately also Music, which—since I have comprehension of same—could compare with the masterly perfection reached in piano forte building.

From your communication, however, I readily perceive with what enthusiastic love you seek to attain the incorporation of the most "spirituelle" tone into the piano which heretofore had only served as the exponent of actual musical sound. Our great Tone-Masters, when writing the grandest creations for the piano-forte, seem to have had a presentiment of the ideal Grand Piano, as now attained by yourselves. A Beethoven Sonata, a Bach Chromatic Fantasia can only be appreciated when rendered upon one of your piano-fortes.

Although I do not possess the slightest dexterity in piano-forte playing, I delight in being able to do justice to your assumption of my inborn and cultivated sense of tone. For Sounds of such Beauty as those coming from my Steinway Grand, flatter and coax the most agreeable Tone-picture from my harmonic melodic senses.

In a word, "*I find your Grand piano of wondrous beauty. It is a noble work of Art.*" And with a thousand thanks for this attention, I delight in being able to call myself

Your friend,

RICHARD WAGNER."

FRANZ LISZT.

WEIMAR, September 3rd, 1873.

Messrs. STEINWAY & SONS.

GENTS: The magnificent Steinway Grand Piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous, as this instrument fully justifies the world-wide reputation that for years you have everywhere enjoyed.

After so much well-deserved praise, permit me to also add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours,

FRANZ LISZT.

THEODORE THOMAS.

CINCINNATI, July 19th, 1873.

Messrs. STEINWAY & SONS.

GENTLEMEN: I consider the Steinway Piano the best Piano at present made, and that is the reason why I use it in private and also in my public concerts. As long as the Pianos of Messrs. Steinway & Sons retain that high degree of excellence of manufacture, and those admirable qualities which have always distinguished them, I shall continue to use them, in preference to a other pianos.

Respectfully yours,

THEODORE THOMAS.

ANTON RUBINSTEIN.

NEW YORK, May 24th, 1873.

Messrs. STEINWAY & SONS.

GENTLEMEN: On the eve of returning to Europe, I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and above all, for your unrivaled Piano-Fortes, which once more have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For during all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use your Pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

Yours, very truly,

ANTON RUBINSTEIN.

ANTON SEIDL.

BERLIN, June 4th, 1887.

Messrs. STEINWAY & SONS,
NEW YORK.

GENTLEMEN:—It affords me the greatest pleasure to express to you my delight in the grand piano that you have recently shipped to our mutual friend, Mr. Albert Niemann. The wondrous beauty of its tone and quality, its easy touch, its enchanting pianos and glorious fortes, the perfect evenness from the lowest tones to the very highest—the latter of a distinctness I have never met with heretofore—all produce an entrancing effect. Unrequested I am compelled to express to you my highest admiration. Upon this grand piano the world-famed musical authority, Heinrich Ehrlich, performed an adagio by Beethoven; friend Franz Rummel played a Beethoven sonata and some of Bach's titanic music, while I essayed to interpret the orchestral language of Wagner. Everything sounded entrancing and sublime.

In the admiration of this your masterwork, and in the expectation of a speedy, joyful meeting, I remain, with highest esteem, your devoted

ANTON SEIDL.

H. A. ROST, STEAM PRINTING ESTABLISHMENT 14 FRANKFORT STREET, NEW YORK.

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Date 8/17

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AMUSEMENTS.

THE SYMPHONY CONCERT.

This evening the Symphony Orchestra will give the last concert in its line at the Hyperion. It will be without one of the best of the four. Arthur Nikisch will be the conductor and Joseffy the soloist.

Clipping from News
New Haven - Conn
Date 8/17

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The Boston Symphony Orchestra concert under the direction of Mr. Arthur Nikisch, will take place at the Hyperion this evening. The program is an especially fine one, including the well known Overture from die Meistersinger by Wagner and Schubert's Unfinished Symphony in B Minor. The soloist for the evening is Mr. Rafael Joseffy, who will render Schumann's Concerto in A Minor. This is the last chance there will be this year of hearing this great orchestra play here, and all who avail themselves of the opportunity will be fully paid.

Clipping from Re
Phil
Date

—The big Actors ...
given this afternoon ...
Street Opera House. T...
all sold, and the lon...
programme will begin...

—Last evening the ...
Orchestra gave its fou...
season at the Academy ...
played the Henselt con...
skill and true music...
work of the orchestr...
fection. Three move...
stein's "Bal Costume...
with delightful viva...
Haydn's Symphony in ...
fantastic "Romeo and ...
and the "Meistersaen...
the remaining numb...
gramme.

Stockbridge Programme

CIRCULATION, 32,000. PORTLAND, FEB. 26, 1890. CHAS. PAINE, PRINTER.

HINDS' HONEY AND ALMOND CREAM

FOR THE FACE, HANDS, SKIN, AND COMPLEXION.

FROM ANNIE LOUISE CARY (Raymond.)

My thanks for the bottle of HONEY AND ALMOND CREAM are late in being made, but I wished to test it *thoroughly*. I am greatly delighted with it, and wish you would send a dozen bottles to my New York address.

Sept. 21, 1888. ANNIE LOUISE RAYMOND.

BY TELEGRAPH.

(From the distinguished *prima donna*, who sang in the Stockbridge Course last season.)

NEW YORK, April 21, 1888.

To A. S. HINDS, Portland, Me.:—I leave for Europe next Tuesday. Send me at once six large bottles HONEY AND ALMOND CREAM to Westminster Hotel.

FRUSCH MADI.

LONDON, Eng., Aug. 8, 1888.

MR. A. S. HINDS:

Sir:—Having had a bottle of your HONEY AND ALMOND CREAM from Mme. Frusch Madi, and finding it agreeable to me, would you kindly send six bottles of the same to

MR. RUDI LANDAUER,
Rue et hotel de Helder, Paris.

HOTEL VENDOME, NEW YORK, Feb. 4, 1887.

MR. HINDS:

Will you please send me as soon as possible, one and a half dozen HONEY AND ALMOND CREAM. I got two bottles when in Portland last fall, and like it so much that I want to distribute some among my friends in the hotel. I have never used anything for rendering the skin smooth that I like so much as this CREAM.

Yours very truly,
MRS. STANLEY.

HOTEL VENDOME, NEW YORK, April 20, 1887.

MR. HINDS:—My friends are delighted with the CREAM. One lady has sent an order through her druggist for six bottles. She told me she has never found anything before that she could use, her skin being very sensitive. MRS. STANLEY.

MR. A. S. HINDS:

Dear Sir:—I have used your HONEY AND ALMOND CREAM for a long time, in families where I have been called, and consider it invaluable for chafing and irritation of infants. I invariably recommend it in preference to anything else, and have always derived great satisfaction from its use.

Also, as a dressing for blisters, I have found it superior to anything I ever used, giving immediate relief and healing quickly.

MRS. H. J. POTTER, Nurse,
124 Emery Street, Portland.

MR. A. S. HINDS:

I have been troubled with Salt Rheum on my hands very badly for several years; at times they have been so bad that I could not use them. I have tried everything. Last March I saw your CREAM advertised and thought, as a last resort, I would try it; before I had used one bottle my hands were perfectly well. I think I cannot be without it. Thanking you for ever making such a blessing, I remain, etc.,

MRS. E. A. THOMAS.

PRICE, - - 50 CENTS.
SPECIAL SIZE, - $1.00.

PREPARED BY

A. S. HINDS, Pharmacist,
PORTLAND, ME.

PROGRAMME.

THIRTEENTH ENTERTAINMENT.

Wednesday Evening, Feb. 26th.

GRAND CONCERT

—BY THE—

BOSTON Symphony Orchestra.

(60 MUSICIANS.)

MR. ARTHUR NIKISCH, Conductor,
MR. FRANZ KNEISEL, Soloist.

✓1. OVERTURE, "Tannhaeuser," *Wagner*

✓2. TWO MOVEMENTS FROM CONCERTO FOR VIOLIN, *Mendelssohn*
MR. KNEISEL.

✓3. SUITE, "Peer Gynt," *Grieg*
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

✓4. AIR HONGROIS, *Ernst*
MR. KNEISEL.

✓5. SYMPHONY in C Minor No. 5, *Beethoven*
Allegro con brio.—Andante con moto.—Allegro (Scherzo).—Allegro. (Finale.)

NOTE.—The doors will be kept closed during the performance of each number on the programme.

The Fourteenth Entertainment in this Course will be a Grand Concert by Mr. Whitney Mockbridge, and the Portland Philharmonic Orchestra, Wednesday Evening, Mar. 19th. Tickets 50 and 75 Cents.

Less Money Required.

It affords us much pleasure to be able to report to our Portland patrons that less money will be needed this season for the purchase of furniture.

Better value is the rule in **Chamber and Parlor Suits** and the designs overreach any attempt yet made by the factories.

Parlor Suits in stuffed over styles are most fashionable and $60 will buy what would have cost $90 last season.

Our specialties are a **Crushed Plush Suit** at **$45**, a **Spring Edge Plush Suit** for **$55**, and **Silk Plush for $65**. All splendid goods.

Chamber Sets in Oak at **$55** and **$60**, are massive, rich and convenient. Large Mirrors are the rule.

Splendid Ash and Antique Sets with the Cheval Mirror, so greatly admired, are offered at **$30**, and so on throughout all our departments.

We are pleased to state that careful buying enables us to save you money.

Carpets are elegant, so are **Draperies.**

Your presence at our store will offord us considerale pleasure and be of interest to you.

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ISAAC C. ATKINSON, - Gen'l Manager.

Clipping from Mercury
New Bedford
Date 1

THE SYMPHONY CONCERT.

A Great Musical Treat at the Opera House.

The Young Men's Christian Association made not less than $375 for its building fund from the Boston Symphony Orchestra concert in the Opera House last evening.

There was a crowded house and a good part of the audience was late, as is usual. The number which had not gained admission at the advertised hour for commencing the concert was so large that it was not deemed advisable to commence promptly on time.

Mr. Arthur Nikisch, the new conductor of the orchestra, is a slender little man with a dark complexion, a full black beard, a shock of black hair with no parting, a rather impressive face, and a black dress coat of miraculous fit. His movements are very deliberate, rarely manifesting anything that could possibly be described as animation. He has been the subject of some hostile criticism by the musical critics of Boston, but while some have asserted that the orchestra shows signs of deterioration under his leadership, it is also true that this season has been one of the most successful, if not the most successful, the orchestra has ever had.

The programme was as follows:

Overture—Tannhauser. Wagner
Aria—Le Prophete. Meyerbeer
Miss Edmands.
Suite—Peer Gynt. Grieg
Daybreak.
The Death of Aase.
Anitra's Dance.
In the halls of the king of the Dovre Mountains. (The imps are chasing Peer Gynt.)
Songs with piano.
a. The Poet's Song. Parry
b. Slumber Song. Tauberi
c. The Bluebell. MacDowell
Miss Edmands.
Symphony in C minor, No. 5. Beethoven
Allegro con brio.—Andante con moto.—Allegro (Scherzo).—Allegro. (Finale.)

Of the instrumental numbers, the audience liked the Suite by Grieg, "Peer Gynt," best. It is of the style which is rather vaguely described by that sadly overworked word "popular." All the movements are very striking, and afford much scope for the exhibition of novel orchestral effects. The almost magical control of the leader over his orchestra was shown in a marked degree. Some of the audience tried hard to force a repetition of the last movement by persistent applause, but Mr. Nikisch only bowed gravely, and very properly ignored the demand.

Miss Gertrude Edmands was the soloist, and her appearance was a complete and unqualified success. All her selections were magnificently given, and won the hearty and well deserved applause of the entire audience.

The concert was a great success from every point of view, and the Young Men's Christian Association merits the thanks of the musical community for its enterprise in bringing this superb organization to New Bedford. Few better pleased audiences have visited the Opera House this season, and few entertainments have been so completely satisfactory. The association is in the line of good work when it provides such enjoyment for the people.

Clipping No.
Clipping from Herald
Baltimore Md
Date 3/21

... Stabler, James E. Corner, John R. Bland, William P. Harvey, S. B. Hasson, N. P. Talbott, Joseph Shipley, Col. William G. Scarlett, H. J. Broening, Barreda Turner and Leon Seliger.

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The concerts of the Boston Symphony Orchestra are always justly celebrated for their high standard of musical excellence, and the one given last night was no exception to the rule. Those who had the pleasure of being present were lavish in praise of the enjoyment which the concert afforded, and great credit is due for the excellent manner in which the numbers, both vocal and instrumental, were given. Mr. Nikisch, as a leader, has many excellent qualities, and the orchestra is composed of musicians of the highest order.

Philadelphia
Date 6/20

... of California.

THE FOURTH CONCERT.

Capital Rendering of Haydn's G Major Symphony at the Academy.

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Mr. Nikisch certainly deserves the thanks of all music lovers for reviving some of Papa Haydn's works which other conductors ignore in favor of modern composers. We have of late had such a surfeit of so-called program-music that the revival of classic work of such surpassing beauty as the Haydn Symphony, must be considered a welcome relief. No further proof of the truth of the assertion need be given than the appreciation with which the Overture Fantasie to "Romeo and Juliet," by Tscherkowsky, which was played later in the evening.

Why the composer should have imagined the noisy conglomeration of sound to be an opening to Shakespeare's tender tragedy must remain a riddle to the most unbiased listener. It might as well have been an overture to Rider Haggard's "She" or to any other blood-curdling mystery.

Three numbers from Rubinstein's "Bal Costame," the performance of the first Berger et Bergere not being up to the usual standard of the orchestra, and a very fine rendition of the prelude to "Die Meistersinger" completed the orchestral selections.

Mr. Rafael Joseffy was the soloist, and distinguished himself by a masterly performance of Henselt's concerto. It is indeed doubtful whether the favorite pianist has ever played with so much *verve* in this city. Mr. Nikisch again directed all the orchestral numbers from memory.

Date 6/20

Tesla speaks at least half a dozen languages. He is thirty-three years of age.

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THE EVENING STAR.
WASHINGTON:
SATURDAY .... March 22, 1890.

The Symphony Concert.

An audience that filled Lincoln music hall to its utmost capacity last evening renewed and verified the assurance of the deep interest felt by the generous culture of Washington in the work of the Boston symphony orchestra and its remarkable conductor, Mr. Nikisch. Much of this was doubtless due as well to the reappearance of Miss Mary Howe, who made her most ambitious attempt in the bell song from Delibes' "Lakme," an aria whose florid elaborations have a much clearer musical significance than many others of its class and in the performance of which must be met a correspondingly greater demand upon the singer's abilities. Not only did Miss Howe reveal again, and even more fully than before, the beautiful freshness, flexibility and the wide compass of her voice, but she gave to the whole aria that individual color, half French, half oriental, that constitutes its great charm. It was a thoroughly enjoyable performance. The magic of Mr. Nikisch's touch upon Beethoven's Fifth Symphony revealed new beauties and in the marvelous prelude to Wagner's "Tristan and Isolde" the orchestra rose to the fullest measure of its ability and gave a performance of immensely moving power—a performance reaching the summit of the emotional expressiveness of this wonderful bit of Wagner's work

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"And I want to say, 'To my husband,' in an appropriate place," said the widow in conclusion to Slab, the gravestone man. "Yessum," said Slab. And the inscription went on: "To my husband in an appropriate place."

Wibble—What do you think of adopting the sun-flower as the national flower.
Wabble—Pretty good idea I think. It is typical of quite a numerous class of Americans. It makes a big spread all summer, and is very seedy in the fall.

"Mr. Affable, I have looked at your expense account," said the head of the house, peering over his glasses at the traveling salesman, "and there is one of them here I I do not understand. It is mucilage, $118. what does that mean?"
"It means," said the salesman, who had a good week's business and was correspondingly reckless, "It means, that is where you get stuck."

"How jaded your horse looks, cabman!" remarked the old lady, as she dismounted from the cab. "Is not the bit uncomfortably large for his mouth?" "It ain't the big bit in his mouth, mum. It's the small bit in his stomach."

"I'm in the oil business," he explained. "I sometimes handle as much as ten thousand barrels of crude in a single day."
"Is it possible!" she responded. "Ten thousand? It must make you very tired."

Lawyer—"Do you understand the nature of an oath, madam?"
Witness—"Well, I should say I did. My husband took off the screens yesterday, and is putting up the stovepipes to-day."

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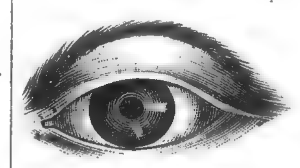
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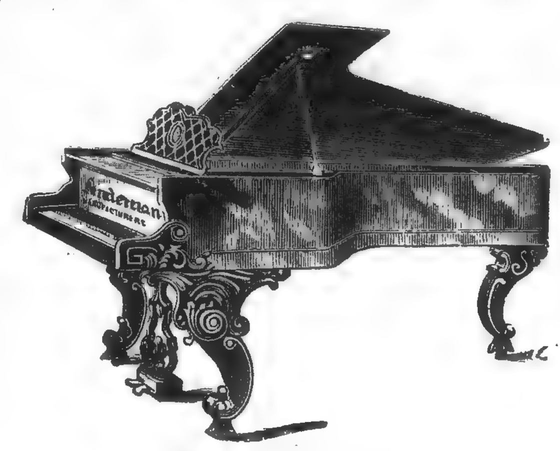
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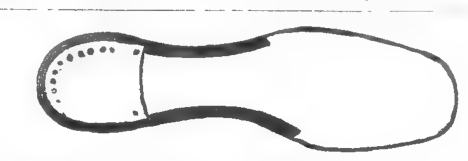
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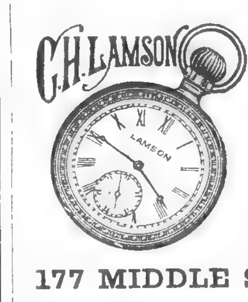
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are only a few of the many kinds of goods made and sold. Families supplied.

"Smith used to be one of the quietest men going," remarked Jones, the other day, "mild and inoffensive, but now I hear he is constantly in hot water with his neighbors." "O well," said Brown, "you must understand that he has lately bought a dog."

Head of Firm—Mr. Travers, while you were at lunch your tailor called to collect a bill. I am surprised and pained, sir, to learn that you are in arrears. Isn't it possible for you to live on your salary? *Travers*—Certainly it is, sir; but you don't expect me to support my creditors, too?

Little Bertrand had promised his mother always to count one hundred before speaking after becoming angry. One day his sister snatched an orange from him, and his angry retort came in a suspiciously short time. "Bertrand," said his mother, "did you count one hundred?" "Yes'm" "How did you count it?" "Ten, twenty, thirty, forty, fifty, sixty, seventy, eighty, ninety, hund'ed."

"Mr. Sharpleigh," said the gentleman's wife. "Yes, my dear." "You must think me exceedingly dull of perception." "Indeed I do not." "It is very unkind and disagreeable of you, too." "What do you mean?" "I suppose you thought I wouldn't notice it." "Notice what?" "That you did nothing this morning but whistle 'With All Her Faults I Love Her Still.' And I'll say right here that I may have faults; I know it as well as anybody; but I won't be still no matter how much you throw out hints."

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Clipping from News
New Haven - Conn
Date 3/17

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra concert under the direction of Mr. Arthur Nikisch, will take place at the Hyperion this evening. The program is an especially fine one, including the well known Overture from die Meistersinger by Wagner and Schubert's Unfinished Symphony in B Minor. The soloist for the evening is Mr. Rafael Joseffy, who will render Schumann's Concerto in A Minor. This is the last chance there will be this year of hearing this great orchestra play here, and all who avail themselves of the opportunity will be fully paid.

Clipping from Record
Phil Pa
Date 3/20

—The big Actors' Fund benefit will be given this afternoon at the Chestnut Street Opera House. The seats are nearly all sold, and the long and interesting programme will begin at 2 o'clock.

—Last evening the Boston Symphony Orchestra gave its fourth concert of the season at the Academy of Music. Joseffy played the Henselt concerto with masterly skill and true musical feeling, and the work of the orchestra was almost perfection. Three movements of Rubinstein's "Bal Costume" were rendered with delightful vivacity and *entrain.* Haydn's Symphony in G, Tschaikowsky's fantastic "Romeo and Juliet" overture, and the "Meistersaenger" vorspiel were the remaining numbers of the programme.

Boston Daily Traveller.

THURSDAY, MARCH 27, 1890.

The regular rehearsal and concert of the Boston Symphony Orchestra this week, will present Brahms's tragic overture, Vieuxtemp's violin concerto in A minor, and Dvořák's D major symphone.

Next Wednesday afternon the Boston Symphony Orchestra will give the third young people's concert of the season. The occasion will be made notable because of the first appearance here of Mr. Theodore Reichmann, leading baritone of the Metropolitan Opera House, New York. Mr. Kneisel will also play a solo. The orchestral selections comprise: Overture, "Mignon," Thomas; "Danse Macabe," St. Saens; minuet and dance of the sylphs, from "The Damnation of Faust," Berlioz; and the "Tannhäuser" march.

Clipping from Herald
Baltimore Md
Date 3/21

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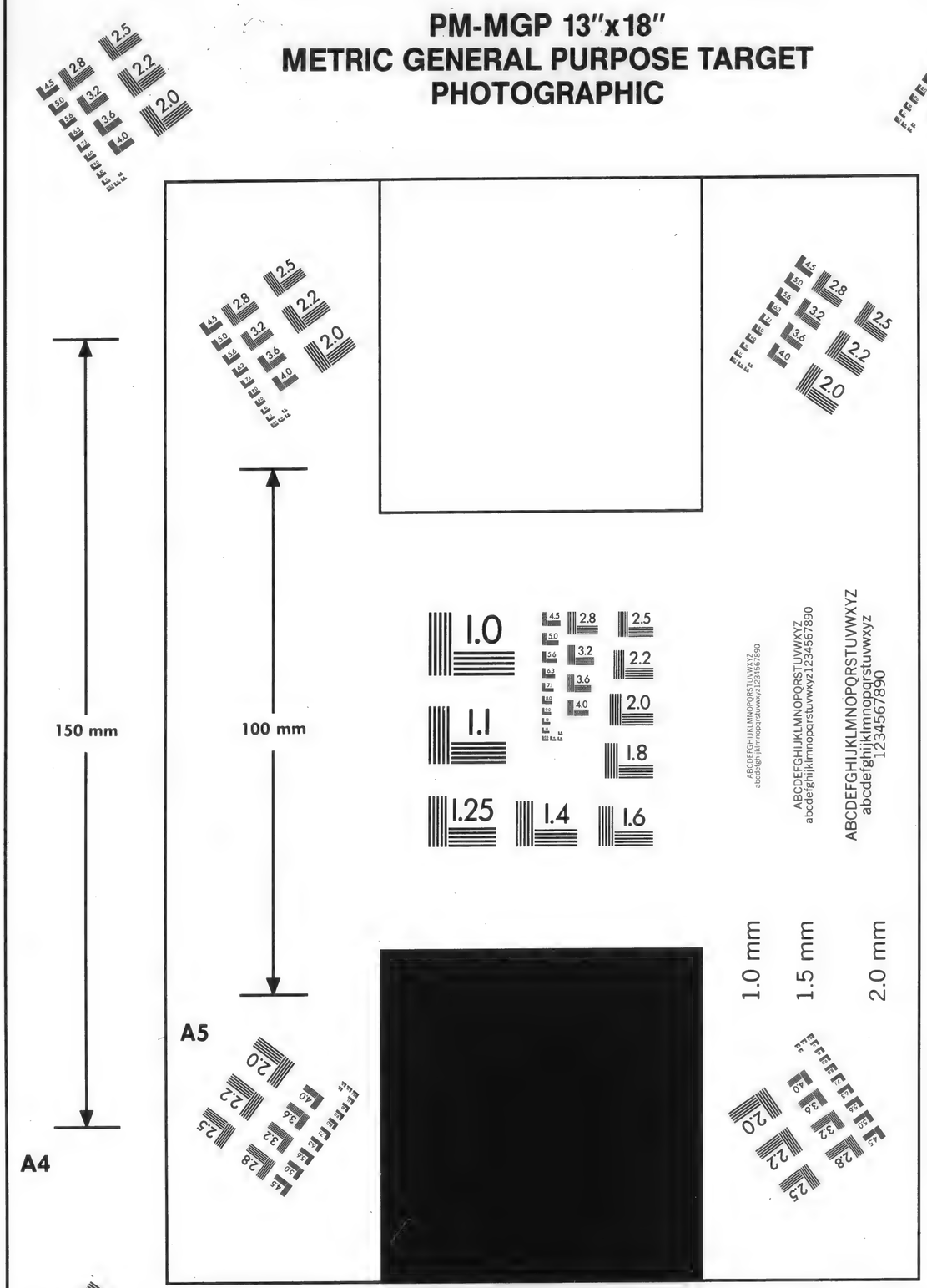

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HER SOLE REASON.

I courted her full many a day,
But though I begged on bended knee,
She would not say me yea or nay,
Nor put me out of misery.

Ere long I learned her keep device—
No more she had me at her beck—
For while I strove to check my sighs,
She strove to size my check.

"Time will tell," is an old saying. So will a woman.

Lady—(in intelligence office): "Have you ever minded children before?"

Nurse—"No, mum; but I've made many a choild mind me."

"What prompted you to rob this man's till?" asked the Judge of the prisoner. "My family physician, sir," was the reply; "he told me it was absolutely necessary that I should have a little change."

"Been skating this year, old man?" "Yes; I went out the other day for about five minutes." "Why didn't you stay longer?" "I stayed until one of the small boys asked me if I had skated before for a good many years, and then I thought it was about time to give it up."

"We have had a sad loss at our house," remarked Binks, this morning, to Christie. "Why, what's wrong?" inquired Christie, sympathetically. "My mother-in-law died last night," and the tears came to his eyes. "Pshaw!" said Christie, in a tone of relief, "that's nothing" "Ah, but, my dear fellow, you forgot she had a twelve-hundred-dollar pension, and we lived with her."

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Clipping from Union
New Haven Ct
Date 3/17

AMUSEMENTS.

THE SYMPHONY CONCERT.

vening the Symphony Orchestra the last concert in its line at the It will be without one of the four. Arthur Nikisch will be ctor and Joseffy the soloist.

Clipping from News
New Haven - Conn
Date 3/17

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra concert under the direction of Mr. Arthur Nikisch, will take place at the Hyperion this evening. The program is an especially fine one, including the well known Overture from die Meistersinger by Wagner and Schubert's Unfinished Symphony in B Minor. The soloist for the evening is Mr. Rafael Joseffy, who will render Schumann's Concerto in A Minor. This is the last chance there will be this year of hearing this great orchestra play here, and all who avail themselves of the opportunity will be fully paid.

Clipping from Record
Phil Pa
Date 3/20

—The Actors' Fund benefit will be given this afternoon at the Chestnut Street Opera House. The seats are nearly all sold, and the long and interesting programme will begin at 2 o'clock.

—Last evening the Boston Symphony Orchestra gave its fourth concert of the season at the Academy of Music. Joseffy played the Henselt concerto with masterly skill and true musical feeling, and the work of the orchestra was almost perfection. Three movements of Rubinstein's "Bal Costume" were rendered with delightful vivacity and *entrain*. Haydn's Symphony in G, Tschaikowsky's fantastic "Romeo and Juliet" overture, and the "Meistersaenger" vorspiel were the remaining numbers of the programme.

Boston Daily Traveller.

THURSDAY, MARCH 27, 1890.

The regular rehearsal and concert of the Boston Symphony Orchestra this week, will present Brahms's tragic overture, Vieuxtemp's violin concerto in A minor, and Dvorák's D major symphone.

Next Wednesday afternon the Boston Symphony Orchestra will give the third young people's concert of the season. The occasion will be made notable because of the first appearance here of Mr. Theodore Reichmann, leading baritone of the Metropolitan Opera House, New York. Mr. Kneisel will also play a solo. The orchestral selections comprise: Overture, "Mignon," Thomas; "Danse Macabe," St. Saens; minuet and dance of the sylphs, from "The Damnation of Faust," Berlioz; and the "Tannhäuser" march.

Clipping from Herald
Baltimore Md
Date 3/21

U. Corner, John R. Bland, William P. Harvey, S. B. Hasson, N. B. Talbott, Joseph Shipley, Col. William G. Scarlett, H. J. Broening, Barreda Turner and Leon Selliger.

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Clipping from Call
Philadelphia
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Clipping from Mercury
New Bedford
Date 1

THE SYMPHONY CONCERT.

A Great Musical Treat at the Opera House.

The Young Men's Christian Association made not less than $375 for its building fund from the Boston Symphony Orchestra concert in the Opera House last evening.

There was a crowded house and a good part of the audience was late, as is usual. The number which had not gained admission at the advertised hour for commencing the concert was so large that it was not deemed advisable to commence promptly on time.

Mr. Arthur Nikisch, the new conductor of the orchestra, is a slender little man with a dark complexion, a full black beard, a shock of black hair with no parting, a rather inexpressive face, and a black dress coat of miraculous fit. His movements are very deliberate, rarely manifesting anything that could possibly be described as animation. He has been the subject of some hostile criticism by the musical critics of Boston, but while some have asserted that the orchestra shows signs of deterioration under his leadership, it is also true that this season has been one of the most successful, if not the most successful, the orchestra has ever had.

The programme was as follows:

Overture—Tannhauser. Wagner
Aria—Le Prophete. Meyerbeer
Miss Edmands.
Suite—Peer Gynt. Grieg
Daybreak.
The Death of Aase.
Anitra's Dance.
In the halls of the king of the Dovre Mountains. (The imps are chasing Peer Gynt.)
Songs with piano.
a. The Poet's Song. Parry
b. Slumber Song. Taubert
c. The Bluebell. MacDowell
Miss Edmands.
Symphony in C minor, No. 5. Beethoven
Allegro con brio.—Andante con moto.—
Allegro (Scherzo).—Allegro. (Finale.)

Of the instrumental numbers, the audience liked the Suite by Grieg, "Peer Gynt," best. It is of the style which is rather vaguely described by that sadly overworked word "popular." All the movements are very striking, and afford much scope for the exhibition of novel orchestral effects. The almost magical control of the leader over his orchestra was shown in a marked degree. Some of the audience tried hard to force a repetition of the last movement by persistent applause, but Mr. Nikisch only bowed gravely, and very properly ignored the demand.

Miss Gertrude Edmands was the soloist, and her appearance was a complete and unqualified success. All her selections were magnificently given, and won the hearty and well deserved applause of the entire audience.

The concert was a great success from every point of view, and the Young Men's Christian Association merits the thanks of the musical community for its enterprise in bringing this superb organization to New Bedford. Few better pleased audiences have visited the Opera House this season, and few entertainments have been so completely satisfactory. The association is in the line of good work when it provides such enjoyment for the people.

Clipping No.
Clipping from Herald
Baltimore Md
Date 3/21

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Clipping No.
Clipping from Call
Philadelphia Pa
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Clipping from Telegraph
Phil - Pa
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THE EVENING STAR.
WASHINGTON:
SATURDAY ...., March 22, 1890.

The Symphony Concert.

An audience that filled Lincoln music hall to its utmost capacity last evening renewed and verified the assurance of the deep interest felt by the generous culture of Washington in the work of the Boston symphony orchestra and its remarkable conductor, Mr. Nikisch. Much of this was doubtless due as well to the reappearance of Miss Mary Howe, who made her most ambitious attempt in the bell song from Delibes' "Lakme," an aria whose florid elaborations have a much clearer musical significance than many others of its class and in the performance of which must be met a correspondingly greater demand upon the singer's abilities. Not only did Miss Howe reveal again, and even more fully than before, the beautiful freshness, flexibility and the wide compass of her voice, but she gave to the whole aria that individual color, half French, half oriental, that constitutes its great charm. It was a thoroughly enjoyable performance. The magic of Mr. Nikisch's touch upon Beethoven's Fifth Symphony revealed new beauties and in the marvelous prelude to Wagner's "Tristan and Isolde" the orchestra rose to the fullest measure of its ability and gave a performance of immensely moving power—a performance reaching the summit of the emotional expressiveness of this wonderful bit of Wagner's work

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Clipping from Mercury
New Bedford
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Clipping from Eagle
Brooklyn N
Date 3/
19

BOSTON SYMPHONY ORCHESTRA.

The fourth and last of the concerts by the Boston Symphony Orchestra at Steinway Hall last night attracted a large audience, with the usual contingent of Brooklynites and of Bostonians in temporary exile. Never has the orchestra been heard to better advantage; never has it played with more fire and enthusiasm; never were its fortissimi more tremendous and impressive. The programme would have been regarded as formidable not long ago, for it was made up of two symphonies and an overture, but the genius of Conductor Nikisch filled every moment of the concert with interest. Schumann's first symphony was rendered with vigor, yet with abundance of expression and contrast; the declamatory phrases were given with Wagnerian energy, and once or twice it might have been truer to the sentiment of the work had the brasses been moderated, while there was a slight lack of blandness in the playing of the larghetto; yet, take it all in all, there has been no fresher and more intellectual performance of this noble work than these musicians offered last evening, nor did the Beethoven fifth symphony efface this impression of nobility, howbeit the plane of the work is supposed to be above that of Schumann. On this Mr. Nikisch gave a reading so original in many points that, until his reasons for violating custom became manifest, he might have been charged with an unsympathetic treatment of the symphony. The opening figure, a triple stroke on G and a fall to E flat, that Beethoven disclosed as his idea of "Fate, knocking at the door," was given very slowly and the E flat was dwelt on at a surprising length, but after that the symphony was taken at the usual tempo. It was evident that Mr. Nikisch desired to emphasize what is really the text, the *leitmotif* of the composition and fix it strongly on attention at the outset. In the finale the brightness of the strings the boom of the brasses and the vocal tones of the wood wind combined to give splendor to a certain and voluminous unfolding of the triumphant theme, and it compelled the liveliest applause from the audience. The overture was a prelude by Volkmann to Shakspear's "Richard III," a rather gloomy work designed to convey in tone the import of the tragedy, but needing compression and more definite resolutions of harmonic promises. The episode of battle is stirring with its swing and crash of instruments and a distorted verse of "The Campbells are Coming," is introduced to heighten color that can hardly be called local. It is hoped that the Brooklyn concert of this orchestra is still among the possibilities of the season.

Clipping from Bulletin
Phila Pa
Date 3/20

MUSIC.

The Fourth Boston Symphony Concert.

Bad weather and good music come to Philadelphia with Mr. Nikisch and the Boston orchestra at every visit. We had them both last evening. But snow, rain, wind, mud and slush did not prevent the assemblage of a great audience at the Academy of Music, which was filled in every part. The stage, too, was filled by the splendid band, which, of course, never minds the weather.

There was not a note of Beethoven's in the entertainment. The disposition of concert-planners seems to be to put the great master in the background, for a time, at least, and give the public a taste of Mozart or Haydn. These were great men, but they were not the greatest of symphony writers. Haydn's symphony in G is very beautiful, and it is needed for the instruction as well as the enjoyment of the ever-advancing succession of lovers of music. It was heard in perfection last evening and each movement received bountiful applause.

The second piece of the programme was Henselt's Concerto for piano (op. 16), in which Mr. Raffael Joseffy was the pianist. The work itself is ambitious, but not very interesting. Mr. Joseffy, who is a great favorite with our concert-public, performed brilliantly as ever, and was repeatedly called before the curtain; but he declined to play again.

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Clipping from Press
New York N
Date 3/9

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FOR MUSIC LOVERS.

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Severely dignified as was the programme, the performance was full of interest and gave great enjoyment to an audience that completely filled the hall. The playing of the orchestra was not, as it generally has been, faultless in execution. Mr. Nikisch is sacrificing some of the beauty and delicacy of tone, nice balance and careful finish, in which his predecessor brought the orchestra to a high state of perfection. But he secures, in place of these qualities, a virility, a variety of tone color, an an expressiveness and a dramatic power that are very enjoyable when applied to the classical symphonies.

There is nothing radical or revolutionary in his readings. But there is a body of tone, of splendid masculine power, and the poetic, emotional, romantic and dramatic phases of the music are finely emphasized. The Beethoven symphony aroused the most enthusiasm, and deservedly so, for it has rarely if ever been [illegible]

Clipping from American
Philadelphia Pa
Date 3/20

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[97]

Clipping from *Eagle*
Brooklyn N.
Date *2/19*

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The fourth and last of the concerts by the Boston Symphony Orchestra at Steinway Hall last night attracted a large audience, with the usual contingent of Brooklynites and of Bostonians in temporary exile. Never has the orchestra been heard to better advantage; never has it played with more fire and enthusiasm; never were its fortissimi more tremendous and impressive. The programme would have been regarded as formidable not long ago, for it was made up of two symphonies and an overture, but the genius of Conductor Nikisch filled every moment of the concert with interest. Schumann's first symphony was rendered with vigor, yet with abundance of expression and contrast; the declamatory phrases were given with Wagnerian energy, and once or twice it might have been truer to the sentiment of the work had the brasses been moderated, while there was a slight lack of blandness in the playing of the larghetto; yet, take it all in all, there has been no fresher and more intellectual performance of this noble work than these musicians offered last evening, nor did the Beethoven fifth symphony efface this impression of nobility, howbeit the plane of the work is supposed to be above that of Schumann. On this Mr. Nikisch gave a reading so original in many points that, until his reasons for violating custom became manifest, he might have been charged with an unsympathetic treatment of the symphony. The opening figure, a triple stroke on G and a fall to E flat, that Beethoven disclosed as his idea of "Fate, knocking at the door," was given very slowly and the E flat was dwelt on at a surprising length, but after that the symphony was taken at the usual tempo. It was evident that Mr. Nikisch desired to emphasize what is really the text, the *leitmotif* of the composition and fix it strongly on attention at the outset. In the finale the brightness of the strings the boom of the brasses and the vocal tones of the wood wind combined to give splendor to a certain and voluminous unfolding of the triumphant theme, and it compelled the liveliest applause from the audience. The overture was a prelude by Volkmann to Shakspear's "Richard III," a rather gloomy work designed to convey in tone the import of the tragedy, but needing compression and more definite resolutions of harmonic promises. The episode of battle is stirring with its swing and crash of instruments and a distorted verse of "The Campbells are Coming," is introduced to heighten color that can hardly be called local. It is hoped that the Brooklyn concert of this orchestra is still among the possibilities of the season.

Clipping from *Bulletin*
Phila Pa
Date *3/21*

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Bad weather and good music come to Philadelphia with Mr. Nikisch and the Boston orchestra at every visit. We had them both last evening. But snow, rain, wind, mud and slush did not prevent the assemblage of a great audience at the Academy of Music, which was filled in every part. The stage, too, was filled by the splendid band, which, of course, never minds the weather.

There was not a note of Beethoven's in the entertainment. The disposition of concert-planners seems to be to put the great master in the background, for a time, at least, and give the public a taste of Mozart or Haydn. These were great men, but they were not the greatest of symphony writers. Haydn's symphony in G is very beautiful, and it is needed for the instruction as well as the enjoyment of the ever-advancing succession of lovers of music. It was heard in perfection last evening and each movement received bountiful applause.

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Clipping from *Press*
New York N.Y.
Date *3/19*

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Philadelphia Pa
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Clipping No.
Clipping from Bulletin
Phila Pa
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...crats and Prohibitionists afterwards.

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There was not a note of Beethoven's in the entertainment. The disposition of concert-planners seems to be to put the great master in the background, for a time, at least, and give the public a taste of Mozart or Haydn. These were great men, but they were not the greatest of symphony writers. Haydn's symphony in G is very beautiful, and it is needed for the instruction as well as the enjoyment of the ever-advancing succession of lovers of music. It was heard in perfection last evening and each movement received bountiful applause.

The second piece of the programme was Henselt's Concerto for piano (op. 16), in which Mr. Raffael Joseffy was the pianist. The work itself is ambitious, but not very interesting. Mr. Joseffy, who is a great favorite with our concert-public, performed brilliantly as ever, and was repeatedly called before the curtain; but he declined to play again.

Next followed a composition of the Russian, Tschaikowsky, called an overture-fantaisie of Romeo and Juliet. It might as well have any other title, for it has no distinct signification. There is scholarship, without motive, and the learning displayed is scrappy and uncontinuous. Passages that begin romantically are broken off abruptly by something dull, which in its turn is nipped untimely by a boisterous movement of a few bars, followed by something funereal. These may in turn depict the ball, the brawl, the balcony or the tomb scene of Shakespeare's play; but they would fit other scenes of other plays as well. The composition owed its success last evening to the splendid performance of Mr. Nikisch's orchestra. Rubinstein's *Bal Costumé* ballet music was brilliantly given; but the crowning performance was that of Richard Wagner's Vorspiel to the *Meistersinger*. This noble, sunshiny overture has never before been given at a concert here with such admirable effect.

...N HOME JOURNAL.

SATURDAY, MARCH 29, 1890

Some scoffing fault finder, who complains of the feeble effect of the Fifth Symphony as given by our Symphony orchestra, says that he thinks that, if Nikisch only knew of this artillery accessory that proved so effective in Gilmore's hands, he would immediately "order up the guns" in his own behalf. Why! they would come miles in such a case to hear the noise! Beethoven didn't know all the dodges. Guess not!

March 90

Review of Recent Concerts.

IN BOSTON.

The past month has not been prolific in concerts of the first magnitude. This is generally the case in the season just after the Christmas holidays. The Cecilia Club gave Haydn's "Seasons" for their second concert, and made a good success with it. They did not give the entire work, but the selections were made with such good taste, that the story of the work was comprehensible to all who heard it. On this occasion they united with the Boston Orchestral Club, and the orchestral support was also worthy of praise. The soloists were quite adequate to their parts, and the whole performance was a worthy one. It was a bold thing, however, to transpose the chorus "God of Light" from the end of the first part and make it the finale of the entire work, but in this case there has been no great harm done, for Haydn is not at his very best in the ending of "The Seasons" and was never very proud of the finale.

In chamber concerts the usual fate has ruled. Those who have attended these concerts in the past season know how many postponements took place then, and this season has proved no exception to the past custom. First there came a postponement of a Kneisel concert because the talented violinist lay in the clutches of "the grip," and later on one of the Baermann concerts was omitted because of the illness of the prima donna. But when the Kneisel concert did come it made ample amends for all disappointments, for it gave a program entirely devoted to Beethoven, with Professor Baermann at the piano in a Trio. It was especially notable for the manner in which the Quartet in C minor, op. 18, No. 1, was given.

These early quartets of the master are the perfection of clear part writing. The later quartets have far more grandeur of ideas, but they soar after orchestral effects without the orchestral forces, and while a poetic musician can fill out the suggestions given, the average hearer is lefl by them in a state of considerable bewilderment. The quartet in C major, Op. 59, No. 3, was excellently played, and the contrapuntal work of the finale has seldom received so clear a presentation.

The symphony concerts have gone on in their triumphant career. The chief works have been as follows; Schumann's symphony in E-flat. This work—the "Cologne symphony"—shows the composer in almost the last happy mood which came to his troubled mind, and was composed during the happy time when Schumann had entered upon his duties at Düsseldorf as director, and yielded himself to all the charms of the pleasant Rhine-life which this symphony pictures. It was given with a subtle understanding of the composer's style and meaning, and again showed Mr. Nikisch to be a splendid interpretor of Schumann.

At the same concert a suite by Grieg, entitled "Peer Gynt" was given. It was a very characteristic work, and proved that the present conductor is not going to hold the classical line so tightly drawn as his predecessor, who would not admit such popular works, on the plea that the dignity of the symphony concerts would not allow it. I hold that any work which has good construction and national characteristics is both dignified and educational. At another of these concerts the symphony by Raft entitled "To the Fatherland" was given for the first time. It seemed a rather bombastic affair, showing how easily Raff could put music together, but not possessing in any degree the power of a great national work. It juggled a little with "What is the German Fatherland," but aside from this has no really characteristic effects. At one of the recent concerts of this series, Mr. Nikisch broke through an established precedent, and a very good one, by readily accepting an encore. Hitherto these concerts have been refreshingly free from the attacks of the horny-handed encore fiend, but now no one knows what we may expect in the future. It would have been far better to have adhered to the old rule of refusing repetitions.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

Wagner's "Tristan and Isolde" and "Die Gotterdammerung" are the most important revivals at the Metropolitan Opera House, New York, during the past thirty days. In both works Heinrich Vogl appeared and in the latter especially created great enthusiasm. In the October HERALD I included an estimate of Vogl's Tristan in an article on the Bayreuth Festival of 1889. It would seem from the New York verdict that the artist was not quite at his best on his initial appearance in the part, but improved with succeeding representations. Lehmann's Isolde is ranked even greater than Sucher's; I can believe this for it is two years since Lehmann has undertaken the part and she is one whose progress in her art is constant; even in view of Sucher's great dramatic assumption I did not once forget the superior vocal quality of Lehmann's. In "Die Gotterdammerung" Vogl seems to have been very fine as Siegfried, both vocally and histrionically. Other first performances this season are "Aïda," with Perotti, Lehmann and Reichman; Nessler's "The Trumpeter of Sackkingen" with Reichman in the charming title part, and "Die Walküre." Perotti sang the music of Siegmund in the latter work much less satisfactorily than last season when his success was simply not a failure; Lehmann was the Brünnhilde, but the lovely music of Sieglinde in the hands of Miss Weisner was hardly recognizable. Reichman was Wotan and of his assumption the *Tribune* wrote:—

"It led to the restoration of a considerable fragment of the score which has been omitted in the representation hitherto—notably the recital of the events preceding the opening of the drama in the first act. It was this recital which prompted a witty German critic in 1876 to suggest that if it were necessary for Bruennhilde to learn the contents of the perlong tale, a way was offered by which the audience might be spared being told what they already know—Wotan might buy the libretto and give it to Bruennhilde to read between the acts. A wise excision was made in the recital last night, but Herr Reichmann's impressive declamation of the lines restored was one of the redeeming features of the performance of the second act. Throughout, too, his singing realized many of the requirements of Wagner's system and score."

Beginning on February 26 the Wagner operas and music-dramas were to be given in chronological order as follows:

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 26, 1890.

The Boston Symphony Orchestra.

THE fourth and last concert of the Boston Symphony Orchestra drew an even larger and more demonstrative audience to Steinway Hall on Tuesday night than any of its three predecessors had done, and this despite the fact that no soloistic attraction was offered on this occasion.

The program was a well chosen and interesting one, consisting of Schumann's first symphony, the one in B flat, and Beethoven's fifth symphony, the immortal C minor, between which was sandwiched in Volkmann's sombre and almost too darkly colored and "bloodthirsty" overture to Shakespeare's "Richard III." It is a work so full of a relentless, nay heathenish gloom that it loses some of the intended effectiveness through lack of contrast, of which certainly there is no want in the drama which this overture is to preface and in a certain sense to portray. Even the breaking in of the well-known tune of "The Campbells are Coming" in the episode, evidently intended to depict Bosworth Field, is too short breathed to relieve the monotony of sombreness that pervades the entre work. It was played in the most finished and careful manner possible under Mr. Nikisch's concise and imaginative guidance. The same in fact may be said about the two symphonies, which, barring an unfortunate break in the first trumpet for the very opening note of the Schumann symphony, were technically played faultlessly. The Schuman scherzo was taken at a somewhat too slow tempo, but nothing more beautiful than the performance of the slow movement of the Beethoven symphony could well be imagined, and the last movement was played with great spirit, and yet with much breadth and dignity of style.

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Date 3/9

ACCOMPLISHED THESE THINGS.

FOR MUSIC LOVERS.

A FINE CONCERT BY THE BOSTON SYMPHONY ORCHESTRA AT STEINWAY HALL.

Mr. Nikisch's programme at the fourth and last of his series of concerts in this city, which occurred last evening in Steinway Hall, was a tribute certainly to the taste of his audience for the severest style of music. There were only three numbers—Schumann's "Spring" symphony, Volkmann's overture to "Richard III." and Beethoven's Fifth symphony. The comment has often been made that the playing of Mr. Nikisch's band is more enjoyable than that of any solo performer who might be thought to give weight and importance, to say nothing of variety, to his programme, and this thought was uppermost last evening.

Severely dignified as was the programme, the performance was full of interest and gave great enjoyment to an audience that completely filled the hall. The playing of the orchestra was not, as it generally has been, faultless in execution. Mr. Nikisch is sacrificing some of the beauty and delicacy of tone, nice balance and careful finish, in which his predecessor brought the orchestra to a high state of perfection. But he secures, in place of these qualities, a virility, a variety of tone color, an an expressiveness and a dramatic power that are very enjoyable when applied to the classical symphonies.

There is nothing radical or revolutionary in his readings. But there is a body of tone, of splendid masculine power, and the poetic, emotional, romantic and dramatic phases of the music are finely emphasized. The Beethoven symphony aroused the most enthusiasm, and deservedly so; for it has rarely if ever been played better here.

Clipping from American
Philadelphia Pa
Date 3/20

DRAMATIC ...

The Fourth Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra gave its fourth concert for the season at the Academy of Music last night before an audience which filled every seat in the auditorium, excepting the upper gallery, and even overflowed into the aisles. The symphony was Haydn's in G major, and while this music, which does not employ the brasses, seemed thin and colorless, it was beautiful, too, in its way, and well served to exhibit the splendid quality of Mr. Nikisch's strings. It was, however, in Rubinstein's "Bal Costume" numbers and Tschaikowsky's "Romeo and Juliet" overture that the virtuosity of the orchestra was chiefly shown, and here its execution was dazzling in its brilliancy. The feature of the evening, however, was Joseffy's interpretation of Henselt's interesting but extraordinarily difficult piano-forte concerto in F minor. In all the years he has been playing here Joseffy has done nothing so great, both technically and intellectually, as this, and the repeated recalls which it elicited were thoroughly well-deserved. Critical judgment has heretofore ordinarily denied Joseffy breadth and power, but in his playing of this concerto—a recognized test of a pianist's ability—he developed both in a very marked degree, and those who say that he can only play Chopin must have seen cause to change their opinion. The Russian composer's overture, the novelty of the programme, was on the whole disappointing. It contains some beautiful episodes, but is too fragmentary and diffuse to be satisfactory. Wagner's "Meistersinger" overture closed a very successful and enjoyable concert.

"Rienzi," "Flying Dutchman," "Tannnäuser," "Lohengrin," "Die Meistersinger," "Tristan und Isolde," "Rheingold," "Die Walküre," "Siegfried," "Die Götterdämmerung." No such comprehensive scheme has ever been attempted in this country and already extraordinary interest from all about has been awakened in it. Let me say here for the benefit of those who reside in or near the track of the proposed itinerary of the Metropolitan Company, which will begin in April, that it is a venture undertaken by parties outside the New York establishment, and that Mr. Walter Damrosch, not Mr. Seidl, will be the conductor. It is given out that the orchestra, artists and chorus of the company, as at present constituted, will go upon the tour which will be in wholly responsible hands.

The quasi fiasco attending the production of the new Gilbert and Sullivan piece in New York brought Mr. D'Oyly Carte to the scene, who has reorganized the company and improved it. Meanwhile Mr. John Stetson has given the work in Brooklyn with a company of Americans, and in eminently satisfactory style.

In the field of orchestral concerts happenings have been numerous. The January concert of the Boston Symphony Orchestra was devoted to Tschaikowsky, Haydn, Liszt and Grieg. The Russian composer was represented by a superb piece of scoring, the "Romeo and Juliet" overture-fantaisie; Mr. Rafael Joseffy played Listz's A-major pianoforte concerto. Tschaikowsky is the rage in New York this season; at the fourth concert of the Symphony Society Mr. Damrosch brought out his fourth symphony, while Mr. Thomas at the fourth Philharmonic played the fifth which was heard for the first time in the country at a Thomas concert last season. Another novelty of the fourth Symphony concert was an arrangement for strings of one of Brahm's set of Liebeslieder waltzes. The playing of the orchestra at the Philharmonic concert was much the best heard from the band this season. Mr. Theodore Reichmann was the soloist and sang an air from Marschner's "Hans Heiling," and the Romanza from "Tannhäuser," both superbly, according to all accounts. Mr. Thomas' Sunday evening concerts at the Lennox Lyceum have become a pronounced success; the programmes, which are made on lines similar to those of the Popular Matinees of two seasons ago, attract enormous audiences; the best soloists are provided. Mr. Thomas is so much pleased with their success that already a series of Summer-evening concerts for May and June is talked of and even into next season Mr. Thomas looks with hopeful eye. Mr. Frank Van der Stucken thinks it necessary to give a few orchestral concerts this season. With a small orchestra the first has taken place in Chickering Hall with a program of standard works. Mr. Van der Stucken is ambitious

In the department of chamber-music the Philarmonic Club presented two novelties: Suite by Charles Kurth, a New York musician, and Dvoràk's Quintet, op. 77. Among the singing clubs the Liederkranz gave a concert which calls for no mention. Two sets of lectures have attracted attention. Prof. F. L. Ritter of Vassar College has talked on general topics, while Mr. H. E. Krehbiel has, with the assistance of Mr. Anton Seidl at the pianoforte, dwelt upon the beauties of Wagner's lyric-dramas.

New England happenings. In New Haven the monthly concerts by the Boston Symphony Orchestra are very successful, and it should be noted, that whereas formerly, an entire symphony was the exception, so far this season each program has contained one; Schumann's in D minor was chosen for the concert of Feb. 10. Up in Berkshire the Musical Society of Pittsfield, established this season by Mr. G. A. Mietzke, formerly of Rutland, gave Gaul's "Joan of Arc" with Blaisdell's orchestra assisting. The Boston Symphony orchestra played Mendelssohn's "Italian" symphony. Grieg's "Peer Gynt," Goldmark's "Sakuntala" overture, at Worcester, on Feb. 20; Mr. Joseffy was the soloist, The annual report of the Worcester County Festival Association has just been made public. The Association is at peace with itself and has money at interest. The document contains no self criticism but as the Association is in receipt of plenty of advice from disinterested sources, we do not wonder at the omission. Turning into Canada the first performance of the season by the Toronto Philharmonic Society is noted; Bruch's "Arminius" was given with Mrs. Anna Bulkley Hills. Mr. G. J. Parker and Mr. W. M. Porteous, soloists. The orchestra, made up in part of amateurs, is known as the Torrington Orchestra and is a credit to the perseverance and toil of the capable musician from whom it takes its name, The Montreal "Star" has a critic who signs himself "Symphony" whose efforts are all for the best interests of art. In entering some just strictures upon a local event "Symphony" shows in its true light the reprehensible practise of the manager of a concert party of five known as the Boston Symphony Orchestral Club, who, if he does not always advertise his corps as the Boston Symphony Orchestra—with which it has no connection—is not averse to encouraging the deceit this may cause, for we remark, that the farther removed from Boston he gets the more misleading are his circulars and announcements.

Last season there was much activity in Buffalo, regular orchestral concerts being the more important feature; thus far during 1889–90 the city has been musically dormant. Not only is the orchestra disbanded, but the singing clubs also appear to be inert. The Vocal Society, mixed chorus, Joseph Mischka conductor, was heard in one concert in January, but of the Orpheus and Liedertapel word cometh not. Cleveland furnishes a far more encouraging showing than its companion and neighbor on the lakes. The Vocal Society now in its seventeenth season has given two concerts. "The Hymn of Praise," Rubinstein's "Tower of Babel" and "The Messiah," have been heard, all with orchestra, and the energetic conductor, Alfred Arthur, promises equal attractions during the closing months of the musical year. The Philharmonic Orchestra of sixty, under the conductorship of Emil Ring, is giving a series of concerts which are most creditable. There have been performed at three concerts: Haydn's E-flat symphony (B and H vol. 1.); three movements from Volkmann's symphony in D minor; Rubinstein's "Feramors;" Wagner's "Tannhäuser" overture, selections from "Lohengrin," and the Farewell and Fire-Charm music from "Die Walküre;" Beethoven's "Emperor" concerto; Berlioz's "La France-Juges" overture, etc. Analytical programs carefully written have been printed by this most excellent institution. At the second chamber concert of the Philharmonic String Quartet, Dvoràk's quartet op. 51 was performed. The Beethoven Quartet Club at Pittsburg gave their third chamber concert on Jan. 23, playing quartets by Weber, op. 8, and Bungert op. 18; the last named a Leipzig musician whom Anton Seidl alone regards as a genius. The fine new library given by Andrew Carnegie to Alleghany City has a beautiful organ, among the very best instruments of its kind in the country.

MUSICAL COURIER.
YORK, WEDNESDAY, MARCH 26, 1890.

Boston Symphony Orchestra.

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New York NY
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Clipping from *American*
Philadelphia Pa
Date *3/20*

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Clipping No.

Clipping from Herald New York - N.Y.

Date 3/?

BOSTON'S SYMPHONY ORCHESTRA.

The last concert of the season by the Boston Orchestra, given in Steinway Hall last evening under the direction of Herr Nikisch, attracted a very large audience.

With the performance itself there can be no quarrel, the orchestra playing with a beauty of tone, a spirit and a delicacy that cannot be too highly praised, but with the programme one may be allowed to remark that a symphony of Brahms, of Rubinstein or of Tschaikowsky would have been far more interesting to our public than Beethoven's immortal masterpiece in C minor, well played as it was.

The Schumann symphony in B flat, which opened the concert, is always a treat in the way of free, unpretentious joyousness, and it has seldom been better played here than last night. Volkmann's overture

The Beacon.

BOSTON, SATURDAY, MAR. 29, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has given the public the best of opportunities for judging how well his first violinists can play solos, and tonight yet another member of the group at his left hand will be heard, in the concerto in A-minor, by Vieuxtemps. This player is Mr. Otto Roth, one of the younger men of the orchestra, who has shown himself capable of solid, serious chamber work in the Kneisel Quartette, while in the summer-night concerts he has given proof of the strength and brilliancy of style which are necessary to carry a great popular audience as on other occasions he has done prominent service well as leader or performer in orchestral concerts of greater dignity. His is perhaps the strongest tone of any of the Symphony soloists, but it is honest, firm and unexaggerated, easily controlled when the quiet moments come and grace succeeds to fulness. His performance yesterday afternoon was high in merit for its sure grasp, fluent and consistent technique and manly spirit. There is no break in the concerto and Mr. Roth managed finely the transitions from one to another movement, distinguishing each by its true manner and reaching the climax of the finale with unabated energy and clearness. In their different ways the tremendously difficult cadenza of the *allegro*, and the calm sustained *adagio* were fine examples of scholarly appreciation and mechanical command. The now unfamiliar style of Vieuxtemps was revived and justified by Mr. Roth's treatment, and the audience recalled him three times, which is a rare compliment at a rehearsal. The other numbers of the programme are two—Brahms's stately and richly colored "Tragic" overture and Dvorak's first Symphony, opulent in fancy and feeling and sumptuous in color. Both works are known here, the symphony being readily recalled by the almost wild *furiant* which forms the basis of its scherzo, and no sketch of them can now be needed. The orchestra yesterday read the former with broad sentiment and the latter masterfully, and almost passionately at times; yet one could not help wishing that its quietude might have been more subdued and its vehemence less overwhelming. The programme for next week has been thus made up: Wagner, overture, "Flying Dutchman"; Frederic Cliffe, symphony in C-minor (first time in America); Liszt, Rakoczy march.

~~~ There will be given on Wednesday afternoon next the third Young Folks' Popular concert, and it will have an especial interest, because then Herr Reichmann, the leading barytone of the Metropolitan Company, will then make his first appearance in Boston.

~~~ The Kneisel Quartette's fifth concert will be given at Union Hall on Monday evening next, Mr. Perabo assisting.

~~~ The Adamowski Quartette played by special engagement at a very swell New York musicale, a few nights ago.

SUNDAY HERALD.

BOSTON, MARCH 30, 1890.

THE SYMPHONY CONCERT.

The programme played at the 21st of the present season's concerts by the Boston symphony orchestra in Music Hall last evening consisted of Brahm's "Tragic" overture, the violin concerto by Vieuxtemps in A minor, and Dvorak's first symphony in D, op. 60. Mr. Otto Roth, the solo violinist, is a member of the orchestra who has had former hearings in these concerts. Although a painstaking, intelligent and modest player, he is a singularly uninteresting violinist, and fails to show the characteristics demanded for successful solo work in his playing. He plays accurately, but methodically; his intonation is correct, but colorless, and though commanding the technique of his instrument to a commendable degree, he plays with such a lack of freedom that there is little satisfaction in his work. He was very generously applauded for his efforts and is to be congratulated upon the degree of success attending his annual appearance as soloist. The "Tragic" overture is not a cheerful or enlivening composition, nor is the Dvorak symphony calculated to cause intense pleasure to the average listener. Both works were played with admirable intelligence under Mr. Nikisch's baton, and both found appreciation by the audience, apparently. It is possible t at the educational value of the programme justified its selection; certainly there was little in it to lead to undue excitement or unseasonable enjoyment. Next Saturday evening's programme is made up of Wagner's overture, "Flying Dutchman," Frederic Cliffe's symphony in C minor (first time in America) and Liszt's "Rakoczy March."

Boston Post

MONDAY MORNING, MARCH 31, 1890

TWENTY-FIRST SYMPHONY CONCERT.

There was a rather light house Saturday night, compared with the usual crowd which frequents these concerts, which was probably owing to the fact that the general public still needs a powerful amount of "lifting" before they can be raised to the standard which declares a man a musical fool who does not blindly admire every note of music which Messrs. Brahms and Dvorak have written. The programme was as follows:

Brahms............Tragic Overture, op. 81
Vieuxtemps..........................
..Concerto for violin, No. 5 A minor, op 37
Dvorak...Symphony No. 1 in D Major, op. 60

As a matter of fact these two works are both very enjoyable, and the public had no need to be afraid of them, but the educational onslaughts of the enthusiasts have been so determined and furious that the effects have been indeed disastrous; many people shudder at the prospect of hearing Dvorak's music, and the devout cross themselves at the mere mention of Brahms's name. The Tragic Overture, by the latter composer, is one of the—alas!—too few works from his pen the hearing of which gives distinct pleasure. It is not so replete with musicianly cleverness and general interest as the Academic Overture, but it is without doubt a clear and beautiful composition, and when it is so beautifully played, as any work is bound to be by our orchestra, it cannot fail to please the public. The Vieuxtemps concerto is a light, melodious and refined work of no extraordinary merit, but pleasant to the ear. Mr. Roth played it finely, and was greeted with loud and prolonged enthusiasm. For so young an artist Mr. Roth's work is of an unusually high character, and in a few years he will doubtless have won a place for himself in the front rank of violinists in this country.

With regard to the above-mentioned efforts of the Brahms-Dvorak enthusiasts to make propaganda for their chosen masters throughout the world, it is interesting to study the very valuable statistics published every year by the "Signale" with regard to the performances of different works in all important musical centres. Without going too far into detail, it may be briefly stated that these figures seem to show that while the larger works of Dvorak are steadily and rapidly growing in favor, the Brahms "boom" is practically at a standstill. Of course, there are certain of the great works of Brahms which are so fine and beautiful that they are certain to be repeated many times, but there are, unfortunately, too many others which the cautious public, having once heard them, are apt to avoid with the same prudence which a scalded cat exhibits towards hot water. With Dvorak it is different: he certainly has not the technique of expression—to wit, counterpoint in all its finest niceties and details—that Brahms has, but he has twice the originality and about four times the invention of his great rival, to which must be added a real genius for instrumentation, and this is Brahms's weakest point. Rheinberger is in the habit of saying to his pupils: "Be sure and make your music *sound well!* If you want to write an exceptionally original, or even extravagantly new, idea, you have won half the battle if you make it sound well," and there was never a truer word said about the art of composition; and with regard to the two men in question, it may be unhesitatingly affirmed that, while Dvorak's music nearly always sounds well, Brahms's very seldom pleases the ear.

In his choral works Brahms is at his best in this particular. He is restricted by the possibilities of the human voice, and he is forced within certain limits which have the most advantageous effect upon his work, and there can be no doubt that if he took half as much pains to make his orchestral and chamber music "sound well" as he is obliged to expend in attaining this desirable result in choral works, his popularity with the musical public would be increased a hundredfold. Now Dvorak does this very thing, and it is nowhere more noticeable than in his beautiful first symphony, which, by the way, was superbly played on this occasion. The first movement is apt to seem a little long, but it was so beautifully played, and the playing of the first horn, oboe and bassoon is especially worthy of praise. The slow movement, with weird but beautiful themes, was very carefully played, but the triumph of the evening for the orchestra and its gifted conductor was reached in the splendid scherzo, which was most magnificently rendered. This scherzo is in the form of a Slavonic dance called the *furiant*, and the music aptly expresses the name. The whole symphony was loudly applauded. Next week's programme includes Wagner's "Flying Dutchman" overture, Liszt's Rakoczy March and the long-expected symphony by Mr. Frederic Cliffe, which will be heard with the deepest interest.

ARTHUR WELD.

Boston Daily Traveller.

MONDAY MARCH 31, 1890.

Twenty-First Symphony Concert—Mr. Otto Roth, Soloist.

The programme of the twenty-first Symphony concert was:

Brahms. Tragic Overture, op. 81.
Vieuxtemps. Concerto for Violin, in A minor, No. 35, op. 37.
Dvorák. Symphony No. 1. in D, op. 60.

Mr. Otto Roth was the soloist. We were at the last moment prevented from going to the concert. This became a disappointment, particularly because Mr. Nikisch had not been heard before as an interpreter of Dvorak, whose D major Symphony, the three first movements, is a fine example of this most individual and musical colorist. Mr. Roth is an artist always heard with pleasure and we offer our apologies to him for the omission of criticism upon his playing. Brahms we have always with us. This week's programme will present for the first time in the country the symphony in C minor by Frederic Cliffe, a young Englishman, which received high praise from the English critics on the occasion of its initial hearing in England last April. The overture will be Wagner's romantic prelude to "The Flying Ducthman." Liszt's "Rakoczy" march will also be heard for the first time at these concerts.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 30, 1890.

TWENTY-FIRST CONCERT.

At the Symphony concert last evening, the programme included the Tragic Overture of Brahms; Concerto for violin. No. 5, in A minor, op. 37; and Symphony No. 1, in D, op. 60.

Mr. Otto Roth was the soloist. He is an uncommonly artistic violinist, and the Vieuxtemps concerto could hardly have found a more congenial interpreter. It is a most effective as well as an exceptionally virtuosic and interesting show piece and in his relation to it Mr. Roth proved himself to be both intrinsically and by cultivation a typical virtuoso. His success with the audience was sympathetic and he was four times enthusiastically recalled.

The overture and symphony were both characteristically well played.

YOUNG PEOPLE'S POPULAR.

For the third Young People's Popular concert in Music hall, Wednesday afternoon, the following remarkably attractive and well-chosen programme has been prepared:

Overture. "Mignon"...................A. Thomas
Aria. "Hans Heiling"...............Marschner
Mr. Theodor Reichmann.
Symphonic Poem. "Danse Macabre"....
..................................Saint-Saens
Air Hongrois. (For Violin.)..................Ernst
Mr. Franz Kneisel.
Songs with Piano.
Fruhlingstraum.........................Spicker
"Wie bist du meine Koenigin"......Brahms
Mr. Theodor Reichmann.
Minuet de Follets. } from "Faust"......Berlioz
Ballet of Sylphs. }
March from "Tanphæuser..............Wagner

The fifth Kneisel concert of the season will take place in Union hall, tomorrow evening and a fine programme has been arranged. The quartette will be assisted by Miss Gertrude Franklin, soprano, and Mr. Ernst Perabo.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 30, 1890.

Echoes of the Symphony.

Brahm's "Tragic" overture is a work to be heard twice or thrice before its art and power can be fully recognized. Yet even a single hearing, when orchestra and leader are in such sympathy with a composer's thought, as was the case yesterday in Music Hall, must present great attractiveness to every one who can appreciate the best in music. Mr. Nikisch has seldom been more happy than in his reading of this overture. Mr. Otto Roth performed with brilliancy and effect a concerto for violin by Vieuxtemps, and was applauded very warmly. The soloists' honor were not unmerited; the orchestral accompaniment, however, for some reason or other, did not reach the Nikisch standard for this kind of work. Dvorak's First Symphony in D, given with fervor and spirit, proved a most enjoyable concert selection. The scherzo, with its "furiant" motive taken at a tremendous pace, and the brilliant finale, may compare with the very best achievements of our noble Symphony orchestra. This week's programme begins with the "Flying Dutchman" overture, and ends with Liszt's "Rakoczy" march, Frederic Cliffe's symphony in C minor is to be interpreted for the first time in America.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APRIL 1, 1890.

The Kneisel Quartette Concert—Von Bulow's Recital.

One of the most uniformly interesting entertainments of this season's course was given by the quartette, assisted by Miss Franklin and Mr. Ernst Perabo, last evening. Brahms was the first author represented, the work chosen being the third of his string quartettes. It is in a lighter, more imaginative vein than Brahms generally writes. Each movement has very strong peculiarities of its own. In the first, the vivace, the quaint rhythmic changes are a constant series of surprises; in the second the lovely harmony is more noticeable than anything else; the third has a fantastic and gipsy like tone given it by the quaint dance rhythms, while the reminiscences of the first movement, ingeniously interwoven with the principal theme in the finale, make it a masterpiece among the works of this greatest of living writers in the classical forms. It goes almost without saying that the playing of Mr. Kneisel and his colleagues was quite as masterly as the work they performed. Miss Franklin sang four Scotch ballads, "Again, My Lyre," "The Sweetest Lad Was Jamie," "Faithfu' Johnie," and "O, thou art the lad of my heart, Willy," with charming simplicity appropriate to her themes. She was accompanied by piano, violin and 'cello, these parts written for the songs by Beethoven. The number following was by Mr. Arthur Weld, the adagio from a quartet for strings written by him while a pupil in Germany. Judged even from a higher standard than the work of a student, it was worthy of much praise. The themes are not finely contrasted, though each is melodious in itself, there is little development, and as a whole the number had not sufficient variety, although there were some charming passages.

The trio in B flat for piano, violin and violoncello, with which the evening closed, was listened to with the closest and most absorbed attention by the audience. The first movement is peculiar in its almost complete avoidance of the dominant key. The two subjects and the wonderful development furnish all needful interest without side themes. The scherzo must have been written when Beethoven was in a most whimsical mood. The sudden and marked contrast not only in themes but also in mode of treatment and styles of composition are very effective. What but one of the freaks of the great master could have been the introduction of a slow, creeping theme, worked out in complete fugue form, as the trio to a bright and hilarious scherzo. The third movement consisted of variations on a theme of a strangely religious nature. Here more than in former movements the piano part became prominent in fine arpeggio passages. The closing rondo was all animation and brilliancy, and Mr. Perabo played with sparkling vivacity and abandon, thoroughly in the spirit of the work.

Boston Evening Transcript.

MONDAY, MARCH 31, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-first symphony concert was as follows:

Brahms: Tragic Overture, Op. 81.
Vieuxtemps: Violin concerto in A minor, Op. 37.
Dvorák: Symphony No. 1 in D, Op. 60.
Mr. Otto Roth was the violinist.

Brahms's great overture was superbly played, with grand vigor and impressiveness, and in the most finished style. Great as this overture has always seemed, it struck one as more magnificent than ever at this performance. We have heard one musician call it the grandest separate movement for orchestra written since Schumann's "Manfred" overture, and although so sweeping a statement as this is not to be accepted without hesitation, we certainly can think of no overture since Schumann and Mendelssohn's day that can fairly be called as great a work.

Dvorák's first symphony has not been heard here lately. Few of us can have forgotten the extraordinarily brilliant impression produced at its first performance in the Music Hall, and how enthusiastically the work was received even by some judges who were inclined to be skeptical about anything of real merit coming from a composer of the present generation. Few of us, either, can have forgotten how very soon all this enthusiasm cooled down, and how opinions were revised and changed after the second performance. Even now, when the true character of the work, and the weakness of much in it, are better appreciated than at first, it is easy enough to understand the enthusiasm it originally aroused. One might probably look through the whole orchestral literature of the present day without finding another work that began so magnificently as this symphony. The opening measures present, perhaps, the most brilliant and original musical idea in all contemporary symphonic writing. The impression it makes is so surprising and inspiring that this figure is, of itself, enough to carry you through the whole movement, at the first hearing. You think of nothing else, and look for nothing but its reappearance. But, with more familiarity with the work, it ceases to escape you how ill the composer has lived up to the splendor of this exordium. The idea, in itself, is utterly suberb, but when the composer sets himself to work it out, to elaborate and develop it, his hand grows painfully weak. This one theme, and the original notion of substituting the wild Slavonic *Furiant* for the traditional *Scherzo*, in the third movement, are about all that is really remarkable in the symphony. And this *Furiant*, although it is unquestionably written with immense vigor, and shows the composer to have good, hot blood in his veins, is, to our thinking, needlessly ugly and unmusical in some places. As a whole, the work can hardly hope to live beside the composer's far finer second symphony in D minor. It was superbly played, except that Mr. Nikisch once more overshot his mark in trying to impart additional impressiveness to the first theme by a too deliberate *tempo*. It did not make it more impressive, but only made it drag.

Mr. Roth played the Vienxtemps concerto very beautifully indeed, with true mastery and great beauty of sentiment and style. His treble recall was well earned. The concerto itself, however, does not rise above the level of respectable mediocrity, and, no matter how admirably it is played, one finds it difficult to keep the attention fixed on it. Vieuxtemps had no little native charm as a composer, but it shows itself, as a rule, only in his smaller pieces; in a large musical form it was too liable to evaporate.

The next programme is: Wagner, overture to "Der fliegende Holländer"; Frederic Cliffe, symphony in C minor; Liszt, Rákoczy March.

Boston Post

TUESDAY MORNING, APRIL 1, 1890

FIFTH CONCERT BY THE KNEISEL QUARTETTE.

While a chamber concert lasting from 8 until after 10 o'clock would generally be regarded even by musicians as needlessly prolix, yet last evening in Union Hall one of the longest concerts of the season seemed, nevertheless, just the right length. The Brahms quartette, with which the concert opened, could but have placed all present in just the right mood. Seldom has Brahms written more cheerfully, not to say genially, than in this masterpiece, and yet without the slightest sacrifice of dignity. To find the modern king of contrapuntists—so appropriately ranked with the three royal Bs—genial may not, from any conventional point of view, be the proper thing to do. For in his frequent funeral sermons without words he often has written with such exclusive scholarship that it can truly be said that his happiest, greatest works are least characteristic of the innate trend of his splendid genius. And so it is with his B flat major quartette. Its psychical nearness to the traditional moods of Mozart—save in its allegretto non troppo, which is thoroughly Brahms-like—is no less surprising than welcome; and, as need not be told, masterly. One could but feel grateful to Miss Franklin for the rare opportunity afforded of hearing Beethoven's "Scotch Songs." And she sang them charmingly; that is to say, in her best voice, and with a characteristically refined and heartfelt expression, too, that seemed the perfect complement of four of the most artistically piquant songs that ever a composer wrote. Then followed an adagio molto sostenuto from a quartette in C major, op. 1, by Arthur Weld. The selection seemed perfectly in keeping with the high standard of the concert, it being an exceptionally well made and artistic piece of music, and no less fervent in conception than elevating and refined. The concert ended with Beethoven's noble trio in B flat major. It was superbly interpreted by Messrs. Perabo, Kneisel and Kneisel.

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Clipping from Herald New York May

Date 3/7

BOSTON S SYMPHONY ORCHESTRA.

The last concert of the season by the Boston Orchestra, given in Steinway Hall last evening under the direction of Herr Nikisch, attracted a very large audience.

With the performance itself there can be no quarrel, the orchestra playing with a beauty of tone, a spirit and a delicacy that cannot be too highly praised, but with the programme one may be allowed to remark that a symphony of Brahms, of Rubinstein or of Tschaikowsky would have been far more interesting to our public than Beethoven's immortal masterpiece in C minor, well played as it was.

The Schumann symphony in B flat, which opened the concert, is always a treat in the way of free, unpretentious joyousness, and it has seldom been better played here than last night. Volkmann's overture

The Beacon.

BOSTON, SATURDAY, MAR. 29, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has given the public the best of opportunities for judging how well his first violinists can play solos, and tonight yet another member of the group at his left hand will be heard, in the concerto in A-minor, by Vieuxtemps. This player is Mr. Otto Roth, one of the younger men of the orchestra, who has shown himself capable of solid, serious chamber work in the Kneisel Quartette, while in the summer-night concerts he has given proof of the strength and brilliancy of style which are necessary to carry a great popular audience as on other occasions he has done prominent service well as leader or performer in orchestral concerts of greater dignity. His is perhaps the strongest tone of any of the Symphony soloists, but it is honest, firm and unexaggerated, easily controlled when the quiet moments come and grace succeeds to fulness. His performance yesterday afternoon was high in merit for its sure grasp, fluent and consistent technique and manly spirit. There is no break in the concerto and Mr. Roth managed finely the transitions from one to another movement, distinguishing each by its true manner and reaching the climax of the finale with unabated energy and clearness. In their different ways the tremendously difficult cadenza of the *allegro*, and the calm sustained *adagio* were fine examples of scholarly appreciation and mechanical command. The now unfamiliar style of Vieuxtemps was revived and justified by Mr. Roth's treatment, and the audience recalled him three times, which is a rare compliment at a rehearsal. The other numbers of the programme are two—Brahms's stately and richly colored "Tragic" overture and Dvorak's first Symphony, opulent in fancy and feeling and sumptuous in color. Both works are known here, the symphony being readily recalled by the almost wild *furiant* which forms the basis of its scherzo, and no sketch of them can now be needed. The orchestra yesterday read the former with broad sentiment and the latter masterfully, and almost passionately at times; yet one could not help wishing that its quietude might have been more subdued and its vehemence less overwhelming. The programme for next week has been thus made up: Wagner, overture, "Flying Dutchman"; Frederic Cliffe, symphony in C-minor (first time in America); Liszt, Rakoczy march.

There will be given on Wednesday afternoon next the third Young Folks' Popular concert, and it will have an especial interest, because then Herr Reichmann, the leading barytone of the Metropolitan Company, will then make his first appearance in Boston.

The Kneisel Quartette's fifth concert will be given at Union Hall on Monday evening next, Mr. Perabo assisting.

The Adamowski Quartette played by special engagement at a very swell New York musicale, a few nights ago.

SUNDAY HERALD.

BOSTON, MARCH 30, 1890.

THE SYMPHONY CONCERT.

The programme played at the 21st of the present season's concerts by the Boston symphony orchestra in Music Hall last evening consisted of Brahm's "Tragic" overture, the violin concerto by Vieuxtemps in A minor, and Dvorak's first symphony in D, op. 60. Mr. Otto Roth, the solo violinist, is a member of the orchestra who has had former hearings in these concerts. Although a painstaking, intelligent and modest player, he is a singularly uninteresting violinist, and fails to show the characteristics demanded for successful solo work in his playing. He plays accurately, but methodically; his intonation is correct, but colorless, and though commanding the technique of his instrument to a commendable degree, he plays with such a lack of freedom that there is little satisfaction in his work. He was very generously applauded for his efforts and is to be congratulated upon the degree of success attending his annual appearance as soloist. The "Tragic" overture is not a cheerful or enlivening composition, nor is the Dvorak symphony calculated to cause intense pleasure to the average listener. Both works were played with admirable intelligence under Mr. Nikisch's baton, and both found appreciation by the audience, apparently. It is possible that the educational value of the programme justified its selection; certainly there was little in it to lead to undue excitement or unseasonable enjoyment. Next Saturday evening's programme is made up of Wagner's overture, "Flying Dutchman," Frederic Cliffe's symphony in C minor (first time in America) and Liszt's "Rakoczy March."

Boston Post

MONDAY MORNING, MARCH 31, 1890.

TWENTY-FIRST SYMPHONY CONCERT.

There was a rather light house Saturday night, compared with the usual crowd which frequents these concerts, which was probably owing to the fact that the general public still needs a powerful amount of "lifting" before they can be raised to the standard which declares a man a musical fool who does not blindly admire every note of music which Messrs. Brahms and Dvorak have written. The programme was as follows:

Brahms.....Tragic Overture, op. 81
Vieuxtemps.....
..Concerto for violin, No. 5 A minor, op 37
Dvorak...Symphony No. 1 in D Major, op. 60

As a matter of fact these two works are both very enjoyable, and the public had no need to be afraid of them, but the educational onslaughts of the enthusiasts have been so determined and furious that the effects have been indeed disastrous; many people shudder at the prospect of hearing Dvorak's music, and the devout cross themselves at the mere mention of Brahms's name. The Tragic Overture, by the latter composer, is one of the—alas!—too few works from his pen the hearing of which gives distinct pleasure. It is not so replete with musicianly cleverness and general interest as the Academic Overture, but it is without doubt a clear and beautiful composition, and when it is so beautifully played, as any work is bound to be by our orchestra, it cannot fail to please the public. The Vieuxtemps concerto is a light, melodious and refined work of no extraordinary merit, but pleasant to the ear. Mr. Roth played it finely, and was greeted with loud and prolonged enthusiasm. For so young an artist Mr. Roth's work is of an unusually high character, and in a few years he will doubtless have won a place for himself in the front rank of violinists in this country.

With regard to the above-mentioned efforts of the Brahms-Dvorak enthusiasts to make propaganda for their chosen masters throughout the world, it is interesting to study the very valuable statistics published every year by the "Signale" with regard to the performances of different works in all important musical centres. Without going too far into detail, it may be briefly stated that these figures seem to show that while the larger works of Dvorak are steadily and rapidly growing in favor, the Brahms "boom" is practically at a standstill. Of course, there are certain of the great works of Brahms which are so fine and beautiful that they are certain to be repeated many times, but there are, unfortunately, too many others which the cautious public, having once heard them, are apt to avoid with the same prudence which a scalded cat exhibits towards hot water. With Dvorak it is different: he certainly has not the technique of expression—to wit, counterpoint in all its finest niceties and details—that Brahms has, but he has twice the originality and about four times the invention of his great rival, to which must be added a real genius for instrumentation, and this is Brahms's weakest point. Rheinberger is in the habit of saying to his pupils: "Be sure and make your music *sound well!* If you want to write an exceptionally original, or even extravagantly new, idea, you have won half the battle if you make it sound well," and there was never a truer word said about the art of composition; and with regard to the two men in question, it may be unhesitatingly affirmed that, while Dvorak's music nearly always sounds well, Brahms's very seldom pleases the ear.

In his choral works Brahms is at his best in this particular. He is restricted by the possibilities of the human voice, and he is forced within certain limits which have the most advantageous effect upon his work, and there can be no doubt that if he took half as much pains to make his orchestral and chamber music "sound well" as he is obliged to expend in attaining this desirable result in choral works, his popularity with the musical public would be increased a hundredfold. Now Dvorak does this very thing, and it is nowhere more noticeable than in his beautiful first symphony, which, by the way, was superbly played on this occasion. The first movement is apt to seem a little long, but it was so beautifully played, and the playing of the first horn, oboe and bassoon is especially worthy of praise. The slow movement, with weird but beautiful themes, was very carefully played, but the triumph of the evening for the orchestra and its gifted conductor was reached in the splendid scherzo, which was most magnificently rendered. This scherzo is in the form of a Slavonic dance called the *furiant*, and the music aptly expresses the name. The whole symphony was loudly applauded. Next week's programme includes Wagner's "Flying Dutchman" overture, Liszt's Rakoczy March and the long-expected symphony by Mr. Frederic Cliffe, which will be heard with the deepest interest.

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Boston Daily Traveller.

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The programme of the twenty-first Symphony concert was:

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Vieuxtemps. Concerto for Violin, in A minor, No. 35, op. 37.
Dvorák. Symphony No. 1. in D, op. 60.

Mr. Otto Roth was the soloist. We were at the last moment prevented from going to the concert. This became a disappointment, particularly because Mr. Nikisch had not been heard before as an interpreter of Dvorak, whose D major Symphony, the three first movements, is a fine example of this most individual and musical colorist. Mr. Roth is an artist always heard with pleasure and we offer our apologies to him for the omission of criticism upon his playing. Brahms we have always with us. This week's programme will present for the first time in the country the symphony in C minor by Frederic Cliffe, a young Englishman, which received high praise from the English critics on the occasion of its initial hearing in England last April. The overture will be Wagner's romantic prelude to "The Flying Ducthman." Liszt's "Rakoczy" march will also be heard for the first time at these concerts.

THE BOSTON TIMES

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Mr. Otto Roth was the soloist, He is an uncommonly artistic violinist, and the Vieuxtemps concerto could hardly have found a more congenial interpreter. It is a most effective as well as an exceptionally virtuosic and interesting show piece and in his relation to it Mr. Roth proved himself to be both intrinsically and by cultivation a typical virtuoso. His success with the audience was sympathetic and he was four times enthusiastically recalled.

The overture and symphony were both characteristically well played.

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Mr. Theodor Reichmann.
Symphonic Poem. "Danse Macabre".....
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Air Hongrois. (For Violin.).....Ernst
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Songs with Piano.
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Minuet de Follets. } from "Faust".....Berlioz
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March from "Tanphæuser.....Wagner

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

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Boston Evening Transcript.

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Brahms: Tragic Overture, Op. 81.
Vieuxtemps: Violin concerto in A minor, Op. 37.
Dvorák: Symphony No. 1 in D, Op. 60.
Mr. Otto Roth was the violinist.

Brahms's great overture was superbly played, with grand vigor and impressiveness, and in the most finished style. Great as this overture has always seemed, it struck one as more magnificent than ever at this performance. We have heard one musician call it the grandest separate movement for orchestra written since Schumann's "Manfred" overture, and although so sweeping a statement as this is not to be accepted without hesitation, we certainly can think of no overture since Schumann and Mendelssohn's day that can fairly be called as great a work.

Dvorák's first symphony has not been heard here lately. Few of us can have forgotten the extraordinarily brilliant impression produced at its first performance in the Music Hall, and how enthusiastically the work was received even by some judges who were inclined to be skeptical about anything of real merit coming from a composer of the present generation. Few of us, either, can have forgotten how very soon all this enthusiasm cooled down, and how opinions were revised and changed after the second performance. Even now, when the true character of the work, and the weakness of much in it, are better appreciated than at first, it is easy enough to understand the enthusiasm it originally aroused. One might probably look through the whole orchestral literature of the present day without finding another work that began so magnificently as this symphony. The opening measures present, perhaps, the most brilliant and original musical idea in all contemporary symphonic writing. The impression it makes is so surprising and inspiring that this figure is, of itself, enough to carry you through the whole movement, at the first hearing. You think of nothing else, and look for nothing but its reappearance. But, with more familiarity with the work, it ceases to escape you how ill the composer has lived up to the splendor of this exordium. The idea, in itself, is utterly suberb, but when the composer sets himself to work it out, to elaborate and develop it, his hand grows painfully weak. This one theme, and the original notion of substituting the wild Slavonic *Furiant* for the traditional *Scherzo*, in the third movement, are about all that is really remarkable in the symphony. And this *Furiant*, although it is unquestionably written with immense vigor, and shows the composer to have good, hot blood in his veins, is, to our thinking, needlessly ugly and unmusical in some places. As a whole, the work can hardly hope to live beside the composer's far finer second symphony in D minor. It was superbly played, except that Mr. Nikisch once more overshot his mark in trying to impart additional impressiveness to the first theme by a too deliberate *tempo*. It did not make it more impressive, but only made it drag.

Mr. Roth played the Vienxtemps concerto very beautifully indeed, with true mastery and great beauty of sentiment and style. His treble recall was well earned. The concerto itself, however, does not rise above the level of respectable mediocrity, and, no matter how admirably it is played, one finds it difficult to keep the attention fixed on it. Vieuxtemps had no little native charm as a composer, but it shows itself, as a rule, only in his smaller pieces; in a large musical form it was too liable to evaporate.

The next programme is: Wagner, overture to "Der fliegende Holländer"; Frederic Cliffe, symphony in C minor; Liszt, Rákoczy March.

Boston Post

TUESDAY MORNING, APRIL 1, 1890

FIFTH CONCERT BY THE KNEISEL QUARTETTE.

While a chamber concert lasting from 8 until after 10 o'clock would generally be regarded even by musicians as needlessly prolix, yet last evening in Union Hall one of the longest concerts of the season seemed, nevertheless, just the right length. The Brahms quartette, with which the concert opened, could but have placed all present in just the right mood. Seldom has Brahms written more cheerfully, not to say genially, than in this masterpiece, and yet without the slightest sacrifice of dignity. To find the modern king of contrapuntists—so appropriately ranked with the three royal Bs—genial may not, from any conventional point of view, be the proper thing to do. For in his frequent funeral sermons without words he often has written with such exclusive scholarship that it can truly be said that his happiest, greatest works are least characteristic of the innate trend of his splendid genius. And so it is with his B flat major quartette. Its psychical nearness to the traditional moods of Mozart—save in its allegretto non troppo, which is thoroughly Brahms-like—is no less surprising than welcome; and, as need not be told, masterly. One could but feel grateful to Miss Franklin for the rare opportunity afforded of hearing Beethoven's "Scotch Songs." And she sang them charmingly; that is to say, in her best voice, and with a characteristically refined and heartfelt expression, too, that seemed the perfect complement of four of the most artistically piquant songs that ever a composer wrote. Then followed an adagio molto sostenuto from a quartette in C major, op. 1, by Arthur Weld. The selection seemed perfectly in keeping with the high standard of the concert, it being an exceptionally well made and artistic piece of music, and no less fervent in conception than elevating and refined. The concert ended with Beethoven's noble trio in B flat major. It was superbly interpreted by Messrs. Perabo, Kneisel and Kneisel.

C. L. C.

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Clipping No.

Clipping from Herald New York May

Date 3/7

BOSTON'S SYMPHONY ORCHESTRA.

The last concert of the season by the Boston Orchestra, given in Steinway Hall last evening under the direction of Herr Nikisch, attracted a very large audience.

With the performance itself there can be no quarrel, the orchestra playing with a beauty of tone, a spirit and a delicacy that cannot be too highly praised, but with the programme one may be allowed to remark that a symphony of Brahms, of Rubinstein or of Tschaikowsky would have been far more interesting to our public than Beethoven's immortal masterpiece in C minor, well played as it was.

The Schumann symphony in B flat, which opened the concert, is always a treat in the way of free, unpretentious joyousness, and it has seldom been better played here than last night. Volkmann's overture

The Beacon.

BOSTON, SATURDAY, MAR. 29, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has given the public the best of opportunities for judging how well his first violinists can play solos, and tonight yet another member of the group at his left hand will be heard, in the concerto in A-minor, by Vieuxtemps. This player is Mr. Otto Roth, one of the younger men of the orchestra, who has shown himself capable of solid, serious chamber work in the Kneisel Quartette, while in the summer-night concerts he has given proof of the strength and brilliancy of style which are necessary to carry a great popular audience as on other occasions he has done prominent service well as leader or performer in orchestral concerts of greater dignity. His is perhaps the strongest tone of any of the Symphony soloists, but it is honest, firm and unexaggerated, easily controlled when the quiet moments come and grace succeeds to fulness. His performance yesterday afternoon was high in merit for its sure grasp, fluent and consistent technique and manly spirit. There is no break in the concerto and Mr. Roth managed finely the transitions from one to another movement, distinguishing each by its true manner and reaching the climax of the finale with unabated energy and clearness. In their different ways the tremendously difficult cadenza of the *allegro*, and the calm sustained *adagio* were fine examples of scholarly appreciation and mechanical command. The now unfamiliar style of Vieuxtemps was revived and justified by Mr. Roth's treatment, and the audience recalled him three times, which is a rare compliment at a rehearsal. The other numbers of the programme are two—Brahms's stately and richly colored "Tragic" overture and Dvorak's first Symphony, opulent in fancy and feeling and sumptuous in color. Both works are known here, the symphony being readily recalled by the almost wild *furiant* which forms the basis of its scherzo, and no sketch of them can now be needed. The orchestra yesterday read the former with broad sentiment and the latter masterfully, and almost passionately at times; yet one could not help wishing that its quietude might have been more subdued and its vehemence less overwhelming. The programme for next week has been thus made up: Wagner, overture, "Flying Dutchman"; Frederic Cliffe, symphony in C-minor (first time in America); Liszt, Rakoczy march.

There will be given on Wednesday afternoon next the third Young Folks' Popular concert, and it will have an especial interest, because then Herr Reichmann, the leading barytone of the Metropolitan Company, will then make his first appearance in Boston.

The Kneisel Quartette's fifth concert will be given at Union Hall on Monday evening next, Mr. Perabo assisting.

The Adamowski Quartette played by special engagement at a very swell New York musicale, a few nights ago.

SUNDAY HERALD.

BOSTON, MARCH 30, 1890.

THE SYMPHONY CONCERT.

The programme played at the 21st of the present season's concerts by the Boston symphony orchestra in Music Hall last evening consisted of Brahm's "Tragic" overture, the violin concerto by Vieuxtemps in A minor, and Dvorak's first symphony in D, op. 60. Mr. Otto Roth, the solo violinist, is a member of the orchestra who has had former hearings in these concerts. Although a painstaking, intelligent and modest player, he is a singularly uninteresting violinist, and fails to show the characteristics demanded for successful solo work in his playing. He plays accurately, but methodically; his intonation is correct, but colorless, and though commanding the technique of his instrument to a commendable degree, he plays with such a lack of freedom that there is little satisfaction in his work. He was very generously applauded for his efforts and is to be congratulated upon the degree of success attending his annual appearance as soloist. The "Tragic" overture is not a cheerful or enlivening composition, nor is the Dvorak symphony calculated to cause intense pleasure to the average listener. Both works were played with admirable intelligence under Mr. Nikisch's baton, and both found appreciation by the audience, apparently. It is possible that the educational value of the programme justified its selection; certainly there was little in it to lead to undue excitement or unseasonable enjoyment. Next Saturday evening's programme is made up of Wagner's overture, "Flying Dutchman," Frederic Cliffe's symphony in C minor (first time in America) and Liszt's "Rakoczy March."

Boston Post

MONDAY MORNING, MARCH 31, 1890.

TWENTY-FIRST SYMPHONY CONCERT.

There was a rather light house Saturday night, compared with the usual crowd which frequents these concerts, which was probably owing to the fact that the general public still needs a powerful amount of "lifting" before they can be raised to the standard which declares a man a musical fool who does not blindly admire every note of music which Messrs. Brahms and Dvorak have written. The programme was as follows:

Brahms.....Tragic Overture, op. 81
Vieuxtemps.....
..Concerto for violin, No. 5 A minor, op 37
Dvorak...Symphony No. 1 in D Major, op. 60

As a matter of fact these two works are both very enjoyable, and the public had no need to be afraid of them, but the educational onslaughts of the enthusiasts have been so determined and furious that the effects have been indeed disastrous; many people shudder at the prospect of hearing Dvorak's music, and the devout cross themselves at the mere mention of Brahms's name. The Tragic Overture, by the latter composer, is one of the—alas!—too few works from his pen the hearing of which gives distinct pleasure. It is not so replete with musicianly cleverness and general interest as the Academic Overture, but it is without doubt a clear and beautiful composition, and when it is so beautifully played, as any work is bound to be by our orchestra, it cannot fail to please the public. The Vieuxtemps concerto is a light, melodious and refined work of no extraordinary merit, but pleasant to the ear. Mr. Roth played it finely, and was greeted with loud and prolonged enthusiasm. For so young an artist Mr. Roth's work is of an unusually high character, and in a few years he will doubtless have won a place for himself in the front rank of violinists in this country.

With regard to the above-mentioned efforts of the Brahms-Dvorak enthusiasts to make propaganda for their chosen masters throughout the world, it is interesting to study the very valuable statistics published every year by the "Signale" with regard to the performances of different works in all important musical centres. Without going too far into detail, it may be briefly stated that these figures seem to show that while the larger works of Dvorak are steadily and rapidly growing in favor, the Brahms "boom" is practically at a standstill. Of course, there are certain of the great works of Brahms which are so fine and beautiful that they are certain to be repeated many times, but there are, unfortunately, too many others which the cautious public, having once heard them, are apt to avoid with the same prudence which a scalded cat exhibits towards hot water. With Dvorak it is different: he certainly has not the technique of expression—to wit, counterpoint in all its finest niceties and details—that Brahms has, but he has twice the originality and about four times the invention of his great rival, to which must be added a real genius for instrumentation, and this is Brahms's weakest point. Rheinberger is in the habit of saying to his pupils: "Be sure and make your music *sound well!* If you want to write an exceptionally original, or even extravagantly new, idea, you have won half the battle if you make it sound well," and there was never a truer word said about the art of composition; and with regard to the two men in question, it may be unhesitatingly affirmed that, while Dvorak's music nearly always sounds well, Brahms's very seldom pleases the ear.

In his choral works Brahms is at his best in this particular. He is restricted by the possibilities of the human voice, and he is forced within certain limits which have the most advantageous effect upon his work, and there can be no doubt that if he took half as much pains to make his orchestral and chamber music "sound well" as he is obliged to expend in attaining this desirable result in choral works, his popularity with the musical public would be increased a hundredfold. Now Dvorak does this very thing, and it is nowhere more noticeable than in his beautiful first symphony, which, by the way, was superbly played on this occasion. The first movement is apt to seem a little long, but it was so beautifully played, and the playing of the first horn, oboe and bassoon is especially worthy of praise. The slow movement, with weird but beautiful themes, was very carefully played, but the triumph of the evening for the orchestra and its gifted conductor was reached in the splendid scherzo, which was most magnificently rendered. This scherzo is in the form of a Slavonic dance called the *furiant*, and the music aptly expresses the name. The whole symphony was loudly applauded. Next week's programme includes Wagner's "Flying Dutchman" overture, Liszt's Rakoczy March and the long-expected symphony by Mr. Frederic Cliffe, which will be heard with the deepest interest.

ARTHUR WELD.

Boston Daily Traveller.

MONDAY MARCH 31, 1890.

Twenty-First Symphony Concert—Mr. Otto Roth, Soloist.

The programme of the twenty-first Symphony concert was:

Brahms. Tragic Overture, op. 81.
Vieuxtemps. Concerto for Violin, in A minor, No. 35, op. 37.
Dvorák. Symphony No. 1. in D, op. 60.

Mr. Otto Roth was the soloist. We were at the last moment prevented from going to the concert. This became a disappointment, particularly because Mr. Nikisch had not been heard before as an interpreter of Dvorak, whose D major Symphony, the three first movements, is a fine example of this most individual and musical colorist. Mr. Roth is an artist always heard with pleasure and we offer our apologies to him for the omission of criticism upon his playing. Brahms we have always with us. This week's programme will present for the first time in the country the symphony in C minor by Frederic Cliffe, a young Englishman, which received high praise from the English critics on the occasion of its initial hearing in England last April. The overture will be Wagner's romantic prelude to "The Flying Duchman." Liszt's "Rakoczy" march will also be heard for the first time at these concerts.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 30, 1890.

TWENTY-FIRST CONCERT.

At the Symphony concert last evening, the programme included the Tragic Overture of Brahms; Concerto for violin, No. 5, in A minor, op. 37; and Symphony No. 1, in D, op. 60.

Mr. Otto Roth was the soloist, He is an uncommonly artistic violinist, and the Vieuxtemps concerto could hardly have found a more congenial interpreter. It is a most effective as well as an exceptionally virtuosic and interesting show piece and in his relation to it Mr. Roth proved himself to be both intrinsically and by cultivation a typical virtuoso. His success with the audience was sympathetic and he was four times enthusiastically recalled.

The overture and symphony were both characteristically well played.

YOUNG PEOPLE'S POPULAR.

For the third Young People's Popular concert in Music hall, Wednesday afternoon, the following remarkably attractive and well-chosen programme has been prepared:

Overture. "Mignon".....A. Thomas
Aria. "Hans Heiling".....Marschner
Mr. Theodor Reichmann.
Symphonic Poem. "Danse Macabre"....
..... Saint-Saens
Air Hongrois. (For Violin.).....Ernst
Mr. Franz Kneisel.
Songs with Piano.
Fruhlingstraum.....Spicker
"Wie bist du meine Koenigin".....Brahms
Mr. Theodor Reichmann.
Minuet de Follets. } from "Faust".....Berlioz
Ballet of Sylphs. }
March from "Tanphæuser.....Wagner

The fifth Kneisel concert of the season will take place in Union hall, tomorrow evening and a fine programme has been arranged. The quartette will be assisted by Miss Gertrude Franklin, soprano, and Mr. Ernst Perabo.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 30, 1890.

Echoes of the Symphony—

Brahm's "Tragic" overture is a work to be heard twice or thrice before its art and power can be fully recognized. Yet even a single hearing, when orchestra and leader are in such sympathy with a composer's thought, as was the case yesterday in Music Hall, must present great attractiveness to every one who can appreciate the best in music. Mr. Nikisch has seldom been more happy than in his reading of this overture. Mr. Otto Roth performed with brilliancy and effect a concerto for violin by Vieuxtemps, and was applauded very warmly. The soloists' honor were not unmerited; the orchestral accompaniment, however, for some reason or other, did not reach the Nikisch standard for this kind of work. Dvorak's First Symphony in D, given with fervor and spirit, proved a most enjoyable concert selection. The scherzo, with its "furiant" motive taken at a tremendous pace, and the brilliant finale, may compare with the very best achievements of our noble Symphony orchestra. This week's programme begins with the "Flying Dutchman" overture, and ends with Liszt's "Rakoczy" march. Frederic Cliffe's symphony in C minor is to be interpreted for the first time in America.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APRIL 1, 1890.

The Kneisel Quartette Concert—Von Bulow's Recital.

One of the most uniformly interesting entertainments of this season's course was given by the quartette, assisted by Miss Franklin and Mr. Ernst Perabo, last evening. Brahms was the first author represented, the work chosen being the third of his string quartettes. It is in a lighter, more imaginative vein than Brahms generally writes. Each movement has very strong peculiarities of its own. In the first, the vivace, the quaint rhythmic changes are a constant series of surprises; in the second the lovely harmony is more noticeable than anything else; the third has a fantastic and gipsy like tone given it by the quaint dance rhythms, while the reminiscences of the first movement, ingeniously interwoven with the principal theme in the finale, make it a masterpiece among the works of this greatest of living writers in the classical forms. It goes almost without saying that the playing of Mr. Kneisel and his colleagues was quite as masterly as the work they performed. Miss Franklin sang four Scotch ballads, "Again, My Lyre," "The Sweetest Lad Was Jamie," "Faithful Johnie," and "O, thou art the lad of my heart, Willy," with charming simplicity appropriate to her themes. She was accompanied by piano, violin and 'cello, these parts written for the songs by Beethoven. The number following was by Mr. Arthur Weld, the adagio from a quartet for strings written by him while a pupil in Germany. Judged even from a higher standard than the work of a student, it was worthy of much praise. The themes are not finely contrasted, though each is melodious in itself, there is little development, and as a whole the number had not sufficient variety, although there were some charming passages.

The trio in B flat for piano, violin and violoncello, with which the evening closed, was listened to with the closest and most absorbed attention by the audience. The first movement is peculiar in its almost complete avoidance of the dominant key. The two subjects and the wonderful development furnish all needful interest without side themes. The scherzo must have been written when Beethoven was in a most whimsical mood. The sudden and marked contrast not only in themes but also in mode of treatment and styles of composition are very effective. What but one of the freaks of the great master could have been the introduction of a slow, creeping theme, worked out in complete fugue form, as the trio to a bright and hilarious scherzo. The third movement consisted of variations on a theme of a strangely religious nature. Here more than in former movements the piano part became prominent in fine arpeggio passages. The closing rondo was all animation and brilliancy, and Mr. Perabo played with sparkling vivacity and abandon, thoroughly in the spirit of the work.

Boston Evening Transcript.

MONDAY, MARCH 31, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-first symphony concert was as follows:

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Vieuxtemps: Violin concerto in A minor, Op. 37.
Dvorák: Symphony No. 1 in D, Op. 60.
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Brahms's great overture was superbly played, with grand vigor and impressiveness, and in the most finished style. Great as this overture has always seemed, it struck one as more magnificent than ever at this performance. We have heard one musician call it the grandest separate movement for orchestra written since Schumann's "Manfred" overture, and although so sweeping a statement as this is not to be accepted without hesitation, we certainly can think of no overture since Schumann and Mendelssohn's day that can fairly be called as great a work.

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The next programme is: Wagner, overture to "Der fliegende Holländer"; Frederic Cliffe, symphony in C minor; Liszt, Rákoczy March.

Boston Post

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FIFTH CONCERT BY THE KNEISEL QUARTETTE.

While a chamber concert lasting from 8 until after 10 o'clock would generally be regarded even by musicians as needlessly prolix, yet last evening in Union Hall one of the longest concerts of the season seemed, nevertheless, just the right length. The Brahms quartette, with which the concert opened, could but have placed all present in just the right mood. Seldom has Brahms written more cheerfully, not to say genially, than in this masterpiece, and yet without the slightest sacrifice of dignity. To find the modern king of contrapuntists—so appropriately ranked with the three royal Bs—genial may not, from any conventional point of view, be the proper thing to do. For in his frequent funeral sermons without words he often has written with such exclusive scholarship that it can truly be said that his happiest, greatest works are least characteristic of the innate trend of his splendid genius. And so it is with his B flat major quartette. Its psychical nearness to the traditional moods of Mozart—save in its allegretto non troppo, which is thoroughly Brahms-like—is no less surprising than welcome; and, as need not be told, masterly. One could but feel grateful to Miss Franklin for the rare opportunity afforded of hearing Beethoven's "Scotch Songs." And she sang them charmingly; that is to say, in her best voice, and with a characteristically refined and heartfelt expression, too, that seemed the perfect complement of four of the most artistically piquant songs that ever a composer wrote. Then followed an adagio molto sostenuto from a quartette in C major, op. 1, by Arthur Weld. The selection seemed perfectly in keeping with the high standard of the concert, it being an exceptionally well made and artistic piece of music, and no less fervent in conception than elevating and refined. The concert ended with Beethoven's noble trio in B flat major. It was superbly interpreted by Messrs. Perabo, Kneisel and Kneisel.

C. L. C.

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UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEČENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. ERNST PERABO, and
Miss GERTRUDE FRANKLIN.

V. CONCERT.

MONDAY, MARCH 31ST, AT 8, P. M.

PROGRAMME.

BRAHMS. QUARTET for STRINGS in B flat, op. 67.
Vivace.—
Andante.—
Adagio (Allegretto non troppo).—
Poco allegretto con variazioni.

BEETHOVEN. FOUR SCOTCH SONGS with accompaniment of PIANOFORTE, VIOLIN and VIOLONCELLO.
a) "AGAIN MY LYRE."
b) "THE SWEETEST LAD."
c) "FAITHFUL JOHNIE."
d) "O, THOU ART THE LAD OF MY HEART, WILLY."

ARTHUR WELD. ADAGIO MOLTO SOSTENUTO, from QUARTET FOR STRINGS in F major.

BEETHOVEN. TRIO for PIANOFORTE, VIOLIN and VIOLONCELLO, in B flat major, op. 97
Allegro moderato.—B flat major.
Scherzo, allegretto—B flat major; with trio.—B flat minor.
Andante cantabile.—D major.
Allegro moderato.—B flat major.

The Pianoforte is a Steinway.

The NEXT CONCERT will be given April 14, at 8 P. M.

BOSTON DAILY ADVERTISER
Established 1813.

THURSDAY MORNING, APRIL 3, 1890.

MUSICAL MATTERS.

The Young People's Popular Concert Yesterday Afternoon.

A splendid programme, on just the right level, and a larger audience than ever, are the pleasant facts that are to be recorded of the third popular concert given in Music Hall yesterday afternoon. The list began with Thomas' overture to "Mignon," with its pretty coquettings with "Io son Titania," the melodious polonaise. Then came the central figure of the occasion—Theodore Reichmann. To say that he made a success would be putting it very mildly; he made the best impression that any baritone has ever made in Boston. He has all Henschel's intelligence and a great deal more than Henschel's voice. He is Standigl *redivivus*. He sang the aria from "Hans Heiling" with noble breadth, yet with utmost tenderness. His enunciation was always clear and easily followed. In the phrases "Ya! lass mich traumen," and in the constantly reappearing "Ich liebe Dich," the tones were surprisingly well shaped for so massive a voice. But his greatest success was gained in the *Lieder* which came later on the programme, which Mr. Nikisch accompanied finely, although at first a little too loudly, and in which the beauty of expression was indescribable. Those who have heard August Kreissmann sing Schumann's "Dedication" in days long gone by, may form some idea of the manner in which he gave this song, when I state that this high standard was fully equalled in Brahms' "Wie bist du meine Königin," the sharp contrast between the sombre "Durch öde Wüsten," and the ecstatic and reiterated "Wonnevall," was finely presented, and Schumann's resolute "Wohlauf, noch getrunken" made a good foil to its sweetness. What a fine addition to our rich musical month of April it would be if Mr. Reichmann could be induced to give a series of song recitals in some small hall! He has a large repertoire in this school.

But another soloist stands waiting: Mr. Kneisel won his customary ovation, floral and otherwise, in Ernst s "Air Hongrois." He played with that perfection which we have all come to expect from him. The difficult work in harmonics was entirely flawless, the brilliant skips were intoned as surely as if they were simple passages in the first position, the melody in the highest position was most delicately shaded yet without any claptrap *ppppp.* a la Remenyi, and the final appearance of the theme on the lower strings (G and D) with constant skips into the highest register of harmonics, was given in a manner that showed how great a virtuoso our musicianly concertmeister is.

The orchestral selections were all effectively played. Strange to say, I thought Mr. Nikisch rather conservative in his reading of the Danse Macabre, but it was technically most excellent. What a lot of sensational effects it gives! The beginning with the hour of midnight sounded on the harp (plagiarized from Berlioz's "Harold Symphony" perhaps), the weird dissonances of the tuning of the violin of death, effected by lowering the E string to E flat, the knocking together of the bones of the dancing skeletons represented by the xylophone (the only occasion on which this trashy instrument has obtained admission to the real orchestral score, but thoroughly in place here), the mysterious pulsations of the bass-drum, as uncanny as anything in the piece, the clash of cymbals, and finally the oboe phrase picturing the crowing of the cock which sends them all into their graves again (there is more of nature in the crowing of the cock in the clock of Strasburg, however) all these points go to make up a saturnalia of morbid music that would have inspired an Edgar Allan Poe. Then came more of the supernatural in Berlioz s "Minuet of the Will o' the Wisps" and the "Dance of the Sylphs." In the former the mockery of the "Serenade of Mephistopheles" was very finely brought out, and in the latter the violins, *con sordine*, did excellent work. As I had come too late to hear all of the opening number, I made up for it *a la* Charles Lamb, by going away early, and did not hear the Tannhauser march, but have faith to believe that it was finely performed, as certainly was the case with all the other numbers. The adults of Boston are sorry that the "Young People's Concerts" come so seldom.

LOUIS C. ELSON.

BOSTON HERALD.

TUESDAY, APRIL 1, 1890.

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The fifth of the current series of chamber concerts by the Kneisel quartet given at Union Hall last evening was greatly enjoyed by the subscribers to these notable events of the season, the audience well nigh filling every seat in the auditorium. The quartet had the assistance of Miss Gertrude Franklin, soprano, and Mr. Ernst Perabo, pianist, two artists who are always welcome to the concert stage. The instrumental numbers were pleasantly varied by the singing of an unfamiliar group of four Scotch songs by Miss Franklin, who gave these tuneful vocal gems, a most delightful interpretation and quite won the audience by her charmingly artistic vocalization. Mr. Perabo was heard with even more than usual pleasure in Beethovan's trio in B flat, op. 97, for piano, violin and 'cello, the three players, Messrs. Perabo, Kneisel and Hekking, the graceful movements of this composition being given with faultless taste by the performers. The novelty of the evening consisted of the movement for string quartet by Mr. A. Weld, and this proved another most enjoyable example of the genius and skill of the composer, which qualities have already attracted well merited attention to his writings. The quartet by Brahms in B flat completed this excellent programme, all of which was listened to with unabated interest.

Boston Daily Traveller.

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Boston Post

WEDNESDAY MORNING, APRIL 2, 1890

Mr. Theodor Reichmann, the eminent baritone of the Metropolitan Opera House of New York, will be heard for the first time in this city at the popular matinee by the Boston Symphony Orchestra this afternoon. The interesting programme which Mr. Nikisch has prepared for this concert is given in full in the advertisement.

BOSTON HERALD.

THURSDAY, APRIL 3, 1890.

MUSICAL MATTERS.

Third of the Season's "Young People's Popular" Concerts.

The third and last of the season's "Young People's Populars," at Music Hall yesterday afternoon, by the Boston Symphony orchestra, called out a great audience, and, under Mr. Arthur Nikisch's direction, the following programme was played: Overture, "Mignon," A. Thomas; aria, "Hans Heiling," Marschner; "Danse Macabre," Saint-Saens; "Air Hongrois," Ernst; songs with piano, (a) "Wie bist du meine Koenigin," Brahms; (b) "Wander lied," Schumann; (a) "Menuet des Follets," (b) "Danse des Sylphes," Berlioz; march, "Tannhauser," Wagner. The soloists were Mr. Theodore Reichmann, baritone, of the Metropolitan Opera House company of New York, who made his first appearance in Boston, and Mr. Franz Kneisel, the violinist. The choice of the programme and the manner of its performance both gave unmistakable evidence of the desire of Mr. Nikisch to supply the wants of the patrons of these concerts, and he succeeded most happily in his efforts in this direction. While his readings of the "Mignon" overture and the famous "Danse Macabre" were somewhat at variance with generally accepted interpretations of these numbers, there was a charm in his performances of the two works which quite captivated the hearer, and fully justified the reading given them. The poetic side of the Saint-Saens composition was given prominence rather than the eccentricities, and the work done by the orchestra brought out the manifold beauties of the score with delightful effect, the violin solo being especially well played by Mr. Kneisel. The selections from Berlioz's "Faust" were less successfully read, however, that descriptive of the "Minuet of the Will of the Wisps" suffering from the attempt to give it sharp contrasts which destroyed much of its charms. "The Dance of the Sylphs" was, on the contrary, a gem of orchestral interpretation, as airy and graceful as could be desired. The great "Tannhauser" march was also splendidly played and made a very brilliant ending to the programme. Mr. Reichmann's singing made a notable feature of the concert, and he certainly had a hearty welcome to Boston from his audience on this occasion. He is evidently a singer of experience, and while having the faults common to German vocalists—uncertainty of intonation and incorrect tone production—he sings with so much expression and good taste that it is not surprising that he has gained the good will of the operatic patrons of New York during the season just ended. He sang more surely in the "Hans Heiling" number than in his songs at the piano, but the audience was vastly pleased in these latter numbers, and recalled him so persistently that he added another selection of a sentimental class of composition, a class which appears to find greatest favor with this singer. Mr. Kneisel was heard under the most favorable circumstances in the Ernst number, the piano accompaniment being played by Mr. Nikisch with fine effect, and Mr. Kneisel's playing fairly disarming all criticism. Mr. Nikisch also played the piano accompaniments for the group of songs contributed by Mr. Reichmann.

Boston Post

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THIRD AND LAST YOUNG PEOPLE'S POPULAR.

There was a very large and enthusiastic audience in Music Hall yesterday afternoon for the last young people's popular. There is no doubt as to the success of these concerts this year, and the fact that last year they were by no means so well attended was probably owing to the programmes. In this particular Mr. Nikisch is very successful and he seems thoroughly to understand the requirements of a light afternoon concert. The programme:

Overture, "Mignon" ..... A. Thomas
Aria, from "Hans Heiling" ..... Marschner
Mr. Reichmann.
Symphonic poem, "Danse Macabre" ..... Saint-Saëns
Air Hongrois (for violin) ..... Ernst
Mr. Kneisel.
Songs with piano.
Fruhlingstraum ..... Spicker
"Wie bist du meine Koenigin" ..... Brahms
Wanderlied ..... Schumann
Mr. Reichmann.
(a) "Minuet of the Will-o'-the-Wisps."
(b) Dance of Sylphs, from "The Damnation of Faust" ..... Berlioz
March from "Tannhäuser" ..... Wagner

It is rather difficult to understand the great popularity of the overture to "Mignon." It is a thin, commonplace and rather disjointed composition, and, moreover, it is written in the *potpourri* form which is more in place with a comic opera overture. Still, it is a pleasure to hear anything so well played and it delighted the public immensely. There are a good many fine singers before the public in our day; there are also a number of people who have fine voices. Yet the fine singer who also has a fine voice is a *rara avis* of the most unusual description, but there is no doubt that Reichmann is all this and more, for he is an artist "by the grace of God." It is second nature to him to sing beautifully, and he seems to feel, as every true artist should, that the possession of his magnificent organ forces a duty upon him—one of the most relentless duties imaginable—service to art, and, feeling this, he sings like an artist. Both the aria and the songs were warmly received, and in the latter instance he was honored by a most determined encore, in response to which he sang Schumann's "Widmung," and sang it admirably. Mr. Kneisel gave a finished performance of the rather trashy Ernst "Air Hongrois." The technical difficulties of this avowedly "exhibition piece" possessed no terror for him, and his brilliant *tour de force* was long and loudly applauded. All the orchestral numbers were finely played, but especial praise is due to the keenly artistic reading which Mr. Nikisch gave of Saint-Saëns's grewsome but beautiful Danse Macabre.

ARTHUR WELD.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 2, 1890.

——Otto Floersheim has had produced by the Boston Symphony Society his last composition, a scherzo, which was well interpreted by Mr. Nikisch at his last concert. Mr. Floersheim's work is described by the Boston critics as a worthy addition to Mr. Nikisch's répertoire. It is written for orchestra and is a clever bit of bright musical humor, light, dainty and graceful and well orchestrated. It belongs, so the Boston critics say, rather to the French school, reminding one of Berlioz, while the other compositions by Mr. Floersheim belong essentially to the new German influence. The scherzo is probably a number from a suite upon which, it is reported, Mr. Floersh eim has been engaged for some time.—Sunday "World."

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UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVEČENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. ERNST PERABO, and
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V. CONCERT.

MONDAY, MARCH 31ST, AT 8, P. M.

PROGRAMME.

BRAHMS. QUARTET for STRINGS in B flat, op. 67.
Vivace.—
Andante.—
Adagio (Allegretto non troppo).—
Poco allegretto con variazioni.

BEETHOVEN. FOUR SCOTCH SONGS with accompaniment of PIANOFORTE, VIOLIN and VIOLONCELLO.
a) "AGAIN MY LYRE."
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ARTHUR WELD. ADAGIO MOLTO SOSTENUTO, from QUARTET FOR STRINGS in F major.

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Allegro moderato.—B flat major.
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Andante cantabile.—D major.
Allegro moderato.—B flat major.

The Pianoforte is a Steinway.

The NEXT CONCERT will be given April 14, at 8 P. M.

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BOSTON DAILY ADVERTISER
Established 1813.

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LOUIS C. ELSON.

Boston Daily Traveller

MONDAY, MAY 12, 1890.

Nowadays it is the boisterous, assertive, pushing and egotistical fellow, who, in all business walks, has the public eye and gets the full meed of public praise. His methods are an implied demand for recognition; he appears to the world as if ticketed with some such legend as this: "I am the great Smith, manager of Jenks's band; I am the band; the band is mine;" or, "Behold in me the creator." According to nineteenth-century ethics, these chaps, whose whole manner is a presumptuous challenge, are really great men; they win favor of some newspapers; are bowed down to by the great minority, and, in short, win a pretty comfortable niche in the world's opinion by their bravado and boasting. But there are yet remaining on the face of the earth a few men, holding positions of great responsibility, who practise different methods, the sort of persons of whom the Scriptures say "by their works ye shall know them." We are led into this vein of reflection by contemplating the quiet, earnest but tremendously effective work of the manager of the Boston Symphony Orchestra. The most modest of men, and one of the youngest ever called to a position of equal importance, Mr. Ellis, from the first implicitly trusted by Mr. Higginson to *develop* the orchestra, by an exercise of "persistent energy" (good phrase that!) rare tact, and a geniality of spirit,—possessing which one can cross more bridges than without,—has accomplished really great things. When one reads of the progress of the orchestra through the country, the news is accompanied by no scandal, no echo of anything that is disassociated with the actions of gentlemen. This is only one result of the methods of the quiet man at the Music Hall, who burns the candle early and late for the good cause he has so near to his heart.

THE MUSICAL COURIER.

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FIFTH SEASON 1889-90.

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Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.
WITH THE ASSISTANCE OF
Mr. ERNST PERABO, and
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V. CONCERT.

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Poco allegretto con variazioni.

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a) "AGAIN MY LYRE."
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ARTHUR WELD. ADAGIO MOLTO SOSTENUTO, from QUARTET FOR STRINGS in F major.

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Allegro moderato.—B flat major.
Scherzo, allegretto.—B flat major; with trio.—B flat minor.
Andante cantabile.—D major.
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Boston Daily Traveller.

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The Kneisel programme was: Quartet in B flat, Brahms; Four "Scotch" Songs by Beethoven, sung by Gertrude Franklin; Adagio for String Quartet in C major, Arthur Weld; Pianoforte trio, Op. 97, in B flat, Beethoven. Mr. Ernst Perabo was the pianist and in the trio his playing was noble; Messrs. Kneisel and Hekking were also at their best in this work. The single movement from Mr. Weld's quartet is such genuinely good music that it excites an interest in the work as a whole, which we hope will soon be heard in public. One more Kneisel concert will be given this season.

Boston Post

WEDNESDAY MORNING, APRIL 2, 1890

Mr. Theodor Reichmann, the eminent baritone of the Metropolitan Opera House of New York, will be heard for the first time in this city at the popular matinee by the Boston Symphony Orchestra this afternoon. The interesting programme which Mr. Nikisch has prepared for this concert is given in full in the advertisement.

BOSTON HERALD.

THURSDAY, APRIL 3, 1890.

MUSICAL MATTERS.

Third of the Season's "Young People's Popular" Concerts.

The third and last of the season's "Young People's Populars," at Music Hall yesterday afternoon, by the Boston Symphony orchestra, called out a great audience, and, under Mr. Arthur Nikisch's direction, the following programme was played: Overture, "Mignon," A. Thomas; aria, "Hans Heiling," Marschner; "Danse Macabre," Saint-Saens; "Air Hongrois," Ernst; songs with piano, (a) "Wie bist du meine Koenigin," Brahms; (b) "Wander lied," Schumann; (a) "Menuet des Follets," (b) "Danse des Sylphes," Berlioz; march, "Tannhauser," Wagner. The soloists were Mr. Theodore Reichmann, baritone, of the Metropolitan Opera House company of New York, who made his first appearance in Boston, and Mr. Franz Kneisel, the violinist. The choice of the programme and the manner of its performance both gave unmistakable evidence of the desire of Mr. Nikisch to supply the wants of the patrons of these concerts, and he succeeded most happily in his efforts in this direction. While his readings of the "Mignon" overture and the famous "Danse Macabre" were somewhat at variance with generally accepted interpretations of these numbers, there was a charm in his performances of the two works which quite captivated the hearer, and fully justified the reading given them. The poetic side of the Saint-Saens composition was given prominence rather than the eccentricities, and the work done by the orchestra brought out the manifold beauties of the score with delightful effect, the violin solo being especially well played by Mr. Kneisel. The selections from Berlioz's "Faust" were less successfully read, however, that descriptive of the "Minuet of the Will of the Wisps" suffering from the attempt to give it sharp contrasts which destroyed much of its charms. "The Dance of the Sylphs" was, on the contrary, a gem of orchestral interpretation, as airy and graceful as could be desired. The great "Tannhauser" march was also splendidly played and made a very brilliant ending to the programme. Mr. Reichmann's singing made a notable feature of the concert, and he certainly had a hearty welcome to Boston from his audience on this occasion. He is evidently a singer of experience, and while having the faults common to German vocalists—uncertainty of intonation and incorrect tone production—he sings with so much expression and good taste that it is not surprising that he has gained the good will of the operatic patrons of New York during the season just ended. He sung more surely in the "Hans Heiling" number than in his songs at the piano, but the audience was vastly pleased in these latter numbers, and recalled him so persistently that he added another selection of a sentimental class of composition, a class which appears to find greatest favor with this singer. Mr. Kneisel was heard under the most favorable circumstances in the Ernst number, the piano accompaniment being played by Mr. Nikisch with fine effect, and Mr. Kneisel's playing fairly disarming all criticism. Mr. Nikisch also played the accompaniments for the group of songs contributed by Mr. Reichmann.

Boston Post

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THIRD AND LAST YOUNG PEOPLE'S POPULAR.

There was a very large and enthusiastic audience in Music Hall yesterday afternoon for the last young people's popular. There is no doubt as to the success of these concerts this year, and the fact that last year they were by no means so well attended was probably owing to the programmes. In this particular Mr. Nikisch is very successful and he seems thoroughly to understand the requirements of a light afternoon concert. The programme:

Overture, "Mignon".....A. Thomas
Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.
Symphonic poem, "Danse Macabre"....
.....Saint-Saëns
Air Hongrois (for violin).....Ernst
Mr. Kneisel.
Songs with piano.
Fruhlingstraum.....Spicker
"Wie bist du meine Koenigin".....Brahms
Wanderlied.....Schumann
Mr. Reichmann.
(*a*) "Minuet of the Will-o'-the-Wisps."
(*b*) Dance of Sylphs, from "The Damnation of Faust".....Berlioz
March from "Tannhäuser".....Wagner

It is rather difficult to understand the great popularity of the overture to "Mignon." It is a thin, commonplace and rather disjointed composition, and, moreover, it is written in the *potpourri* form which is more in place with a comic opera overture. Still, it is a pleasure to hear anything so well played and it delighted the public immensely. There are a good many fine singers before the public in our day; there are also a number of people who have fine voices. Yet the fine singer who also has a fine voice is a *rara avis* of the most unusual description, but there is no doubt that Reichmann is all this and more, for he is an artist "by the grace of God." It is second nature to him to sing beautifully, and he seems to feel, as every true artist should, that the possession of his magnificent organ forces a duty upon him—one of the most relentless duties imaginable—service to art, and, feeling this, he sings like an artist. Both the aria and the songs were warmly received, and in the latter instance he was honored by a most determined encore, in response to which he sang Schumann's "Widmung," and sang it admirably. Mr. Kneisel gave a finished performance of the rather trashy Ernst "Air Hongrois." The technical difficulties of this avowedly "exhibition piece" possessed no terror for him, and his brilliant *tour de force* was long and loudly applauded. All the orchestral numbers were finely played, but especial praise is due to the keenly artistic reading which Mr. Nikisch gave of Saint-Saëns's grewsome but beautiful Danse Macabre.

ARTHUR WELD.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, APRIL 3, 1890.

MUSICAL MATTERS.

The Young People's Popular Concert Yesterday Afternoon.

A splendid programme, on just the right level, and a larger audience than ever, are the pleasant facts that are to be recorded of the third popular concert given in Music Hall yesterday afternoon. The list began with Thomas' overture to "Mignon," with its pretty coquettings with "Io sou Titania," the melodious polonaise. Then came the central figure of the occasion—Theodore Reichmann. To say that he made a success would be putting it very mildly; he made the best impression that any baritone has ever made in Boston. He has all Henschel's intelligence and a great deal more than Henschel's voice. He is Staudigl *redivivus*. He sang the aria from "Hans Heiling" with noble breadth, yet with utmost tenderness. His enunciation was always clear and easily followed. In the phrases "Ya! lass mich traumen," and in the constantly reappearing "Ich liebe Dich," the tones were surprisingly well shaped for so massive a voice. But his greatest success was gained in the *Lieder* which came later on the programme, which Mr. Nikisch accompanied finely, although at first a little too loudly, and in which the beauty of expression was indescribable. Those who have heard August Kreissmann sing Schumann's "Dedication" in days long gone by, may form some idea of the manner in which he gave this song, when I state that this high standard was fully equalled in Brahms' "Wie bist du meine Königin," the sharp contrast between the sombre "Durch öde Wüsten," and the ecstatic and reiterated "Wonnevall," was finely presented, and Schumann's resolute "Wohlauf, noch getrunken" made a good foil to its sweetness. What a fine addition to our rich musical month of April it would be if Mr. Reichmann could be induced to give a series of song recitals in some small hall! He has a large repertoire in this school.

But another soloist stands waiting: Mr. Kneisel won his customary ovation, floral and otherwise, in Ernst s "Air Hongrois." He played with that perfection which we have all come to expect from him. The difficult work in harmonics was entirely flawless, the brilliant skips were intoned as surely as if they were simple passages in the first position, the melody in the highest position was most delicately shaded yet without any claptrap *ppppp*. a la Remenyi, and the final appearance of the theme on the lower strings (G and D) with constant skips into the highest register of harmonics, was given in a manner that showed how great a virtuoso our musicianly concertmeister is.

The orchestral selections were all effectively played. Strange to say, I thought Mr. Nikisch rather conservative in his reading of the Danse Macabre, but it was technically most excellent. What a lot of sensational effects it gives! The beginning with the hour of midnight sounded on the harp (plagiarized from Berlioz's "Harold Symphony" perhaps), the weird dissonances of the tuning of the violin of death, effected by lowering the E string to E flat, the knocking together of the bones of the dancing skeletons represented by the xylophone (the only occasion on which this trashy instrument has obtained admission to the real orchestral score, but thoroughly in place here), the mysterious pulsations of the bass-drum, as uncanny as anything in the piece, the clash of cymbals, and finally the oboe phrase picturing the crowing of the cock which sends them all into their graves again (there is more of nature in the crowing of the cock in the clock of Strasburg, however) all these points go to make up a saturnalia of morbid music that would have inspired an Edgar Allan Poe. Then came more of the supernatural in Berlioz s "Minuet of the Will o' the Wisps" and the "Dance of the Sylphs." In the former the mockery of the "Serenade of Mephistopheles" was very finely brought out, and in the latter the violins, *con sordine*, did excellent work. As I had come too late to hear all of the opening number, I made up for it *a la* Charles Lamb, by going away early, and did not hear the Tannhauser march, but have faith to believe that it was finely performed, as certainly was the case with all the other numbers. The adults of Boston are sorry that the "Young People's Concerts" come so seldom.

LOUIS C. ELSON.

Boston Daily Traveller

MONDAY, MAY 12, 1890.

Nowadays it is the boisterous, assertive, pushing and egotistical fellow, who, in all business walks, has the public eye and gets the full meed of public praise. His methods are an implied demand for recognition; he appears to the world as if ticketed with some such legend as this: "I am the great Smith, manager of Jenks's band; I am the band; the band is mine;" or, "Behold in me the creator." According to nineteenth-century ethics, these chaps, whose whole manner is a presumptuous challenge, are really great men; they win favor of some newspapers; are bowed down to by the great minority, and, in short, win a pretty comfortable niche in the world's opinion by their bravado and boasting. But there are yet remaining on the face of the earth a few men, holding positions of great responsibility, who practise different methods, the sort of persons of whom the Scriptures say "by their works ye shall know them." We are led into this vein of reflection by contemplating the quiet, earnest but tremendously effective work of the manager of the Boston Symphony Orchestra. The most modest of men, and one of the youngest ever called to a position of equal importance, Mr. Ellis, from the first implicitly trusted by Mr. Higginson to *develop* the orchestra, by an exercise of "persistent energy" (good phrase that!) rare tact, and a geniality of spirit,—possessing which one can cross more bridges than without,—has accomplished really great things. When one reads of the progress of the orchestra through the country, the news is accompanied by no scandal, no echo of anything that is disassociated with the actions of gentlemen. This is only one result of the methods of the quiet man at the Music Hall, who burns the candle early and late for the good cause he has so near to his heart.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 2, 1890.

——Otto Floersheim has had produced by the Boston Symphony Society his last composition, a scherzo, which was well interpreted by Mr. Nikisch at his last concert. Mr. Floersheim's work is described by the Boston critics as a worthy addition to Mr. Nikisch's répertoire. It is written for orchestra and is a clever bit of bright musical humor, light, dainty and graceful and well orchestrated. It belongs, so the Boston critics say, rather to the French school, reminding one of Berlioz, while the other compositions by Mr. Floersheim belong essentially to the new German influence. The scherzo is probably a number from a suite upon which, it is reported, Mr. Floersh eim has been engaged for some time.—Sunday "World."

[99]

Although within the past few years Brahms has written much chamber music, no new string quartets have appeared. The one in B flat played to-day, which directly preceded the first symphony, being the third and latest composition in this form of "the youth at whose cradle the Graces and Heroes keep watch." The B flat quartet is livelier, more imaginative than either the C minor, or A minor. Dr. Deiters notes the rhythmical surprises occasioned by the first movement; the *adagio* he says, is all reverie and lovely harmony; the dance rhythms of the third movement interest us in a strange, fantastic way; above all the charming and ingenious variations which serve as a finale, whose concise theme is a masterpiece of conception and modulation, recall a more peaceful mood.

(*First performance at Kneisel Concerts.*)

AGAIN, MY LYRE.

Again my Lyre, yet once again,
With tears I wake thy thrilling strain!
O sound to sacred sorrow dear,
I weep, but could forever hear.

Ah! cease, nor more past scenes recall,
Ye plaintive notes, that dying fall!
For lost beneath thy lov'd control,
Sweet Lyre, is my dissolving soul.

Again around me airy forms appear,
And seraph songs are in mine ear!
Ye spirits blest, Oh, bear away
To happier realms my humble lay!

For still my love may deign to hear,
Those human notes that once were dear,
And still one angel-sigh bestow
On her who weeps, who mourns below.

THE SWEETEST LAD WAS JAMIE.

The sweetest lad was Jamie, the sweetest, the dearest.
And well did Jamie love me, and not a fault had he.
Yet one he had, it spoke his praise, he knew not woman's wish to tease.
He knew not all our silly ways. Alas! the woe to me!

For though I loved my Jamie, sincerely and dearly,
Yet often when he wooed me, I held my head on high,
And huff'd and toss'd with saucy air, and danced with Donald at the fair,
And placed his ribbon in my hair, and Jamie passed him by.

So when the war-pipes sounded, dear Jamie he left me,
And now some other maiden will Jamie turn to woo.
My heart will break, and well it may, for who would word of pity say,
To her who threw a heart away, so faithfu' and so true.

Oh, knew he how I loved him, sincerely and dearly,
How I would fly to meet him! oh! happy were the day.
Some kind, kind friend, oh, come atween and tell him of my altered mein!
That Jeanie has not Jeanie been since Jamie went away.

FAITHFU' JOHNIE.

When will you come, again my faithfu' Johnie,
When will you come again?
When the corn is gathered and the leaves are withered,
I will come again, my sweet and bonny.

Then Winter's winds will blow, my faithfu' Johnie,
Then Winter's wind will blow:
Though the day be dark wi' drift, that I cannot see the rift,
I will come again, my sweet and bonny.

O come na by the mair, my faithfu' Johnie,
O come na by the mair,
Though the night were hallow e'en, when the fearfu' sights were seen,
I would meet thee here, my sweet my bonny.

And shall we part again, my faithfu' Johnie?
Shall we then part again?
So long's my eye can see, Jean, that face so dear to me, Jean,
We shan't part again, my sweet, my bonny.

O, THOU ART THE LAD OF MY HEART, WILLY.

O thou art the lad of my heart, Willy!
There's love and there's life and glee.
There's a cheer in thy voice and thy bounding step.
And there's bliss in thy blithsome e'e.
But Oh! how my heart was tried, Willy!
For little I thought to see,
That the lad who won the lasses all,
Would ever be won by me.

Adown this path came Willy!
'Twas just at this hour of eve.
And will he—or will he not, I thought,
My fluttering heart relieve?
So oft as he paused as we sauntered on,
'Twas fear and hope and fear.
But here at the wood, as we parting stood,
'Twas rapture his vows to hear.

Of vows so soft, thy vows Willy!
Who would not like me be proud!
Sweet-lark! with thy soaring echoing song,
Come down from thy rosy cloud,
Come down to thy nest and tell thy mate,
But tell thy mate alone,
Thou hast seen a maid whose heart of love
Is merry and light as thy own.

The accompaniment for pianoforte, violin and violoncello to the songs sung to-day was written by Beethoven.

Mr. Weld wrote his F major quartet in the Tyrol in 1885, during the summer vacation of the Royal Music School at Munich, where he was a pupil of Rheinberger. The *adagio molto sostenuto* 3-4 F major, is in reduced and simplified sonata form, without any particular development of its two themes. The quartet has had several performances in private.

(*First performance at Kneisel Concerts.*)

The sketch books of Beethoven show us that the B flat trio—described by Lenz as "a miracle of concerted music"—occupied the master's thoughts in the early months of 1810. The work was completed during the following winter, but not copied in score until March, 1811. The dedication to Prince Rudolf came later being first announced in the printed copies issued by Steiner, of Vienna, in 1816. The trio was not heard in public until three years after its completion, when it was performed for the benefit of Schuppanzigh (a famous quartet violinist of the day) Beethoven playing the pianoforte part. Moncheles—then a youth of twenty—was present, and made the following note in his diary: "April 11. At a matinée in the Römischen Kaiser, I heard a new trio by Beethoven. It was no other than the trio in B flat, and Beethoven himself played the pianoforte part. In how many compositions do we find the word 'new' wrongly placed! But never in Beethoven compositions; least of all in this work, which is full of originality. His playing, apart from the spirit prevailing it, satisfied me less, for it lacks clearness and precision; still I observed several traces of the grand style of playing which I had long since recognised in his compositions." A few weeks later Beethoven made his final appearance as a chamber player in performing the pianoforte part of this work. A compilation of an analysis follows:

The principal subject of the first movement is at once started by the pianoforte and repeated, in the lower octave, by the violin, prior to the development of the figure contained in the first bar. At the beginning of this development, the key abruptly changes to D major, passing thence to G major, and continuing there through what is obviously a preamble to the second subject. The conclusion drawn from this is soon justified—the second subject entering not in the dominant key (F) as usual, but in G. A continuation of this gives a single phrase (cello) to the strings, accompanied by ascending and descending scale

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BOSTON HERALD.

TUESDAY, APRIL 1, 1890.

THE KNEISEL QUARTET.

The fifth of the current series of chamber concerts by the Kneisel quartet given at Union Hall last evening was greatly enjoyed by the subscribers to these notable events of the season, the audience well nigh filling every seat in the auditorium. The quartet had the assistance of Miss Gertrude Franklin, soprano, and Mr. Ernst Perabo, pianist, two artists who are always welcome to the concert stage. The instrumental numbers were pleasantly varied by the singing of an unfamiliar group of four Scotch songs by Miss Franklin, who gave these tuneful vocal gems, a most delightful interpretation and quite won the audience by her charmingly artistic vocalization. Mr. Perabo was heard with even more than usual pleasure in Beethovan's trio in B flat, op. 97, for piano, violin and 'cello, the three players, Messrs. Perabo, Kneisel and Hekking, the graceful movements of this composition being given with faultless taste by the performers. The novelty of the evening consisted of the movement for string quartet by Mr. A. Weld, and this proved another most enjoyable example of the genius and skill of the composer, which qualities have already attracted well merited attention to his writings. The quartet by Brahms in B flat completed this excellent programme, all of which was listened to with unabated interest.

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LOUIS

THE MUSICA

NEW YORK, WEDNES

——Otto Floersheim has
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which was well interpreted b
cert. Mr. Floersheim's work
critics as a worthy addition to
is written for orchestra and is
humor, light, dainty and grac
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tions by Mr. Floersheim belong
man influence. The scherzo is
suite upon which, it is rep
been engaged for some time.—

passages for the pianofore, after which the statement of this unusually prolonged subject ends, still in the key of G major. The master substantially repeats this with a different disposition of the instruments, and then enters upon the peroration of the first part. After a short preamble, the "free fantasia" opens with the first four notes of the principal theme, treated in three-fold imitation and leading to a full close in E flat. Here Beethoven takes away the first note of the four; and then we have a variant, continued to a half close in G, which specially favoured key (that of the second subject) the master now chooses for treatment of another fragment from the leading melody. This he presently uses in a "diminished" form and, by carrying on the "figure" winds up the free fantasia with a brisk example of contrary motion. The fragment now serves as a bridge to the recapitulation, which, as will readily be observed, is not a simple repetition. Recapitulation ended, the movement closes with a *coda* wherein the leading theme chiefly figures. The leading features of the *allegro moderato* are, first, an almost complete avoidance of the dominant key, and next, an absence of episodical themes. The two subjects, and the composer's mastery of development, amply suffice for all needful variety.

The principal subject of the *scherzo* is given out by the strings, the cello and violin amicably sharing its phrases, while the pianoforte remains silent. After the pianoforte has repeated this in full, it goes on into a tributary, the whole being then worked out in a transparent manner. The *trio* is one of Beethoven's freaks. Mark the peculiar crawling character of the theme, and its uncommon enunciation in fugue form, with statement and answer for four voices all complete. This is followed by a tributary in very marked contrast, which serves, with the fugal subject, for all the subsequent course of an unusually extended *trio*. The first part of the movement, or *scherzo* proper, having been duly repeated without material change, the fugal theme of the *trio* opens a *coda*, which ends with a brief but characteristic reference to the subject of the *scherzo*.

Andante cantabile. This wonderfully rich movement is in the variation form, of which Beethoven has given more (and more magnificent) examples than any other composer—Bach and Mozart not excepted. The simple yet divinely beautiful theme is in two sections, each first stated by the pianoforte alone. Five highly ingenious, elaborate, and effective variations follow: the first, made up of arpeggio passages, falling to the pianoforte; the second also is given to the pianoforte, but here, as will be observed, the strings play a much more important part; again the pianoforte is favored, in the third variation, and the strings have little to do; the fourth variation (*poco più adagio*) is remarkable for its syncopated treatment of the theme, and for continuous *arpeggios* in the pianoforte accompaniment; while many think that the last variation (with *coda*) is the most beautiful of all.

A true *rondo* subject is at once recognized in the principal theme of the *finale*. The second theme with its lively play of rhythm at once follows and leads to a recurrence of the principal subject, in harmony with the invariable rule of a *rondo*. Then follows an episode in E flat, preparatory to the reappearance of the first and second subjects at full length. After the recapitulation comes an elaborate *coda* (*presto*, 6-8) opening in A major with a new version of the leading theme. Its further course, one of sustained animation and brilliancy, can be followed with ease. (*Second performance at Kneisel Concerts.*)

BOSTON HERALD.
TUESDAY, APRIL 1, 1890.

THE KNEISEL QUARTET.

The fifth of the current series of chamber concerts by the Kneisel quartet given at Union Hall last evening was greatly enjoyed by the subscribers to these notable events of the season, the audience well high filling every seat in the auditorium. The quartet had the assistance of Miss Gertrude Franklin, soprano, and Mr. Ernst Perabo, pianist, two artists who are always welcome to the concert stage. The instrumental numbers were pleasantly varied by the singing of an unfamiliar group of four Scotch songs by Miss Franklin, who gave these tuneful vocal gems, a most delightful interpretation and quite won the audience by her charmingly artistic vocalization. Mr. Perabo was heard with even more than usual pleasure in Beethovan's trio in B flat, op. 97, for piano, violin and 'cello, the three players, Messrs. Perabo, Kneisel and Hekking, the graceful movements of this composition being given with faultless taste by the performers. The novelty of the evening consisted of the movement for string quartet by Mr. A. Weld, and this proved another most enjoyable example of the genius and skill of the composer, which qualities have already attracted well merited attention to his writings. The quartet by Brahms in B flat completed this excellent programme, all of which was listened to with unabated interest.

Boston Daily Traveller.
TUESDAY, APRIL 1, 1890.

The Kneisel programme was: Quartet in B flat, Brahms; Four "Scotch" Songs by Beethoven, sung by Gertrude Franklin; Adagio for String Quartet in C major, Arthur Weld; Pianoforte trio, Op. 97, in B flat, Beethoven. Mr. Ernst Perabo was the pianist and in the trio his playing was noble; Messrs. Kneisel and Hekking were also at their best in this work. The single movement from Mr. Weld's quartet is such genuinely good music that it excites an interest in the work as a whole, which we hope will soon be heard in public. One more Kneisel concert will be given this season.

Boston Post
WEDNESDAY MORNING, APRIL 2, 1890

Mr. Theodor Reichmann, the eminent baritone of the Metropolitan Opera House of New York, will be heard for the first time in this city at the popular matinee by the Boston Symphony Orchestra this afternoon. The interesting programme which Mr. Nikisch has prepared for this concert is given in full in the advertisement.

BOSTON HERALD.
THURSDAY, APRIL 3, 1890.

MUSICAL MATTERS.

Third of the Season's "Young People's Popular" Concerts.

The third and last of the season's "Young People's Populars," at Music Hall yesterday afternoon, by the Boston Symphony orchestra, called out a great audience, and, under Mr. Arthur Nikisch's direction, the following programme was played: Overture, "Mignon," A. Thomas; aria, "Hans Heiling," Marschner; "Danse Macabre," Saint-Saens; "Air Hongrois," Ernst; songs with piano, (a) "Wie bist du meine Koenigin," Brahms; (b) "Wander lied," Schumann; (a) "Menuet des Follets," (b) "Danse des Sylphes," Berlioz; march, "Tannhauser," Wagner. The soloists were Mr. Theodore Reichmann, baritone, of the Metropolitan Opera House company of New York, who made his first appearance in Boston, and Mr. Franz Kneisel, the violinist. The choice of the programme and the manner of its performance both gave unmistakable evidence of the desire of Mr. Nikisch to supply the wants of the patrons of these concerts, and he succeeded most happily in his efforts in this direction. While his readings of the "Mignon" overture and the famous "Danse Macabre" were somewhat at variance with generally accepted interpretations of these numbers, there was a charm in his performances of the two works which quite captivated the hearer, and fully justified the reading given them. The poetic side of the Saint-Saens composition was given prominence rather than the eccentricities, and the work done by the orchestra brought out the manifold beauties of the score with delightful effect, the violin solo being especially well played by Mr. Kneisel. The selections from Berlioz's "Faust" were less successfully read, however, that descriptive of the "Minuet of the Will of the Wisps" suffering from the attempt to give it sharp contrasts which destroyed much of its charms. "The Dance of the Sylphs" was, on the contrary, a gem of orchestral interpretation, as airy and graceful as could be desired. The great "Tannhauser" march was also splendidly played and made a very brilliant ending to the programme. Mr. Reichmann's singing made a notable feature of the concert, and he certainly had a hearty welcome to Boston from his audience on this occasion. He is evidently a singer of experience, and while having the faults common to German vocalists—uncertainty of intonation and incorrect tone production—he sings with so much expression and good taste that it is not surprising that he has gained the good will of the operatic patrons of New York during the season just ended. He sung more surely in the "Hans Heiling" number than in his songs at the piano, but the audience was vastly pleased in these latter numbers, and recalled him so persistently that he added another selection of a sentimental class of composition, a class which appears to find greatest favor with this singer. Mr. Kneisel was heard under the most favorable circumstances in the Ernst number, the piano accompaniment being played by Mr. Nikisch with fine effect, and Mr. Kneisel's playing fairly disarming all criticism. Mr. Nikisch also played the accompaniments for the group of songs con[illegible] by Mr. Reichmann.

Boston Post
THURSDAY MORNING, APRIL 3, 1890

THIRD AND LAST YOUNG PEOPLE'S POPULAR.

There was a very large and enthusiastic audience in Music Hall yesterday afternoon for the last young people's popular. There is no doubt as to the success of these concerts this year, and the fact that last year they were by no means so well attended was probably owing to the programmes. In this particular Mr. Nikisch is very successful and he seems thoroughly to understand the requirements of a light afternoon concert. The programme:

Overture, "Mignon" .... A. Thomas
Aria, from "Hans Heiling" .... Marschner
Mr. Reichmann.
Symphonic poem, "Danse Macabre" ....
.... Saint-Saëns
Air Hongrois (for violin) .... Ernst
Mr. Kneisel.
Songs with piano.
Fruhlingstraum .... Spicker
"Wie bist du meine Koenigin" .... Brahms
Wanderlied .... Schumann
Mr. Reichmann.
(a) "Minuet of the Will-o'-the-Wisps."
(b) Dance of Sylphs, from "The Damnation of Faust" .... Berlioz
March from "Tannhäuser" .... Wagner

It is rather difficult to understand the great popularity of the overture to "Mignon." It is a thin, commonplace and rather disjointed composition, and, moreover, it is written in the *potpourri* form which is more in place with a comic opera overture. Still, it is a pleasure to hear anything so well played and it delighted the public immensely. There are a good many fine singers before the public in our day; there are also a number of people who have fine voices. Yet the fine singer who also has a fine voice is a *rara avis* of the most unusual description, but there is no doubt that Reichmann is all this and more, for he is an artist "by the grace of God." It is second nature to him to sing beautifully, and he seems to feel, as every true artist should, that the possession of his magnificent organ forces a duty upon him—one of the most relentless duties imaginable—service to art, and, feeling this, he sings like an artist. Both the aria and the songs were warmly received, and in the latter instance he was honored by a most determined encore, in response to which he sang Schumann's "Widmung," and sang it admirably. Mr. Kneisel gave a finished performance of the rather trashy Ernst "Air Hongrois." The technical difficulties of this avowedly "exhibition piece" possessed no terror for him, and his brilliant *tour de force* was long and loudly applauded. All the orchestral numbers were finely played, but especial praise is due to the keenly artistic reading which Mr. Nikisch gave of Saint-Saëns's grewsome but beautiful Danse Macabre.

ARTHUR WELD.

BOSTON DAILY ADVE
Established 1813
THURSDAY MORNING, APRI

MUSICAL MATTERS.

The Young People's Popular Co terday Afternoon.

A splendid programme, on jus
level, and a larger audience than
the pleasant facts that are to b
of the third popular concert give
Hall yesterday afternoon. The
with Thomas' overture to "Mign
its pretty coquettings with "lo
nia," the melodious polonaise.
the central figure of the occas
dore Reichmann. To say that h
success would be putting it ve
he made the best impression
baritone has ever made in B
has all Henschel's intelligence a
deal more than Henschel's vo
Staudigl *redivivus.* He sang
from "Hans Heiling" with noble
yet with utmost tenderness. Hi
tion was always clear and easily
In the phrases "Ya! lass mich
and in the constantly reappe
liebe Dich," the tones were s
well shaped for so massive a v
his greatest success was gai
Lieder which came later on the p
which Mr. Nikisch accompanied
though at first a little too loudl
which the beauty of expressio
describable. Those who have
gust Kreissmann sing Schuman
cation" in days long gone by,
some idea of the manner
he gave this song, when I state
high standard was fully s
Brahms' "Wie bist du meine
the sharp contrast between t
"Durch öde Wüsten," and the e
reiterated "Wonnevall," was
sented, and Schumann's resolute
noch getrunken" made a good
sweetness. What a fine additi
rich musical month of April it w
Mr. Reichmann could be induce
series of song recitals in some
He has a large repertoire in thi

But another soloist stands wa
Kneisel won his customary ova
and otherwise, in Ernst's "Air
He played with that perfection
have all come to expect from
difficult work in harmonics w
flawless, the brilliant skips we
as surely as if they were simp
in the first position, the mel
highest position was most
shaded yet without any clapt
a la Remenyi, and the final app
the theme on the lower strings
with constant skips into the hig
ter of harmonics, was given in
that showed how great a virtuo
sicianly concertmeister is.

The orchestral selections we
fectively played. Strange t
thought Mr. Nikisch rather co
in his reading of the Danse
but it was technically most
What a lot of sensational effect
The beginning with the hour of
sounded on the harp (plagiar
Berlioz's "Harold Symphony"
the weird dissonances of the tu
violin of death, effected by lowe
string to E flat, the knocking
the bones of the dancing skele
sented by the xylophone (the onl
on which this trashy instrumen
tained admission to the real
score, but thoroughly in place
mysterious pulsations of the
as uncanny as anything in
the clash of cymbals, an
the oboe phrase pictur
crowing of the cock whi
them all into their graves again
more of nature in the crowing o
in the clock of Strassburg, ho
these points go to make up a sa
morbid music that would have i
Edgar Allan Poe. Then came
supernatural in Berlioz's "Min
Will o' the Wisps" and the "Da
Sylphs." In the former the
the "Serenade of Mephistoph
very finely brought out, and in
the violins, *con sordine*, did excel
As I had come too late to hear
opening number, I made up fo
Charles Lamb, by going away
did not hear the Tannhauser m
have faith to believe that it
performed, as certainly was the
all the other numbers. The
Boston are sorry that the "Youn
Concerts" come so seldom.

LOUIS C

THE MUSICA
NEW YORK, WEDNES

——Otto Floersheim has ha
ton Symphony Society his last
which was well interpreted by
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It belongs, so the Boston critics
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been engaged for some time.—Su

OPENING EDITION.

THURSDAY MORNING, APRIL 3, 1890.

Young People's Popular.

The last "Popular" of the season by the members of the Boston Symphony Orchestra was given Wednesday afternoon to the usual large audience. The programme was a choice and admirably selected one for the orchestra, including as it did the "Mignon" overture, the "Tannhauser" march and some selections from the Damnation of Faust and a symphonic poem by Saint Saens. There was variety sufficient to please all, and the interpretation of these numbers was almost perfection. Mr. Nikisch gives a fine rendition of these popular selections, making the most of the effects, but keeping within the spirit of the composer, and giving to the auditors an object lesson. It is a rare event to hear such a delivery of the "Mignon" overture, every note of which was probably familiar to a large portion of the audience. The soloists were Mr. Kneisel and Theodor Reichmann, one of the baritones of the Metropolitan Opera House Company, which is to appear next week at the Boston Theatre. Mr. Reichmann is a stranger to Boston audiences, and he evidently realized this, for he was a trifle nervous. But the hearty reception he received, both for his delivery of an aria by Marschner and some German songs with the piano, must have assured him that he had gained a warm place in the hearts of the audience. Not since Max Heinrich came to Boston have we had such an artistic, soulful and perfect rendition of German song as was given Wednesday afternoon. The audience was spellbound. Every note was a gem, and his voice, which is pure, even and true, added much to the rendition. The audience recalled him again and again, and it seemed as if it would never tire of his singing. His success here was certain, and his appearances next week will be watched with interest. Mr. Kneisel gave one of his best renditions of a gem of Ernst, and for this, as well as the songs of Mr. Reichmann, Mr. Nikisch played the piano accompaniments in a very tasteful and artistic manner.

Boston Daily Globe.

THURSDAY, APRIL 3.

REICHMANN SANG.

Kneisel Played, and the Symphony Orchestra Gained Honors.

Let Boston have more "Young People's Populars" next season, Mr. Nikisch, for not only the new generation of music-lovers, but the old as well, enjoy greatly such delightful offerings.

For the third and last concert of this agreeable series yesterday there was a delightful programme. Music Hall was filled, and enthusiasm rose to quite an unusual height, considering the fact that it was an afternoon assemblage, in which women predominated.

Reichmann, the distinguished barytone of the German opera troupe which comes to town next week, made his first appearance in Boston at this concert. He has a commanding presence, and sings unaffectedly, smoothly, and, when occasion calls, with much power. The absence of apparent effort makes his singing additionally effective. The air, "I Love Thee," from Marschner's opera, "Hans Heiling," introduced the artist. Later in the afternoon he was heard in Spicker's "Spring Dream," Brahms' "My Queen" and Schumann's "Wanderlied," to all of which Mr. Nikisch was the graceful accompanist on the pianoforte. Being enthusiastically recalled (orchestra and leader applauding as well as audience) Mr. Reichmann supplemented his trio of songs with another very acceptable selection. His debut was certainly very successful, and his appearances in grand opera are to be awaited with most pleasurable anticipations.

Mr. Kneisel, who is always welcomed to the concert platform, contributed to the programme Ernst's familiar "Hungarian air," which he played with consummate skill, Mr. Nikisch accompanying.

The overture to "Mignon," Saint Saens' symphonic poem, "The Dance of Death," with the minuet and the Dance of Sylphs from Berlioz' "Damnation of Faust," and the march from "Tannhauser," gave the orchestra its opportunities. Curiously enough, the Berlioz selections were comparatively speaking, the least successful of these selections. The Thomas overture was interpreted almost faultlessly, and the Wagner selection, as well as the Saint Saens number, gave new proof of the skill and art of the Boston symphony orchestra.

Boston Evening Transcript.

FRIDAY, APRIL 4, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the Young People's Popular Concert, given on Wednesday afternoon in the Music Hall, was as follows:

Thomas; Overture to "Mignon."
Marschner: Aria from "Hans Heiling."
Saint-Saëns; Symphonic Poem "Danse Macabre,"
Ernst: Airs hongrois, for violin.
Spicker: Frühlingstraum.
Brahms: "Wie bist du, meine Königin?"
Schumann: Wanderlied.
Berlioz: Minuet of Will-o'-the-wisps, and Dance of Sylphs, from "La damnation de Faust."
Wagner; March from Tannhäuser."

Mr. Theodor Reichmann was the singer, and Mr. Franz Kneisel the violinist.

The orchestra played splendidly throughout the concert; in the overture to "Mignon" one regretted the retard in the initial up-beat of the Polonaise at *every* recurrence of the theme; it makes a good effect the first time, but, when so often repeated, it breaks up the rhythm too much, and renders all climax impossible. One wondered, too, at the two selections from Berlioz's "Faust" not being followed by the Racoczy March from the same work—as they usually are at concerts in Paris—instead of by Wagner's "Tannhäuser" march. But the selections were beautifully played, and evidently much enjoyed.

This was the first opportunity Boston had of hearing Mr. Reichmann. He has a noble, beautiful low baritone voice, rather sweet and velvety than brilliant in quality; much such a voice for a baritone as Wachtel's was for a tenor. He uses it, too, uncommonly well, saving that he affects too much the extreme shades of loud and soft, and uses the natural *mezza voce* too little. His phrasing is, at times beautifully pure and musical, at others, however, not so artistic. He enunciates with great distinctness, and sings with immense dramatic expressiveness and power. The impression he produced in the air from "Hans Heiling"—a composition of great dramatic force—was electric. Spicker's song, too, he sang very beautifully indeed. But as soon as he came to the finer songs by Brahms and Schumann, he showed, as most essentially dramatic singers do, that the German *Lied*, in its best estate, is something of which he has little conception. The way in which he tore these songs to pieces, to the utter annihilation of their lyrical character, did not deserve the rapturous applause it called forth from the audience.

Mr. Kneisel played Ernst's fantasia on Hungarian airs with great brilliancy and finish, and was applauded to the echo.

Boston Daily Traveller.

FRIDAY, APRIL 4, 1890.

MUSICAL MATTERS.

Young People's Popular Concert Last Wednesday—Opera and Concert Notes.

The programme of the third Young People's Popular, with Theodor Reichmann, baritone, and Franz Kneisel, violinist, soloists, was:

Overture, "Mignon".....A. Thomas
Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.
Symphonic Poem, "Danse Macabre".....Saint Saëns
Air Hongrois, (for violin).....Ernst
Mr. Kneisel.
Songs with Piano.
a) Fruhlingstraum.....Spicker
b) "Wie bist du meine Koenigin".....Brahms
c) Wanderlied.....Schumann
Mr. Reichmann.
a) Minuet of the Will-o'-the-Wisps } from "The Damnation of Faust." } Berlioz
b) Dance of Sylphs.....
March from "Tannhäuser".....Wagner

One of the best popular programmes we have had here. Mr. Nikisch gave his best efforts to each and every number; the familiar Saint Saëns piece, the fascinating "Faust" music, and the march were all admirably played. With Mr. Reichmann the audience became *en rapport* immediately he had sung his first phrase. He is a gorgeous singer, his voice is large, sympathetic, and capable of varying timbre. He sang the Marschner air superbly, and the songs with great beauty of sentiment. As we shall hear Mr. Reichmann often during the next two weeks, further comment is deferred. After the air he was thrice recalled, and thrice did he return after the songs had been sung, but the insatiate audience clamored for and got an encore; it was a pleasure to hear Mr. Reichmann sing Schumann's "Widmung," but we object to encores, and are sorry Mr. Nikisch is not of our stern opinion. Mr. Nikisch played the piano accompaniments to the songs very beautifully; he also played Mr. Kneisel's accompaniment with great finish of style and variety of color. Mr. Kneisel was heard at his best. There was a large audience.

The Beacon.

BOSTON, SATURDAY, APR. 5, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has made an entire change of programme for tonight from what was promised, laying this, we believe, to the charge of the Popular concert of Wednesday afternoon—although, as that was made up of old material, the reason seems far from valid. It will be a disappointment not to hear the symphony by Mr. Cooper Cliffe, because much well-grounded expectation was awaiting this work, which, when presented unostentatiously in London as the writing of a quiet and reserved young man, was immediately extolled as possessing individuality and beauty and giving good promise of the best farther achievement. Only two concerts remain after tonight, and the probabilities are that their programmes will not admit this anticipated symphony to find a place in them. The arrangement for tonight then stands thus:—Cherubini's "Water Carrier" overture; Cowen's "Scandinavian" symphony; an *entr' acte* from the Reinecke "King Manfred" music, and Wagner's "Flying Dutchman" overture. This is certainly not a programme which need have cost a great deal of trouble in preparation; the symphony is the only thing which the orchestra might not play well even at sight, and surely not much more labor would have been required to get up Mr. Cliffe's score. But apart from this there is no reason to quarrel with what has been provided for tonight. The symphony is an exquisitely poetic transcript of many sentiments which arise from a knowledge of the strange and fascinating Northland, which Cowen has depicted not according to its mere musical forms, but according to its spiritual impressions. The quaint contrasts of the first movement; the dreamy lake-scenery and the faint songs of the second; the wintry brightness and gayety of the third, and "the ramp and roar of great waves climbing a rocky shore" which surge in the last, are all images instinct with imagination and appeal no less to the fancy than to the ear, and give a double pleasure which it is good to know. The orchestra played it all to perfection yesterday afternoon, and there was only the highest praise for the delicious delicacy of the second movement, with its muted and scarcely audible horns and for the crystalline clearness of the sparkling figures of the third; while the two stronger movements were vigorous in life and definite in phrasing. The rest of the selections were well given too and much applauded by the audience, among whom Mr. Edward Lloyd, who is to sing in the coming oratorio, was a greatly approving listener. The next programme, to be performed a fortnight hence, stands thus:; Goldmark, overture, "Spring" (first time in Boston); Mozart, aria from "Die Entfuehrung aus dem Serail"; Volkmann, Serenade in D-minor; songs with piano; Brahms, symphony No. 1 in C-minor. The soloist will be Mme. Steinbach-Jahns, who has just come from Leipsic, where she is dramatic soprano at the opera. She will make her debut here and will subsequently accompany the orchestra on the tour-weeks tour which they are to make through the South and West on the termination of the Boston season.

THE YOUNG FOLKS' POPULAR.

The Young Folk's Popular concert of Wednesday afternoon had for its first attraction the debut in Boston of Herr Reichmann, leading barytone of the Metropolitan company, who sang an air from the "Hans Heiling" of Marschner, and three *lieder* by Spinner, Brahms and Schumann. He is a man of fine, large and imposing presence, like Scaria and Fischer; his voice is noble in volume and rich in quality, and his method is frank and free, giving to the low tones almost breadth enough for a basso and delivering the upper ones without the hollow obscurity almost inseparable from the graver German organs. He sang his air with great spirit and force, and in the lighter things gave fine evidence of appreciation, sentiment and proportion of

THE KNEISEL CONCERT.

The fifth concert of the Kneisel Quartette, which took place on Monday evening, at Union Hall, was truly delightful in all respects. The large works were Brahms's string quartette in B flat, *opus* 67, which has not been given before in these evenings, and Beethoven's pianoforte trio in B flat, *opus* 97. The latter has longbeen known and loved, and the former is more bright, more genial and more free from laborious and learned writing than its author's other quartettes; the first movement has some odd irregularities of rhythm, and in the last Brahms could not withhold his hand from a set of ingenious variations, but these are not too academic to be interesting, and flow on lightly over a clearly shown theme. Between these were four of Beethoven's Scotch songs, with their full accompaniment of violin, 'cello and pianoforte, and the *adagio* from Mr. Arthur Weld's string quartette in F-major, a smooth, calm and sweet exposition in unpretending and scholarly form of two well-formed themes, maintaining its right to be heard even beside such other music as we have named. The performance of this programme was at all points worthy and beautiful. Mr. Perabo was at the piano, both for the trio and for the songs; and, as all musical people know, when he plays Beethoven it is with the greatest and strongest spirit, the most devoted care, and the greatest respect. The songs were sung by Miss Franklin with all the finish of style and appreciation in interpretation which characterize her unsurpassed singing of such music.

HOME JOURNAL.

SATURDAY, APRIL 5, 1890.

The Twenty-First Symphony Concert.

Brahms.....Tragic Overture, Op. 81
Vieuxtemps.....Concerto for Violin, No. 5, in A minor, Op. 37.
Dvorak.....Symphony No. 1, in D, Op. 0

The feature of last Saturday's concert was the appearance of Mr. Otto Roth, violinist, as the soloist of the evening. He is to be warmly praised, first, for his selection of the Vieuxtemps concerto. The great violinist was not only a master of his instrument; he knew how to write cunningly for it. He had the gift of melody; he was thoroughly conversant with the laws of composition; and his taste was such that in writing virtuoso-music, he did not descend to triviality. The instrumentation of this concerto is a fine example of his skill and judgment. It is never coarse, and while characteristic and independent, the fact that a soloist is to be heard is never lost sight of. It is indeed a work of thought and beauty. And it was finely, artistically played by Mr. Roth. In these days, technique is taken for granted; a man has no business to appear before the public unless he is able to express his thoughts. Faultless intonation, full tone, an absolute mastery of difficulties, the playing of bravura passages with an ease which resembles indifference—these are expected and demanded; and from a technical standpoint, Mr. Roth's playing was unimpeachable. But the hearer demands more than this; in the case of Mr. Roth it is a pleasure to say that his performance was equally admirable from the musician's point of view. His conception, his phrasing, his use of dynamics,—all these combined to make his appearance an unqualified delight. And the modesty of his bearing lent a charm, and would have extorted applause from the hearers had they not been eager to bestow it.

It is also a pleasure to be able to say that Mr. Nikisch was at his best in the wild and untamed symphony of Dvorak. When he leads the music of the Bohemian or Hungarian or ultra dramatic school, his very faults seem for the moment virtues. The symphony itself is in many respects a fascinating work. It abounds in strange and almost grotesque passages; witness the whole of the maddening scherzo with its curious and effective trio. At times one becomes wearied of the din, and the impetuosity and gorgeous coloring fatigue; for there is but little relief for the excited ear. What a contrast is the frenzied originality of this symphony to the contract labor seen, unhappily, in many of the later works of Dvorak.

The "Tragic Overture" of Brahms is indeed a noble work. Had he always written thus, one might be tempted to join in the cult or homage paid him by the lovers of the obscure and the worshipers of the unintelligible.

The Young Peoples' Popular.—The third and last of the Young Peoples' Popular Concerts given by the Boston Symphony Orchestra took place Wednesday afternoon at Music Hall. Mr. Theodore Reichmann, baritone, and Mr. Franz Kneisel, violinist, were the soloists. The program was as follows:

Overture, "Mignon".....A. Thomas
Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.
Symphonic Poem, "Danse Macabre".....Saint Saëns
Air Hongrois.....Ernst
Mr. Kneisel.
Songs with Piano
a. Fruhlingstraum.....Spicker
b. "Wie bist du meine Koenigin".....Brahms
c. Wanderlied.....Schumann
Mr. Reichmann.
a. "Minuet of the Will-O'-The Wisps" } .....Berlioz
b. Dance of Sylphs
March from "Tannhæuser".....Wagner

This program was thoroughly enjoyed by the audience which filled Music Hall. While it was "popular," it was not meretricious. Two of the orchestral numbers played are worthy of a hearing at the Symphony concerts; but the present conductor seems to entertain a deep-rooted prejudice against the works of such men as St. Saens, Berlioz and others who were unfortunate enough to have been born upon French soil. This is not a sweeping statement; for the French school has been shamefully neglected this season, though not by the soloists. Perhaps Mr. Nikisch thought he would experiment with French compositions, try his hand, as it were; for Wednesday he saw fit to play three familiar numbers of the French school. The performance of the "Danse Macabre" and the "Dance of Sylphs" shows that however great may be the capabilities of the conductor in other directions, he certainly is not at his ease when French scores lie upon the desk. The French gain overwhelming effects both by extreme attention to detail and by the suddenness of surprising contrasts. To them, defined gradations of tone mean something, and they have other expression-marks than piano and fortissimo. When they mark a passage pianissimo, their conductors respect and regard the wish of the composer; but to Mr. Nikisch pianissimo is merely a curious mark with which some whimsical composer has seen fit to ornament his score.

Mr. Kneisel played the extremely difficult "Air Hongrois" of Ernst, with great accuracy and brilliancy, and the *cantabile* passages were given with breadth of tone and beauty of phrasing. He was recalled again and again. It is refreshing to occasionally hear a good example of what, in derogation, is often called "fiddle-music;" particularly when it is good in itself and when it is played by such an artist as Mr. Kneisel.

Mr. Reichmann, the leading baritone of the Metropolitan German Opera, made a most favorable impression upon the audience. In response to enthusiastic applause he sang the familiar "Du Meine Seele." As Mr. Reichmann is to

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The Kneisel Quartet Concert.—The fifth concert of the Kneisel Quartet was, perhaps, by the clock, too long, but the program was so well chosen and so excellently played and sung that it seemed shorter than many concerts of an hour's length. The Brahms quartet with which the concert opened is a peculiarly favorable example of Brahms' better nature. In it he does not morbidly seek to be profound, and he is contented with simple means which give rise to feelings of pleasure rather than awe which approaches despair. Miss Franklin sang four Scotch songs by Beethoven with great taste and skill. The novelty of the evening was a selection from a quartet by Arthur Weld in C major, op. 1. It is a thoughtfully written composition showing no mean skill in this difficult branch of musical art. It perhaps suffers a little from uneasiness shown by excessive modulation. The concert closed with the great trio in B-flat major of Beethoven, in which Mr. Perabo, who was at his best (and that is saying much), was assisted by Messrs. Kneisel and Hekking. The ensemble playing was, as ever, beyond reproach. X. Z.

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Boston Journal.

MORNING EDITION.

THURSDAY MORNING, APRIL 3, 1890.

Young People's Popular.

The last "Popular" of the season by the members of the Boston Symphony Orchestra was given Wednesday afternoon to the usual large audience. The programme was a choice and admirably selected one for the orchestra, including as it did the "Mignon" overture, the "Tannhauser" march and some selections from the Damnation of Faust and a symphonic poem by Saint Saens. There was variety sufficient to please all, and the interpretation of these numbers was almost perfection. Mr. Nikisch gives a fine rendition of these popular selections, making the most of the effects, but keeping within the spirit of the composer, and giving to the auditors an object lesson. It is a rare event to hear such a delivery of the "Mignon" overture, every note of which was probably familiar to a large portion of the audience. The soloists were Mr. Kneisel and Theodor Reichmann, one of the baritones of the Metropolitan Opera House Company, which is to appear next week at the Boston Theatre. Mr. Reichmann is a stranger to Boston audiences, and he evidently realized this, for he was a trifle nervous. But the hearty reception he received, both for his delivery of an aria by Marschner and some German songs with the piano, must have assured him that he had gained a warm place in the hearts of the audience. Not since Max Heinrich came to Boston have we had such an artistic, soulful and perfect rendition of German song as was given Wednesday afternoon. The audience was spellbound. Every note was a gem, and his voice, which is pure, even and true, added much to the rendition. The audience recalled him again and again, and it seemed as if it would never tire of his singing. His success here was certain, and his appearances next week will be watched with interest. Mr. Kneisel gave one of his best renditions of a gem of Ernst, and for this, as well as the songs of Mr. Reichmann, Mr. Nikisch played the piano accompaniments in a very tasteful and artistic manner.

Boston Daily Globe.

THURSDAY, APRIL 3.

REICHMANN SANG,

Kneisel Played, and the Symphony Orchestra Gained Honors.

Let Boston have more "Young People's Populars" next season, Mr. Nikisch, for not only the new generation of music-lovers, but the old as well, enjoy greatly such delightful offerings.

For the third and last concert of this agreeable series yesterday there was a delightful programme. Music Hall was filled, and enthusiasm rose to quite an unusual height, considering the fact that it was an afternoon assemblage, in which women predominated.

Reichmann, the distinguished barytone of the German opera troupe which comes to town next week, made his first appearance in Boston at this concert. He has a commanding presence, and sings unaffectedly, smoothly, and, when occasion calls, with much power. The absence of apparent effort makes his singing additionally effective. The air, "I Love Thee," from Marschner's opera, "Hans Heiling," introduced the artist. Later in the afternoon he was heard in Spicker's "Spring Dream," Brahms' "My Queen" and Schumann's "Wanderlied," to all of which Mr. Nikisch was the graceful accompanist on the pianoforte. Being enthusiastically recalled (orchestra and leader applauding as well as audience) Mr. Reichmann supplemented his trio of songs with another very acceptable selection. His debut was certainly very successful, and his appearances in grand opera are to be awaited with most pleasurable anticipations.

Mr. Kneisel, who is always welcomed to the concert platform, contributed to the programme Ernst's familiar "Hungarian air," which he played with consummate skill, Mr. Nikisch accompanying.

The overture to "Mignon," Saint Saens' symphonic poem, "The Dance of Death," with the minuet and the Dance of Sylphs from Berlioz' "Damnation of Faust," and the march from "Tannhauser," gave the orchestra its opportunities. Curiously enough, the Berlioz selections were comparatively speaking, the least successful of these selections. The Thomas overture was interpreted almost faultlessly, and the Wagner selection, as well as the Saint Saens number, gave new proof of the skill and art of the Boston symphony orchestra.

Boston Evening Transcript.

FRIDAY, APRIL 4, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the Young People's Popular Concert, given on Wednesday afternoon in the Music Hall, was as follows:

Thomas; Overture to "Mignon."
Marschner: Aria from "Hans Heiling."
Saint-Saëns; Symphonic Poem "Danse Macabre,"
Ernst: Airs hongrois, for violin.
Spicker; Frühlingstraum.
Brahms: "Wie bist du, meine Königin?"
Schumann: Wanderlied.
Berlioz: Minuet of Will-o'-the-wisps, and Dance of Sylphs, from "La damnation de Faust."
Wagner; March from Tannhäuser."

Mr. Theodor Reichmann was the singer, and Mr. Franz Kneisel the violinist.

The orchestra played splendidly throughout the concert; in the overture to "Mignon" one regretted the retard in the initial up-beat of the Polonaise at *every* recurrence of the theme; it makes a good effect the first time, but, when so often repeated, it breaks up the rhythm too much, and renders all climax impossible. One wondered, too, at the two selections from Berlioz's "Faust" not being followed by the Racoczy March from the same work—as they usually are at concerts in Paris—instead of by Wagner's "Tannhäuser" march. But the selections were beautifully played, and evidently much enjoyed.

This was the first opportunity Boston had of hearing Mr. Reichmann. He has a noble, beautiful low baritone voice, rather sweet and velvety than brilliant in quality; much such a voice for a baritone as Wachtel's was for a tenor. He uses it, too, uncommonly well, saving that he affects too much the extreme shades of loud and soft, and uses the natural *mezza voce* too little. His phrasing is, at times beautifully pure and musical, at others, however, not so artistic. He enunciates with great distinctness, and sings with immense dramatic expressiveness and power. The impression he produced in the air from "Hans Heiling"—a composition of great dramatic force—was electric. Spicker's song, too, he sang very beautifully indeed. But as soon as he came to the finer songs by Brahms and Schumann, he showed, as most essentially dramatic singers do, that the German *Lied*, in its best estate, is something of which he has little conception. The way in which he tore these songs to pieces, to the utter annihilation of their lyrical character, did not deserve the rapturous applause it called forth from the audience.

Mr. Kneisel played Ernst's fantasia on Hungarian airs with great brilliancy and finish, and was applauded to the echo.

Boston Daily Traveller.

FRIDAY, APRIL 4, 1890.

MUSICAL MATTERS.

Young People's Popular Concert Last Wednesday—Opera and Concert Notes.

The programme of the third Young People's Popular, with Theodor Reichmann, baritone, and Franz Kneisel, violinist, soloists, was:

Overture, "Mignon".....A. Thomas
Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.
Symphonic Poem, "Danse Macabre".....Saint Saëns
Air Hongrois, (for violin) .....Ernst
Mr. Kneisel.
Songs with Piano.
a) Fruhlingstraum.....Spicker
b) "Wie bist du meine Koenigin".....Brahms
c) Wanderlied.....Schumann
Mr. Reichmann.
a) Minuet of the Will-o'-the-Wisps. } from "The Damnation of Faust." } Berlioz
b) Dance of Sylphs.....
March from "Tannhäuser".....Wagner

One of the best popular programmes we have had here. Mr. Nikisch gave his best efforts to each and every number; the familiar Saint Saëns piece, the fascinating "Faust" music, and the march were all admirably played. With Mr. Reichmann the audience became *en rapport* immediately he had sung his first phrase. He is a gorgeous singer, his voice is large, sympathetic, and capable of varying timbre. He sang the Marschner air superbly, and the songs with great beauty of sentiment. As we shall hear Mr. Reichmann often during the next two weeks, further comment is deferred. After the air he was thrice recalled, and thrice did he return after the songs had been sung, but the insatiate audience clamored for and got an encore; it was a pleasure to hear Mr. Reichmann sing Schumann's "Widmung," but we object to encores, and are sorry Mr. Nikisch is not of our stern opinion. Mr. Nikisch played the piano accompaniments to the songs very beautifully; he also played Mr. Kneisel's accompaniment with great finish of style and variety of color. Mr. Kneisel was heard at his best. There was a large audience.

The Beacon.

BOSTON, SATURDAY, APR. 5, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has made an entire change of programme for tonight from what was promised, laying this, we believe, to the charge of the Popular concert of Wednesday afternoon—although, as that was made up of old material, the reason seems far from valid. It will be a disappointment not to hear the symphony by Mr. Cooper Cliffe, because much well-grounded expectation was awaiting this work, which, when presented unostentatiously in London as the writing of a quiet and reserved young man, was immediately extolled as possessing individuality and beauty and giving good promise of the best farther achievement. Only two concerts remain after tonight, and the probabilities are that their programmes will not admit this anticipated symphony to find a place in them. The arrangement for tonight then stands thus:—Cherubini's "Water Carrier" overture; Cowen's "Scandinavian" symphony; an *entr' acte* from the Reinecke "King Manfred" music, and Wagner's "Flying Dutchman" overture. This is certainly not a programme which need have cost a great deal of trouble in preparation; the symphony is the only thing which the orchestra might not play well even at sight, and surely not much more labor would have been required to get up Mr. Cliffe's score. But apart from this there is no reason to quarrel with what has been provided for tonight. The symphony is an exquisitely poetic transcript of many sentiments which arise from a knowledge of the strange and fascinating Northland, which Cowen has depicted not according to its mere musical forms, but according to its spiritual impressions. The quaint contrasts of the first movement; the dreamy lake-scenery and the faint songs of the second; the wintry brightness and gayety of the third, and "the ramp and roar of great waves climbing a rocky shore" which surge in the last, are all images instinct with imagination and appeal no less to the fancy than to the ear, and give a double pleasure which it is good to know. The orchestra played it all to perfection yesterday afternoon, and there was only the highest praise for the delicious delicacy of the second movement, with its muted and scarcely audible horns and for the crystalline clearness of the sparkling figures of the third; while the two stronger movements were vigorous in life and definite in phrasing. The rest of the selections were well given too and much applauded by the audience, among whom Mr. Edward Lloyd, who is to sing in the coming oratorio, was a greatly approving listener. The next programme, to be performed a fortnight hence, stands thus:; Goldmark, overture, "Spring" (first time in Boston); Mozart, aria from "Die Entfuehrung aus dem Serail"; Volkmann, Serenade in D-minor; songs with piano; Brahms, symphony No. 1 in C-minor. The soloist will be Mme. Steinbach-Jahns, who has just come from Leipsic, where she is dramatic soprano at the opera. She will make her debut here and will subsequently accompany the orchestra on the tour-weeks tour which they are to make through the South and West on the termination of the Boston season.

THE YOUNG FOLKS' POPULAR.

The Young Folk's Popular concert of Wednesday afternoon had for its first attraction the debut in Boston of Herr Reichmann, leading barytone of the Metropolitan company, who sang an air from the "Hans Heiling" of Marschner, and three *lieder* by Spinner, Brahms and Schumann. He is a man of fine, large and imposing presence, like Scaria and Fischer; his voice is noble in volume and rich in quality, and his method is frank and free, giving to the low tones almost breadth enough for a basso and delivering the upper ones without the hollow obscurity almost inseparable from the graver German organs. He sang his air with great spirit and force, and in the lighter things gave fine evidence of appreciation, sentiment and proportion of

THE KNEISEL CONCERT.

The fifth concert of the Kneisel Quartette, which took place on Monday evening, at Union Hall, was truly delightful in all respects. The large works were Brahms's string quartette in B flat, *opus* 67, which has not been given before in these evenings, and Beethoven's pianoforte trio in B flat, *opus* 97. The latter has longbeen known and loved, and the former is more bright, more genial and more free from laborious and learned writing than its author's other quartettes; the first movement has some odd irregularities of rhythm, and in the last Brahms could not withhold his hand from a set of ingenious variations, but these are not too academic to be interesting, and flow on lightly over a clearly shown theme. Between these were four of Beethoven's Scotch songs, with their full accompaniment of violin, 'cello and pianoforte, and the *adagio* from Mr. Arthur Weld's string quartette in F-major, a smooth, calm and sweet exposition in unpretending and scholarly form of two well-formed themes, maintaining its right to be heard even beside such other music as we have named. The performance of this programme was at all points worthy and beautiful. Mr. Perabo was at the piano, both for the trio and for the songs; and, as all musical people know, when he plays Beethoven it is with the greatest and strongest spirit, the most devoted care, and the greatest respect. The songs were sung by Miss Franklin with all the finish of style and appreciation in interpretation which characterize her unsurpassed singing of such music.

HOME JOURNAL.

SATURDAY, APRIL 5, 1890

THE TWENTY-FIRST SYMPHONY CONCERT.

Brahms.....Tragic Overture, Op. 81
Vieuxtemps.....Concerto for Violin, No. 5, in A minor, Op. 37.
Dvorak.....Symphony No. 1, in D, Op. 0

The feature of last Saturday's concert was the appearance of Mr. Otto Roth, violinist, as the soloist of the evening. He is to be warmly praised, first, for his selection of the Vieuxtemps concerto. The great violinist was not only a master of his instrument; he knew how to write cunningly for it. He had the gift of melody; he was thoroughly conversant with the laws of composition; and his taste was such that in writing virtuoso-music, he did not descend to triviality. The instrumentation of this concerto is a fine example of his skill and judgment. It is never coarse, and while characteristic and independent, the fact that a soloist is to be heard is never lost sight of. It is indeed a work of thought and beauty. And it was finely, artistically played by Mr. Roth. In these days, technique is taken for granted; a man has no business to appear before the public unless he is able to express his thoughts. Faultless intonation, full tone, an absolute mastery of difficulties, the playing of bravura passages with an ease which resembles indifference—these are expected and demanded; and from a technical standpoint, Mr. Roth's playing was unimpeachable. But the hearer demands more than this; in the case of Mr. Roth it is a pleasure to say that his performance was equally admirable from the musician's point of view. His conception, his phrasing, his use of dynamics,—all these combined to make his appearance an unqualified delight. And the modesty of his bearing lent a charm, and would have extorted applause from the hearers had they not been eager to bestow it.

It is also a pleasure to be able to say that Mr. Nikisch was at his best in the wild and untamed symphony of Dvorak. When he leads the music of the Bohemian or Hungarian or ultra dramatic school, his very faults seem for the moment virtues. The symphony itself is in many respects a fascinating work. It abounds in strange and almost grotesque passages; witness the whole of the maddening scherzo with its curious and effective trio. At times one becomes wearied of the din, and the impetuosity and gorgeous coloring fatigue; for there is but little relief for the excited ear. What a contrast is the frenzied originality of this symphony to the contract labor seen, unhappily, in many of the later works of Dvorak.

The "Tragic Overture" of Brahms is indeed a noble work. Had he always written thus, one might be tempted to join in the cult or homage paid him by the lovers of the obscure and the worshipers of the unintelligible.

THE YOUNG PEOPLES' POPULAR.—The third and last of the Young Peoples' Popular Concerts given by the Boston Symphony Orchestra took place Wednesday afternoon at Music Hall. Mr. Theodore Reichmann, baritone, and Mr. Franz Kneisel, violinist, were the soloists. The program was as follows:

Overture, "Mignon".....A. Thomas
Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.
Symphonic Poem, "Danse Macabre".....Saint Saëns
Air Hongrois.....Ernst
Mr. Kneisel.
Songs with Piano
a. Fruhlingstraum.....Spicker
b. "Wie bist du meine Koenigin".....Brahms
c. Wanderlied.....Schumann
Mr. Reichmann.
a. "Minuet of the Will-O'-The Wisps" } .....Berlioz
b. Dance of Sylphs }
March from "Tannhæuser".....Wagner

This program was thoroughly enjoyed by the audience which filled Music Hall. While it was "popular," it was not meretricious. Two of the orchestral numbers played are worthy of a hearing at the Symphony concerts; but the present conductor seems to entertain a deep-rooted prejudice against the works of such men as St. Saens, Berlioz and others who were unfortunate enough to have been born upon French soil. This is not a sweeping statement; for the French school has been *shamefully* neglected this season, though not by the soloists. Perhaps Mr. Nikisch thought he would experiment with French compositions, try his hand, as it were; for Wednesday he saw fit to play three familiar numbers of the French school. The performance of the "Danse Macabre" and the "Dance of Sylphs" shows that however great may be the capabilities of the conductor in other directions, he certainly is not at his ease when French scores lie upon the desk. The French gain overwhelming effects both by extreme attention to detail and by the suddenness of surprising contrasts. To them, defined gradations of tone mean something, and they have other expression-marks than piano and fortissimo. When they mark a passage pianissimo, their conductors respect and regard the wish of the composer; but to Mr. Nikisch pianissimo is merely a curious mark with which some whimsical composer has seen fit to ornament his score.

Mr. Kneisel played the extremely difficult "Air Hongrois" of Ernst, with great accuracy and brilliancy, and the *cantabile* passages were given with breadth of tone and beauty of phrasing. He was recalled again and again. It is refreshing to occasionally hear a good example of what, in derogation, is often called "fiddle-music;" particularly when it is good in itself and when it is played by such an artist as Mr. Kneisel.

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THE BOSTON TIMES
TWENTY-SIXTH YEAR.
BOSTON, SUNDAY, APRIL 6, 1890.

THE SYMPHONIES.

TWENTY-SECOND CONCERT.

There was no soloist at the symphony concert last evening and the programme consisted of: Churnbim, Overture, Water Carrier; Cowen, Symphony in C minor, "Scandinaviar"; Reinecke, Entr' act "Manfred;" Wagner, Overture, "The Flying Dutchman."

Both overtures were magnificently played. The Reinicke "Manfred" Entr' act is not worth playing. It is a rapid, meaningless piece of music, that is as characteristic of its composer as it is effeminate. Reinecke, however, is a master of orchestration. More's the pity. If he had never known the difference between a kettle-drum and a first fiddle the musical world would indeed have been fortunate. He may favorably be compared to some of the graduates of the Vienna conservatory of music, to whom the ex-conductor of the Boston symphony orchestra was so partial.

THIRD YOUNG PEOPLE'S POPULAR.

Mr. Nikisch could have desired no better testimony as to the merit of his programme for the third Young People's Popular in Music hall Wednesday afternoon than was noticeable in the complete silence and earnest attention that prevailed in the house, and which doubtless were not without their effect upon both orchestra and soloists. The concert opened with the overture to "Mignon," which has seldom been played here although it abounds in delightful contrasts of melody, harmony and sentiment and presents the development of a lyrically well-defined, yet varied content rather than any more mechanical and ornamental auxiliaries. Following the overture the programme continued with:

Aria, from "Hans Heiling" .... Marschner
Mr. Reichmann.
Symphonic poem, "Danse Macabre" .... Saint-Saëns
Air Hongrois (for violin) .... Ernst
Mr. Kneisel.
Songs with piano.
Fruhlingstraum .... Spicker
"Wie bist du meine Koenigin" .... Brahms
Wanderlied .... Schumann
Mr. Reichmann.
(a) "Minuet of the Will-o'-the Wisps."
(b) Dance of Sylphs, from "The Damnation of Faust" .... Berlioz
March from "Tannhäuser" .... Wagner

The weird and grotesque effects of the "Danse Macabre" as usual interested the audience immensely, and a similar recognition is due the manner of its performance, there being the same sonorousness on the part of the strings and harmonic fullness of the ensemble, the good healthy pitch also and just intonation that are the well known characteristics of the Boston Symphony orchestra's reputation. In the "Tannhäuser" overture, however, the artistic sympathy prevailing between Mr. Nikisch and his performing musicians was more than ever noticeable and it resulted in some of the most admirable orchestral playing that has yet been heard here—luxuriant and refined in tonal effect and as prompt and clear in attack as one could wish.

Mr. Reichmann's singing of the aria from "Hans Heiling" was conceptively a most finished and artistic performance, and was mainly characterized by his self-forgetting devotion to his music; so that, notwithstanding his intonation appeared at a pardonable disadvantage, he was in all other respects superbly successful, especially in his conformance to the highest demands of his art. Mr. Kneisel's violin playing was endowed with all his wonted mastery and refinement, so that each artist received a liberal share of the plaudits that frequently enlivened the all-absorbing interest with which the concert was received.

FIFTH KNEISEL CONCERT.

In Union hall on Monday evening the Kneisel quartette gave their fifth concert of the season. That the programme was eminently worthy of being reproduced will be inferred from what follows:

Brahms. Quartette for String in B flat, op. 67.
Beethoven. Four Scotch songs with accompaniment of pianoforte, violin and violoncello.
a) "Again my Lyre."
b) "The Sweetest Lad."
c) "Faithful Johnie."
d) "O, thou art the Lad of my Heart, Willy."
Arthur Weld. Adagio Molto Sostenuto, from quartette for strings in F major.
Beethoven. Trio for pianoforte, violin and violoncello in B flat major, op. 97.

Miss Gertrude Franklin was the singer, and Mr. Perabo played the pianoforte part in the Beethoven trio.

The Brahms quartette in B flat is not a recent composition of its composer, and yet it was written just before his first symphony; the suggestion therefore being that of recent years he has really written no chamber music in this form. One can hardly recognize the composer's best known traits either in his conception or development of this quartette. As for the development, it is abundantly ingenious without being profoundly characteristic in this respect, while throughout the quartette is in a much more happy vein than are either quartettes in C major or A minor.

The four Scotch songs that Miss Franklin sang have none of the local coloring that their title implies, neither are they formed in any Scotch scale, but they are none the less delightful in sentiment and will easily rank among the rarest gems of classic song. Miss Franklin's singing was full of charm; her perfectly artistic phrasing and refined delivery being at their very best. The adagio has a refined spiritual quality of sentiment, gentleness and repose that amply characterize it as a "gem of purest ray serene," its modulating changes are very beautiful, and the whole expression of the music is that of the innermost feeling of a genuine artist. The Beethoven trio was splendidly played by Messrs. Kneisel, Hekking and Perabo, and thus ended one of the most delightful concerts of the season.

BOSTON HERALD.
MONDAY, APRIL 7, 1890.

THE FESTIVAL WEEK.

Handel and Haydn Anniversary Commemorated.

First of the Performances a Grand Success—The "Elijah" Splendidly Sung to An Immense Audience—The Tenor Lloyd's Reception—A Triumph for William Ludwig—Other Concerts.

The festival to commemorate the 75th anniversary of the Handel and Haydn Society has been looked forward to for many years by all interested in the prosperity of this old choral society, and the opening performance of last evening marked the realization of many hopes of those who have been identified with this organization during the last quarter of a century. The history of the Handel and Haydn Society fitly represents the history of music in America, and the rapid strides made in the love of and demand for all that is highest and best in this art in this country is most conclusively shown in the position the Handel and Haydn Society of Boston has gained among the great choral organizations of the world. The active movers in the organization of the Handel and Haydn Society were undoubtedly far in advance of the general public of the old town of Boston in the year 1815, and those upon whom the duty has devolved of sustaining the society through all the exigencies of the three-quarters of a century now ended have shown the same wise foresight as that which characterized its original members. A spirit of conservatism has, with but rare exceptions, characterized the control of the affairs of the Handel and Haydn Society, and if its advance has been sometimes slow, as measured by the development of other musical enterprises, it has always progressed, and in a well considered direction. It possesses today a safely invested fund of about $30,000, with a library of standard oratorios, valued roughly at $10,000 more, and is possibly the best equipped organization now in existence, here or abroad, for the class of musical endeavor for which it was formed.

THE "ELIJAH."

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The choice of Mendelsshon's "Elijah" for the first of the four performances constituting the festival was an eminently fitting one, as the oratorio has always been a popular one with Boston audiences, and it also affords a fine opportunity for both chorus and soloists to display their abilities. Well nigh a half-hundred performances of the oratorio have been given by the society since its organization, the first of these dating as far back as 1848. It has not been heard here for four years, and the interest felt in its revival was shown by the attendance of an audience limited only by the legal restrictions as to the use of Music Hall. The general air of expectancy which seemed to pervade the hall upon entering told plainly of the pleasant anticipations of the society's patrons, and it is seldom that such expectations are so fully realized as they were on this occasion. The great chorus rallied under Mr. Carl Zerrahn for the festival season filled every available seat on the newly arranged stage, the members of the Boston Symphony orchestra occupied all the vacant space back of the soloists' line, and up in the out of the way organ loft Mr. B. J. Lang was in his accustomed place, ready to do his duty with whatever success he could under the circumstances and over the obstacles separating the organ from the hall. The soloists consisted of Mme. Lilli Lehmann-Kalisch, Miss Clara Poole, Mr. Edward Lloyd and Mr. William Ludwig as the leading quartet, assisted by Mrs. Jenny Patrick Walker, Mrs. Walter C. Wyman, Mr. Herbert O. Johnson and Dr. George E. Clark. In the audience there was a representation of musical New England that has seldom been equalled of late years, about every prominent choral society having its delegate present, and all the social and artistic circles of the city having prominence in the attendance. It was an audience well calculated to inspire the artists and chorus and the quick response given to all the good work of the evening proved the eminently critical character of those present. First mention in any comment upon the performance is due the chorus, for Mr. Zerrahn has never led a better crowd of Boston singers than that representing the Handel and Haydn in this concert. The high standard established in the reorganization of the chorus a year or more ago has evidently been strictly adhered to in recruiting the festival chorus, and "dead wood" is now an unknown quantity in the present organization. The weak points familiar in former years have been well strengthened, and the parts are now admirably balanced, both the male and female voices having a full, rich round volume of tone well in control and equal to all the demands of the most difficult chorus work. The singing in the great "Thanks Be to God," the "Baal" choruses and the "Be Not Afraid" was especially noticeable, and in all the chorus work there was a promptness, steadiness and clear enunciation that gave evidence of thoroughly conscientious preparation by the singers. The audience was fully alive to the merits of the work done by the singers of the society, and applauded the leading numbers with hearty enthusiasm. Mme. Lilli Lehmann, in taking the familiar leading soprano role, put herself to a severe test, for it has in former years been sung here by the queens of the oratorio stage, and if her success on this occasion was not of the most complete kind, she certainly gave a large degree of satisfaction to the audience. Her style is hardly suited to realize all the beauties of the leading numbers of this role, yet she sung at all times with fine intelligence and good taste. The recitative of the widow, "What Have I to Do with Thee?" failed of its usual success, because of the lack of sufficient expression and feeling in its delivery, but the more dramatic "Hear Ye Israel" displayed the singer's abilities to better advantage, and won her a fine round of applause. The appearance of Mr. Edward Lloyd, the tenor of the evening, was of great general interest, as this representative English oratorio singer made his first appearance here on this occasion. Although his voice has lost something of the freshness and vitality of youth, Mr. Lloyd is still a singer who will command the sympathies of all lovers of oratorio music by reason of the pre-eminent intelligence, good taste and feeling which characterize all his work in this class of compositions. His delivery of the "If with All Your Hearts" and "Oh, Man of God" were fine examples of oratorio singing, and all his less important numbers were delivered with admirable success. His voice is ample in volume, perfectly controlled, and he showed [illegible] of a [illegible] [illegible] music. He had [illegible] nearly [illegible] and all his numbers were received with marked appreciation. Mr. William Ludwig's "Elijah" is a performance for the lover of oratorio music to revel in, for his interpretation of this role is a realization of its fullest possibilities, and is calculated to give the highest satisfaction to the most critical. His singing of the "Lord God of Abraham" and "Is Not His Word" were grand dramatic efforts, and his delivery of the recitatives of the title role were declamatory utterances which commanded the most attentive hearing. He won a great ovation after each of his leading numbers, which he well deserved. Miss Clara Poole again proved her eminent fitness for the oratorio stage, and gave especial pleasure in her interpretation of the "Woe Unto Them," and the "O, Rest in the Lord." The assisting quartet proved admirably well chosen, and the concerted music has seldom been better sung. The double quartet, "For He Shall Give," was an exquisite gem of vocal work, and the quartet, "Cast Thy Burden," sung by Mrs. Walker, Miss Poole, and Messrs. Johnson and Clark, made a notable success of the evening. The trio, "Lift Thine Eyes," sung by Mme. Lehmann, Mrs. Walker and Miss Poole, called out a demonstration which well nigh necessitated a repetition of the number. The work of the orchestra was exceedingly satisfactory throughout the evening, and the performance, as a whole, reflected the highest credit upon the faithful and ever reliable director, Carl Zerrahn, who had a rousing welcome upon his entrance, and received a laurel wreath as a token of appreciation of his services. The stage, as arranged for the festival, has never before looked so well, a screen-like arrangement back of the Beethoven statue showing off this elegant adornment of the hall with striking success. The second concert of the festival will be given tomorrow evening, with Mr. J. C. D. Parker's cantata of "St. John" and parts 1 and 2 of Bach's "Christmas Oratorio" as the works. Mme. Nordica, the soprano soloist, will also sing the aria, "On Mighty Pens," and Mr. Lloyd, the tenor, will sing, "In Native Worth." On Thursday evening "The Redemption" is announced, and the festival closes next Sunday evening with a performance of Handel's "Israel in Egypt."

Gazette
SUNDAY MORNING EDITION

MUSICAL.

The concert by the Boston Symphony Orchestra on the evening of March 29, opened with Brahms's noble "Tragic" overture, one of the few orchestral works by this master that is steadily interesting in the hearing, and which, on this occasion, was splendidly read and played. The symphony was Dvorak's No. 1, in D, which had been heard twice before at these concerts. This fine work steadily grows upon acquaintance, despite its prolixity, especially in the opening movement. Its beautiful melodies, rich and impressive orchestration, originality and strength, together with a well sustained dignity which is not always a characteristic of Dvorak's larger works, impart to it an exceptional interest, and entitle it to a high rank among contemporary works in its kind. It was magnificently played, Mr. Nikisch entering wholly into its spirit, and endowing it with a beauty of tone coloring it had never before received here. The work and its rendering excited unusual enthusiasm. The soloist was Mr. Otto Roth, who played Vieuxtemps's Concerto for violin No. 5, in A minor. The performance was a remarkably successful one for the young artist, whose intonation was exquisitely pure and true, even under the most trying exactions made upon it. The great technical difficulties of the work were fully met with delightful clearness, precision and brilliancy in the results. Mr. Roth's style is chaste and broad, and in the cantabile movements of the concerto was characterized by fine warmth and grace. The effort throughout was of a high order of excellence, and stamped Mr. Roth as an artist of the most brilliant promise. The loud and long-continued applause and the three hearty recalls he obtained were wholly and worthily won.

On Wednesday afternoon a "Young People's Popular" concert was given by the Boston Symphony Orchestra in Music Hall. Mr. Nikisch provided an admirable programme, and the attendance was large. Thomas's rather flimsy overture to "Mignon" was so brilliantly and perfectly played that it really, for the time being, seemed to be less frivolous than it is radically. An exceptionally effective rendering of Saint-Saens's "Danse Macabre" was among the successes of the concert, and the "Will o' the Wisp" minuet and the "Dance of Sylphs," from Berlioz's "Damnation of Faust," were given in a style of rare grace and finish. Mr. Franz Kneisel played Ernst's "Air Hongrois" in a masterly way, making nothing of its difficulties, which were overcome with easy skill, and giving a fine illustration of his gifts in the direction of virtuosity. He was rewarded with prolonged and stormy applause. Mr. Reichmann sang a fine aria from Marschner's "Hans Heiling," and a group of songs by Spicker, Brahms and Schumann. He has a noble voice, and sings like a perfect master of his art. In point of style, expression, taste and finish it would be difficult to conceive of anything more artistic than are these qualities in Mr. Reichmann. His success was immediate and complete, his efforts meeting with the most demonstrative approval, and after the group of songs he was recalled so persistently that he responded with a song by Schumann. It will be a genuine pleasure to hear this thorough artist again.

The Kneisel Quartet, assisted by Mr. Ernst Perabo and Miss Gertrude Franklin, gave its fifth concert of the season in Union Hall, on Monday evening, before a fine audience. The opening selection was a string quartet by Brahms, in B-flat, op. 67, a really beautiful work, clear, flexible in style, flowing in its melodies, and wholly free from that dryness and perplexing pedantry that characterize so much of Brahms's music. It is easily understood upon a first hearing, and is delightful from beginning to end. It was exquisitely played and heartily and appreciatively applauded. An adagio from a string quartet in F, by Mr. Arthur Weld, was an interesting feature of the concert. Its themes are chaste and gracefully melodious, and their treatment is full of quiet charm. There are some delightful bits of polyphony in the movement, in which the skill and knowledge of the composer are shown with fine effect. The work made a very favorable impression, and was warmly applauded. The concert ended with a wonderfully fine performance of Beethoven's great Trio in B-flat. As an example of ensemble playing at its very best, and of Beethoven interpreting at its very truest, it was memorable. Mr. Perabo's share in the work cannot be landed too heartily. It was large and noble in point of style, scrupulously faithful to the character of the trio even down to the smallest details, and musicianly in the loftiest sense of the word. The piano never overpowered the strings, and an exquisite balance was maintained between the three instruments, with the result that not a note was indistinct. Nothing more beautiful or more satisfying in the way of Beethoven reading and playing can be conceived than was this really remarkable interpretation. Mr. Kneisel and Mr. Hekking also excelled themselves, playing throughout with exceptional skill and sentiment. The rapturous applause that rewarded the effort was richly deserved;—it could not be applauded too much. Miss Franklin sang four Scotch songs, with accompaniments by Beethoven for piano, violin and 'cello. The artist was in fine voice, and sang with a purity of tone and style, a depth of sentiment and a musicianly sympathy with the spirit of the music that she has not surpassed in any of her many artistic successes on the concert stage here. The audience applauded her warmly and recalled her. Mr. Perabo and his brother artists were also recalled after the trio with much enthusiasm. By a mistake the piano used at this concert was announced as a Steinway. It was, however, a Chickering. The next concert will take place April 14.

Boston Sunday Globe.
TWENTY-FOUR PAGES.
SUNDAY, APRIL 6, 1890.

Last but Two of the Boston Symphony Concerts.

For some reason (not unconnected, perhaps, with lack of opportunity to give the novelty the thorough rehearsals), the new symphony by Frederic Cliffe was not presented under Mr. Nikisch's direction yesterday. However, the programme was remarkably enjoyable, despite this omission. Cherubini's overture to "The Water Carrier" did not make a decided impression, but the orchestra acquitted itself superbly in Cowen's "Scandinavian" symphony—surely one of the strongest and finest works of this day and generation. Nothing could surpass the reading of the lovely adagio movement in delicacy of effect and poetic feeling. Reinecke's entracte from "Manfred" and the overture to "The Flying Dutchman" were both played very well indeed. This week there is no concert. The last of the present series save one will take place on the 19th. Goldmark's "Spring" overture has its first hearing in Boston on this occasion. Brahms' symphony, No 1, in C minor and Volkmann's serenade in D minor are included among the appointments, and Mme. Steinback-Jahns is to sing an air from Mozart's "Flight from the Seraglio," and a group of songs to pianoforte accompaniment.

THE EASTER FESTIVAL.

"Elijah" to Open the Handel and Haydn Week, Tonight, in Music Hall.

Everything indicates brilliant success for the anniversary festival of the Handel and Haydn. The sale of season tickets was far in excess of any previous sale in the history of the society, and the demand for tickets for single performances showed due appreciation of the worth of these concerts. Every seat for "Elijah" was sold before 2 o'clock on the opening day and big houses were assured for the succeeding performances. The performance of "Elijah" tonight will be a memorable one. The solos will be given by Mmes. Lili Lehmann-Kalisch, Walter C. Wyman and Jennie Patrick Walker, Miss Clara Poole, and Messrs. George E. Clark, Herbert O. Johnson, Edward Lloyd (his first appearance in Boston) and William Ludwig. Bach's "Christmas" oratorio and a new cantata, "St. John," written for the festival by J. C. D. Parker, will be given a hearing on Tuesday. Haydn is to be represented in two songs from "The Creation," namely, "On Mighty Pens," which Mme. Nordica will sing, and "In Native Worth," assigned to Mr. Lloyd. Miss Winant and Mr. Whitney are also among the soloists. Gounod's "Redemption" follows on Thursday, and the festival will end a week from tonight with "Israel in Egypt." Seats for these last three performances are still obtainable at Music Hall.

Boston Post
MONDAY MORNING, APRIL 7, 1890

TWENTY-SECOND SYMPHONY CONCERT.

Mr. Nikisch presented the following programme to a large and enthusiastic audience Saturday evening:

Overture—"Water Carrier," .... Cherubini
Symphony No. 3, in C minor—"Scandinavian" .... Cowen
Allegro moderato, ma con moto.—Adagio con moto—"A summer evening on the Fjord." Scherzo—Finale.
Entr'acte from "Manfred" .... Reinecke
Overture—"The Flying Dutchman" .. Wagner

It was a matter of deep and universal regret that the beautiful and long-expected symphony by Mr. Frederic Cliffe, which was announced for this concert, was not played, but it is understood that Mr. Nikisch has been obliged to postpone its performance until next year. The Cowen Scandinavian symphony is familiar here; although better than his later effort, the so-called "Welsh" symphony, it is a light work, chiefly pleasing through its simplicity and unpretentiousness. It was delightfully played, as was also the whole programme, but the chief interest of the concert was centred in the gorgeous reading of the "Flying Dutchman" prelude. The wild storminess of this wonderful conception, with its realistic imitation of dashing breakers and furious winds howling through torn sails and rigging, was interpreted with marked effect, and the delicious, soft and tender passages where the theme of *Senta's* ballade is introduced were played with great purity and tenderness. The concert was of agreeable length, as it but slightly exceeded the hour-and-a-half limit which is rapidly becoming conventional here, *Dieu merci*. At the next concert a delightful Leipsic singer, Mme. Steinbach-Jahns, is announced as soloist. She will probably accompany the orchestra on the long Western *tournée*.

ARTHUR WELD.

Clipping from News
Taunton - Mass
Date 4/5

—Dr. Mitchell will sing "Meet [illegible] Coon Tonight" at Music Hall Wednesday.

—The announcement of the concert by the Symphony Orchestra will be found in our advertising column. The manager will vouch for the appearance af the great conductor, Mr. Nikisch at this concert. Miss Adele Aus Der Ohe will be the soloist. At the concert given in Boston some time ago at which Aus Der Ohe was the soloist several hundred people were turned from the doors. For this concert no admission tickets will be sold except to the gallery, and these with the reserved seats will be on sale at Barkers Thursday morning April 3rd. at 8 o'clock. Two rows in front and one row on the sides of the gallery will be reserved at $1.00 The admission tickets will entitle the holder to any other seat in the gallery. The doors will be open at 7 o'clock and the first ones in will get the best seats.

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THE BOSTON TIMES

TWENTY-SIXTH YEAR.

BOSTON, SUNDAY, APRIL 6, 1890.

THE SYMPHONIES.

TWENTY-SECOND CONCERT.

There was no soloist at the symphony concert last evening and the programme consisted of: Churnbim, Overture, Water Carrier; Cowen, Symphony in C minor, "Scandinaviar"; Reinecke, Entr' act "Manfred;" Wagner, Overture, "The Flying Dutchman."

Both overtures were magnificently played, The Reinicke "Manfred" Entr' act is not worth playing. It is a rapid, meaningless piece of music, that is as characteristic of its composer as it is effeminate. Reinecke, however, is a master of orchestration. More's the pity. If he had never known the difierence between a kettle-drum and a first fiddle the musical world would indeed have been fortunate. He may favorably be compared to some of the graduates of the Vienna conservatory of music, to whom the ex-conductor of the Boston symphony orchestra was so partial.

THIRD YOUNG PEOPLE'S POPULAR,

Mr. Nikisch could have desired no better testimony as to the merit of his programme for the third Young People's Popular in Music hall Wednesday afternoon than was noticeable in the complete silence and earnest attention that prevailed in the house, and which doubtless were not without their effect upon both orchestra and soloists. The concert opened with the overture to "Mignon," which has seldom been played here although it abounds in delightful contrasts of melody, harmony and sentiment and presents the development of a lyrically well-defined, yet varied content rather than any more mechanical and ornamental auxiliaries. Following the overture the programme continued with:

Aria, from "Hans Heiling"..........Marschner
Mr. Reichmann.
Symphonic poem, "Danse Macabre".......
..................................Saint-Saëns
Air Hongrois (for violin)..................Ernst
Mr. Kneisel.
Songs with piano.
Fruhlingstraum...........................Spicker
"Wie bist du meine Koenigin"........Brahms
Wanderlied.........................Schumann
Mr. Reichmann.
(a) "Minuet of the Will-o'-the Wisps."
(b) Dance of Sylphs, from "The Damnation of Faust"..........................Berlioz
March from "Tannhäuser"..............Wagner

The weird and grotesque effects of the "Danse Macabre" as usual interested the audience immensely, and a similar recognition is due the manner of its performance, there being the same sonorousness on the part of the strings and harmonic fullness of the ensemble, the good healthy pitch also and just intonation that are the well known characteristics of the Boston Symphony orchestra's reputation. In the "Tannhäuser" overture, however, the artistic sympathy prevailing between Mr. Nikisch and his performing musicians was more than ever noticeable and it resulted in some of the most admirable orchestral playing that has yet been heard here—luxuriant and refined in tonal effect and as prompt and clear in attack as one could wish.

Mr. Reichmann's singing of the aria from "Hans Heiling" was conceptively a most finished and artistic performance, and was mainly characterized by his self-forgetting devotion to his music; so that, notwithstanding his intonation appeared at a pardonable disadvantage, he was in all other respects superbly successful, especially in his conformance to the highest demands of his art. Mr. Kneisel's violin playing was endowed with all his wonted mastery and refinement, so that each artist received a liberal share of the plaudits that frequently enlivened the all-absorbing interest with which the concert was received.

FIFTH KNEISEL CONCERT.

In Union hall on Monday evening the Kneisel quartette gave their fifth concert of the season. That the programme was eminently worthy of being reproduced will be inferred from what follows:

Brahms. Quartette for String in B flat, op. 67.
Beethoven. Four Scotch songs with accompaniment of pianoforte, violin and violoncello.
a) "Again my Lyre."
b) "The Sweetest Lad."
c) "Faithful Johnie."
d) "O, thou art the Lad of my Heart, Willy."
Arthur Weld. Adagio Molto Sostenuto, from quartette for strings in F major.
Beethoven. Trio for pianoforte, violin and violoncello in B flat major, op. 97.

Miss Gertrude Franklin was the singer, and Mr. Perabo played the pianoforte part in the Beethoven trio.

The Brahms quartette in B flat is not a recent composition of its composer, and yet it was written just before his first symphony; the suggestion therefore being that of recent years he has really written no chamber music in this form. One can hardly recognize the composer's best known traits either in his conception or development of this quartette. As for the development, it is abundantly ingenious without being profoundly characteristic in this respect, while throughout the quartette is in a much more happy vein than are either quartettes in C major or A minor.

The four Scotch songs that Miss Franklin sang have none of the local coloring that their title implies, neither are they formed in any Scotch scale, but they are none the less delightful in sentiment and will easily rank among the rarest gems of classic song. Miss Franklin's singing was full of charm; her perfectly artistic phrasing and refined delivery being at their very best. The adagio has a refined spirituality of sentiment, gentleness and repose that simply characterize it as a "gem of purest ray serene." Its modulating changes are very beautiful, and the whole expression of the music is that of the innermost feeling of a genuine artist. The Beethoven trio was splendidly played by Messrs. Kneisel, Hekking and Perabo, and thus ended one of the most delightful concerts of the season.

BOSTON HERALD.

MONDAY, APRIL 7, 1890.

THE FESTIVAL WEEK.

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His [illegible] controlled, and he shows the results of a long, intelligent study of oratorio music. He had a most hearty reception, and all his numbers were received with marked appreciation. Mr. William Ludwig's "Elijah" is a performance for the lover of oratorio music to revel in, for his interpretation of this role is a realization of its fullest possibilities, and is calculated to give the highest satisfaction to the most critical. His singing of the "Lord God of Abraham" and "Is Not His Word" were grand dramatic efforts, and his delivery of the recitatives of the title role were declamatory utterances which commanded the most attentive hearing. He won a great ovation after each of his leading numbers, which he well deserved. Miss Clara Poole again proved her eminent fitness for the oratorio stage, and gave especial pleasure in her interpretation of the "Woe Unto Them," and the "O, Rest in the Lord." 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SUNDAY MORNING EDITION

MUSICAL.

The concert by the Boston Symphony Orchestra on the evening of March 29, opened with Brahms's noble "Tragic" overture, one of the few orchestral works by this master that is steadily interesting in the hearing, and which, on this occasion, was splendidly read and played. The symphony was Dvorak's No. 1, in D, which had been heard twice before at these concerts. This fine work steadily grows upon acquaintance, despite its prolixity, especially in the opening movement. Its beautiful melodies, rich and impressive orchestration, originality and strength, together with a well sustained dignity which is not always a characteristic of Dvorak's larger works, impart to it an exceptional interest, and entitle it to a high rank among contemporary works in its kind. It was magnificently played, Mr. Nikisch entering wholly into its spirit, and endowing it with a beauty of tone coloring it had never before received here. The work and its rendering excited unusual enthusiasm. The soloist was Mr. Otto Roth, who played Vieuxtemps's Concerto for violin No. 5, in A minor. The performance was a remarkably successful one for the young artist, whose intonation was exquisitely pure and true, even under the most trying exactions made upon it. The great technical difficulties of the work were fully met with delightful clearness, precision and brilliancy in the results. Mr. Roth's style is chaste and broad, and in the cantabile movements of the concerto was characterized by fine warmth and grace. The effort throughout was of a high order of excellence, and stamped Mr. Roth as an artist of the most brilliant promise. The loud and long-continued applause and the three hearty recalls he obtained were wholly and worthily won.

On Wednesday afternoon a "Young People's Popular" concert was given by the Boston Symphony Orchestra in Music Hall. Mr. Nikisch provided an admirable programme, and the attendance was large. Thomas's rather flimsy overture to "Mignon" was so brilliantly and perfectly played that it really, for the time being, seemed to be less frivolous than it is radically. An exceptionally effective rendering of Saint-Saens's "Danse Macabre" was among the successes of the concert, and the "Will o' the Wisp" minuet and the "Dance of Sylphs," from Berlioz's "Damnation of Faust," were given in a style of rare grace and finish. Mr. Franz Kneisel played Ernst's "Air Hongrois" in a masterly way, making nothing of its difficulties, which were overcome with easy skill, and giving a fine illustration of his gifts in the direction of virtuosity. He was rewarded with prolonged and stormy applause. Mr. Reichmann sang a fine aria from Marschner's "Hans Heiling," and a group of songs by Spicker, Brahms and Schumann. He has a noble voice, and sings like a perfect master of his art. In point of style, expression, taste and finish it would be difficult to conceive of anything more artistic than are these qualities in Mr. Reichmann. His success was immediate and complete, his efforts meeting with the most demonstrative approval, and after the group of songs he was recalled so persistently that he responded with a song by Schumann. It will be a genuine pleasure to hear this thorough artist again.

The Kneisel Quartet, assisted by Mr. Ernst Perabo and Miss Gertrude Franklin, gave its fifth concert of the season in Union Hall, on Monday evening, before a fine audience. The opening selection was a string quartet by Brahms, in B flat, op. 67, a really beautiful work, clear, flexible in style, flowing in its melodies, and wholly free from that dryness and perplexing pedantry that characterize so much of Brahms's music. It is easily understood upon a first hearing, and is delightful from beginning to end. It was exquisitely played and heartily and appreciatively applauded. An adagio from a string quartet in F, by Mr. Arthur Weld, was an interesting feature of the concert. Its themes are chaste and gracefully melodious, and their treatment is full of quiet charm. There are some delightful bits of polyphony in the movement, in which the skill and knowledge of the composer are shown with fine effect. The work made a very favorable impression, and was warmly applauded. The concert ended with a wonderfully fine performance of Beethoven's great Trio in B-flat. As an example of ensemble playing at its very best, and of Beethoven interpreting at its very truest, it was memorable. Mr. Perabo's share in the work cannot be lauded too heartily. It was large and noble in point of style, scrupulously faithful to the character of the trio even down to the smallest details, and musicianly in the loftiest sense of the word. The piano never overpowered the strings, and an exquisite balance was maintained between the three instruments, with the result that not a note was indistinct. Nothing more beautiful or more satisfying in the way of Beethoven reading and playing can be conceived than was this really remarkable interpretation. Mr. Kneisel and Mr. Hekking also excelled themselves, playing throughout with exceptional skill and sentiment. The rapturous applause that rewarded the effort was richly deserved;—it could not be applauded too much. Miss Franklin sang four Scotch songs, with accompaniments by Beethoven for piano, violin and 'cello. The artist was in fine voice, and sang with a purity of tone and style, a depth of sentiment and a musicianly sympathy with the spirit of the music that she has not surpassed in any of her many artistic successes on the concert stage here. The audience applauded her warmly and recalled her. Mr. Perabo and his brother artists were also recalled after the trio with much enthusiasm. By a mistake the piano used at this concert was announced as a Steinway. It was, however, a Chickering. The next concert will take place April 14.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, APRIL 6, 1890.

Last but Two of the Boston Symphony Concerts.

For some reason (not unconnected, perhaps, with lack of opportunity to give the novelty the thorough rehearsals), the new symphony by Frederic Cliffe was not presented under Mr. Nikisch's direction yesterday. However, the programme was remarkably enjoyable, despite this omission. Cherubini's overture to "The Water Carrier" did not make a decided impression, but the orchestra acquitted itself superbly in Cowen's "Scandinavian" symphony—surely one of the strongest and finest works of this day and generation. Nothing could surpass the reading of the lovely adagio movement in delicacy of effect and poetic feeling. Reinecke's entracte from "Manfred" and the overture to "The Flying Dutchman" were both played very well indeed. This week there is no concert. The last of the present series save one will take place on the 19th. Goldmark's "Spring" overture has its first hearing in Boston on this occasion. Brahms' symphony, No 1, in C minor and Volkmann's serenade in D minor are included among the appointments, and Mme. Steinback-Jahns is to sing an air from Mozart's "Flight from the Seraglio," and a group of songs to pianoforte accompaniment.

THE EASTER FESTIVAL.

"Elijah" to Open the Handel and Haydn Week, Tonight, in Music Hall.

Everything indicates brilliant success for the anniversary festival of the Handel and Haydn. The sale of season tickets was far in excess of any previous sale in the history of the society, and the demand for tickets for single performances showed due appreciation of the worth of these concerts. Every seat for "Elijah" was sold before 2 o'clock on the opening day and big houses were assured for the succeeding performances. The performance of "Elijah" tonight will be a memorable one. The solos will be given by Mmes. Lili Lehmann-Kalisch, Walter C. Wyman and Jennie Patrick Walker, Miss Clara Poole, and Messrs. George R. Clark, Herbert O. Johnson, Edward Lloyd (his first appearance in Boston) and William Ludwig. Bach's "Christmas" oratorio and a new cantata, "St. John," written for the festival by J. C. D. Parker, will be given a hearing on Tuesday. Haydn is to be represented in two songs from "The Creation," namely, "On Mighty Pens," which Mme. Nordica will sing, and "In Native Worth," assigned to Mr. Lloyd. Miss Winant and Mr. Whitney are also among the soloists. Gounod's "Redemption" follows on Thursday, and the festival will end a week from tonight with "Israel in Egypt." Seats for these last three performances are still obtainable at Music Hall.

Boston Post

MONDAY MORNING, APRIL 7, 1890

TWENTY-SECOND SYMPHONY CONCERT.

Mr. Nikisch presented the following programme to a large and enthusiastic audience Saturday evening:

Overture—"Water Carrier,".......Cherubini
Symphony No. 3, in C minor—"Scandinavian".......................Cowen
Allegro moderato, ma con moto.—Adagio con moto—"A summer evening on the Fjord." Scherzo—Finale.
Entr'acte from "Manfred".........Reinecke
Overture—"The Flying Dutchman"..Wagner

It was a matter of deep and universal regret that the beautiful and long-expected symphony by Mr. Frederic Cliffe, which was announced for this concert, was not played, but it is understood that Mr. Nikisch has been obliged to postpone its performance until next year. The Cowen Scandinavian symphony is familiar here; although better than his later effort, the so-called "Welsh" symphony, it is a light work, chiefly pleasing through its simplicity and unpretentiousness. It was delightfully played, as was also the whole programme, but the chief interest of the concert was centred in the gorgeous reading of the "Flying Dutchman" prelude. The wild storminess of this wonderful conception, with its realistic imitation of dashing breakers and furious winds howling through torn sails and rigging, was interpreted with marked effect, and the delicious, soft and tender passages where the theme of *Senta's* ballade is introduced were played with great purity and tenderness. The concert was of agreeable length, as it but slightly exceeded the hour-and-a-half limit which is rapidly becoming conventional here, *Dieu merci.* At the next concert a delightful Leipsic singer, Mme. Steinbach-Jahns, is announced as soloist. She will probably accompany the orchestra on the long Western *tournée.*

ARTHUR WELD.

Clipping from Times
Taunton Mass
4/6
Date

—Dr. Mitchell will sing "Mecca Coon Tonight" at Music Hall Wednesday.

—The announcement of the concert by the Symphony Orchestra will be found in our advertising column. The manager will vouch for the appearance af the great conductor, Mr. Nikisch at this concert. Miss Adele Aus Der Ohe will be the soloist. At the concert given in Boston some time ago at which Aus Der Ohe was the soloist several hundred people were turned from the doors. For this concert no admission tickets will be sold except to the gallery, and these with the reserved seats will be on sale at Barkers Thursday morning April 3rd. at 8 o'clock. Two rows in front and one row on the sides of the gallery will be reserved at $1.00 The admission tickets will entitle the holder to any other seat in the gallery. The doors will be open at 7 o'clock and the first ones in will get the best seats.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, APRIL 7, 1890.

The Symphony Concert of Saturday—The Last Bulow Recital.

Those who have hitherto supposed that Cherubini was a rather conservative composer must have been terribly mistaken, for the overture to the "Water Carrier" at Saturday's symphony was given with a bombastic force and a sensational power that proved the old Italian to have been a musical wolf in sheep's clothing, a Berlioz in disguise. Mr. Nikisch has, however, detected him and has shown him up in his true tone-colors. The andante, *molto sostenuto*, of the introduction was evidently intended by the composer for a grave movement, and Cherubini undoubtedly intended the brasses to smother the strings. These changes were made by the conductor, and I believe that the old composer would scarcely enjoy the manner in which he has been unmasked.

But the Cowen symphony which followed, the beautiful "Scandinavian," was more in accordance with preconceived ideas, and was read by Mr. Nikisch, and played by the orchestra, with the most praiseworthy effect. The work is the greatest symphony that England has ever given forth, and even here Germany is entitled to some of the credit, for Cowen's long studies in that country gave to him something of the Teutonic love of development which is characteristic of the larger compositions he has given forth thus far. Yet this work is a gradual diminuendo of power. It begins with a movement that is absolutely great both in the beauty of its themes and in their musicianly development, then comes a slow movement which is just a trifle theatrical, then a scherzo which has no very important ideas to communicate, but contents itself with presenting a catchy rhythm and some delicate tone coloring on muted strings such as Berloiz uses in his elfin music, and then comes a finale which hides paucity of thoughts under the mantle of exciting orchestration. The return of the second theme of the first movement in this finale but accentuates the fact that the first movement far outweighs it in actual merit. The scherzo represents a sleigh ride (so Mr. Wilson's useful programme informs us) but it would have been far more in line with the subject had there been a Halling or a Spring-Tanz in its stead for the folk-dances are the most characteristic representatives of the music and life of "far Nroway." On the other hand however. the scale forms used in the themes of the first movement, are quite in Scandinavian character and also resemble those used by Brahms in some of his Hungarian music and in the andante of his fourth symphony, for geographical extremes come together strangely sometimes in this matter of folk-music. The symphony gives great opportunities to the woodwind instruments to emerge from obscurity, and right well were these opportunities used; the flute, clarinet, and English horn were exquisitely displayed in the second movement, in which the French horns also did most artistic work, their shading being beyond anything they have ever done. Mr. Nikisch did not follow the plan of placing them in an anteroom, but allowed them to play from their seats on the platform, which made their pianissimo effects all the more difficult. The strings did some excellent work, *con sordine*, and the cellos played superbly in the last movement.

Reinecke's King Manfred is altogether a different party from Schumann's, or rather Byron's, gentleman of the same name, and the entr'acte given, was by no means on a Schumann level, yet full of melodic grace and very well played by the strings. It would not be well to find fault with the introduction of such a sweetmeat now and then, for it lightens up the programme immensely.

The "Flying Dutchman" overture may be renounced by Wagner and condemned as not representing his theories, but the world in general will not reecho the dictum to any alarming extent, and it is one of the most delightful signs of the catholicity of our art that the public accepts the renounced works with as much avidity as the chosen ones. Even Wagner cannot bind down so emotional an art as music to one mode of expression only, and his own earlier works are the best refutation of the thought that his later theories are to abolish all other styles. The work was played with enormous spirit, and the energy which I thought misplaced in the opening number, was eminently fitting here. The entrance of the great figure which represents the Flying Dutchman (Beethoven began his ninth symphony on just such an empty fifth) was magnificently broad, and the theme of the sailor's chorus, which bubbles up brightly through the dissonance and gloom was given in good contrast. It was a performance that made one's blood tingle, and proved that when Mr. Nikisch is grand he is very grand indeed. The symphony by Cliffe, announced last week, was not given; possibly it was too precipitous.

ORATORIO "ELIJAH."

THE HANDEL AND HAYDN FESTIVAL BEGUN.

An Immense Audience at Music Hall To Hear Mendelssohn's Masterwork—First Appearance of Mr. Lloyd—The Last Bulow Recital.

The beginning of the triennial festival, the 75th anniversary of our great oratorio society, at Music Hall last night with "Elijah" was worthy of the fame of the chorus, and was so well appreciated by the public that there was not a vacant seat and not even standing room in the hall. How different it all was from the recent musical occasions of the Italian school which we have had in Boston! There a vast concourse assembled with the one thought of [illegible] Patti; here an audience, limited only by the size of the hall, came to listen to a great masterwork thoroughly rendered. There it was "Home Sweet Home"; here it was "If with all all your hearts" and "Hear ye, Israel." There are those among the more austere critics who declaim against Mendelssohn as having made the oratorio too dramatic, yet they accept Haydn's "Creation" without a murmur. It is undoubtedly true that the earlier work of the composer—"St. Paul"—is built on a more stately plan, but it must not be forgotten that the unemotional style of the older school would have ill assorted with the dramatic scenes which Rev. Dr. Schubring selected for his friend Mendelssohn as conveying a succinct story of Elijah's work, as well as giving a view of his character. That character impressed Mendelssohn more strongly than any other in the Old Testament; he thought of the prophet as standing out masculine, dark, and strong, against the background of an effeminate age and vacillating people. The very Bible becomes colloquial in describing certain points of this hero, and the satirical remarks to the priests of Baal, "Call him louder for he is a god!" are as stinging as any modern lampoon. Such passages demand homophonic and dramatic treatment as a right and the composer did well not to hug oratorial dignity too closely in setting them. There are times for all things, and the thrilling description of the rise of the storm beginning with the monotonous yet graphic words of the youth, and culminating in the awe-inspiring "Thanks be to God!" are good art, while the coarse "March to Calvary" in "The Redemption" is wrong, for music may not picture ugliness or vulgarity save passingly and by contrast, and this Mendelssohn clearly understood and adhered to in "Elijah."

The enormous audience last night emphatically showed that they were not in sympathy with the superciliousness and narrowness of modern musical radicalism, which argues that because Wagner was right Mendelssohn must have been wrong. So long as musical form means anything, so long as beauty of expression means anything, Mendelssohn's name will hold its rank, and it would not be essaying the role of prophet too presumptuously to predict a revulsion from the harsh judgment of the composer by the modern fanatics, which will give to his compositions even increased prestige. The successful composers of oratorio can be counted on the fingers of one hand, and Mendelssohn is assured of a place in the short list. It was pleasant to all Catholic-minded auditors that the Handel and Haydn Society had chosen to begin this great festival with the work in question, and if judged by even the low standard of drawing power and expediency, the choice was still justified in the result. The overture is the most impressive beginning of any of the large sacred works, for while even the "Messiah" in its overture shows the influence of Lully on the form of the introduction, this casts loose from all precedent, and begins with the impressive announcement, vocally, of the curse of the deity. The subsequent instrumental passages are big with impending doom. It is interesting to notice how the composer uses the clarinette in the deep register (chalumeau) to express gloom and wierdness. Not Beethoven, nor Mozart, had ever a suspicion of this tone-color (which Mendelssohn employs in the same way in the first part of his Scotch symphony), only Weber had any true idea of the spectral effects of the chalumeau, and although he was the first to use it thus, the present dark phases are by no means plagiarisms. The orchestra did full justice to the number, although the above-mentioned instrument could have been louder, and then came the melodious imitations of the first chorus, "Help, Lord," in which the balance was admirable, an auspicious opening of the important week. The tenors of the chorus were remarkable in their force and clearness in this number, as in all their subsequent work. The sopranos, however, were at times thin and comparatively weak in their tone, and did not always counterbalance the other parts. The singing was, if anything, too forcible at first, and the muttered phrase, "Lord bow down thine ear to our prayer," which should merely serve as a background for the solo duet, "Zion spreadeth her laurels for aid," became too prominent for its dramatic effect; but at least this force was not misplaced in "Yet doth the Lord see it not," which went grandly.

The Bass choruses were entirely excellent, but of course the climax of grandeur was attained in "Thanks be to God," which is in fact the climax of the work, and after the power of the first part the entire second part of the work seems an anti-climax. There are great numbers in the second part, but the first part is sustainedly and increasingly effective, which cannot be said of the remainder of the oratorio. The orchestra deserve a large part of the praise in "Thanks be to God" (their work was uniformly excellent), for seldom has the rushing of the waters had a more effective portrayal. The dry tone of the sopranos militated against the success of "Be not afraid," but at the reprise of the chief theme all sang well. The beautiful chorus, "Behold, God the Lord passed by," was exquisite in every detail, but especially in "And in that still voice, onward came the Lord," which was charmingly shaded. It may be of interest to know that this passage probably inspired the entire work, for in 1839 (seven years before the production of "Elijah") Mendelssohn read the noble 11th verse of the 19th chapter of the First Book of Kings to Hiller, and exclaimed, "What a grand oratorio could be formed from this!" Conductor and organist must share in the praise throughout. Mr. Zerrahn was appropriately given a laurel wreath—no intimation that he should as yet rest upon his laurels, and Mr. Lang did all that the fates would allow with the rather primitive organ.

As to the solo work, a few facts may well be lost sight of in the general excellence. It was not so fine a gathering as when, in 1872, Santley, Cummings, Mme. Patey and Edith Wynne sang the solos, but it was probably the best since that time.

Mme. Lilli Lehmann-Kalisch carried off the chief honors. In the broad declamatory effects she was irreproachable, and the lofty style of "Hear Ye! Israel," with the gloriously emphatic "I! I! am He that comforteth" was as Parepa-Rosa used to sing in the olden days. The episode of the Widow's son, was finely given, and here too, Mme. Kalisch was all that could have been desired; but in the phrases of the youth (how much better a boy's treble would be in this) the *mezza-uoce* was less successful.

Miss Clara Poole in the alto solos sang rather coldly, although always clear and exact in intonation. The most expressive solo Mendelssohn ever composed—"Oh, Rest in the Lord"—was therefore unimpressive, and as coldly received as it was sung. It is not generally known that we owe this aria to Scottish influence. Mendelssohn had heard "Auld Robin Gray" sung in Scotland, (not the older, but the present tune—by Rev. Dr. Leeves is it?) and was much impressed by it. When he composed "Oh Rest in the Lord" he unconsciously plagiarized the tune; a friend pointed out the mistake and the composer altered the song, but the flavor of "Auld Robin Gray" is in the melody still.

Mr. Edward Lloyd, the great English tenor, has yet his spurs to win in Boston. His singing last night was a disappointment. His voice was at first a little hoarse, his tones very throaty, his portamento fearfully prominent, and his enunciation by no means as clear as we expect from English singers, who always pronounce more distinctly than their American brethren. Against these faults I can set a rather sweet quality of upper register and a surety as regards pitch. "If With All Your Hearts" was not successful, but "Then Shall the Righteous" was so much better that it is possible that a second appearance may reveal a great singer; as yet only a reasonably good one is discernible.

It is difficult to accurately describe or criticise Mr. Ludwig's work as "Elijah." That he is very dramatic was self-evident, and indeed needed no proof to those who have seen his "Flying Dutchman," but he gave such an assortment of qualities of tone that I am at a loss to know which one represents his real and natural voice. Sometimes a most disagreeable guttural quality would appear, as if he were adopting bovine principles and were chewing the cud of his tones, and then, immediately, his voice would emerge as if from behind a cloud, and the most earnest, expressive and solid tones would ensue. His intonation was never offensively false, yet often it was untrue, and more often still, a *parlando* style abolished tone altogether. The audience were delighted with his dramatic touches, and they were often very well pleased, especially in the scene at Mt. Carmel, and he received more applause than anybody else. Of course the vehemence of the rather tawdry, "Is not his word like a fire," was allowable, but it became too spasmodic toward the close. "I go on my way," was much better sung than "It is enough," yet it received less applause.

The assistance in the concerted numbers was very nearly up to the rank of the soloists. When such artists as Mrs. Jennie P. Walker and Mrs. Walter C. Wyman consent to take secondary parts the artistic result may be imagined. Messrs. Johnson and Clark also did fine work. As a consequence the duet, "Zion spreadeth her hands," the glorious double quartette, the single quartette, "Cast thy burden upon the Lord," were all better done than they have been in a generation, but the crowning perfection of it all was the angels trio, "Lift thine eyes," sung by Mmes. Kalisch and Walker and Miss Poole, in a manner that has never been excelled in Boston. The contrapuntal choruses and quartette at the end of the oratorio were well sung, and altogether the festival is launched in a manner that ought to give great satisfaction to every one who is interested in our hardworking, disinterested, art-advancing Handel and Haydn

Boston Journal.
MORNING EDITION.
MONDAY MORNING, APRIL 7, 1890.

The Symphony concert last Saturday night was considerable of a change from the programme originally announced, and included Cowen's Scandinavian Symphony, Cherubini's overture the "Water Carrier" and Wagner's overture to the "Flying Dutchman." There was no soloist, and there was nothing calling for anything but praise of the orchestra and the readings of Mr. Nikisch. At the next concert, which takes place Saturday, April 19, the famous soprano, Mme. Steinbach-Jahns, who has been sent for by Mr. Nikisch from Leipsic, will be the soloist, and her appearance will be an event in musical circles.

The Handel and Haydn Anniversary.

When Carl Zerrahn, the veteran oratorio conductor, the leader of the Handel and Haydn Society for so many years, ascended the platform of Music Hall last night to begin the performance of "Elijah" he beheld a sight that would inspire any leader and any chorus. Far along the sides of the hall and in the rear were rows of men, and women as well who were obliged to stand through the entire performance, and they patiently submitted, scarcely a person leaving the hall until compelled by the necessity of reaching their homes.

It was a very successful opening, for the society, of this seventy-fifth anniversary festival, for which preparations had been made on so extensive a scale. The patronage amply justified the liberality of the management, for it would have been impossible to have crowded any more people into the hall. The rear of the stage was handsomely decorated, the conductor's stand was adorned with wreaths and flowers, and Mr. Zerrahn was given a glorious reception, both from audience and chorus, as he took up the baton. The audience was a distinctively musical one. All the old patrons of the society were there, reinforced by those newer habitues who were attracted by the work itself and the grand ensemble of solo artists.

As a whole, it was a great performance, and probably no greater solo quartette ever stood before a Music Hall audience than Lehmann, Clara Poole, Edward Lloyd and William Ludwig. The audience had a right to expect great things, and in this there was little disappointment. The choir of the Handel and Haydn showed the effort which had been made to insure a well-balanced and perfect ensemble, and the familiar choruses were all given with a power, a submission to the baton of the conductor, a surety of tone and attack that equaled any work ever given by this famous society. The sopranos and tenors were particularly true and sure of their high notes. They never wavered for a moment, and the large body was managed by Mr. Zerrahn with an ease that showed a familiarity with the work gained by long practice, that was a pleasure to the audience, and must have been so to the conductor. Particularly fine was the rendering of the "Thanks be to God," the "Hear us, Baal" and "He Watching over Israel." But all were worthy of praise.

There was much interest manifested in the work of the soloists, and Mr. Ludwig was eagerly welcomed as he opened the evening's work with that grand recitative, "As God the Lord of Israel Liveth." On the part of "Elijah" devolves a large share of the solo work, and from the beginning to the end the honors of the evening undoubtedly belonged to Mr. Ludwig. This was partially anticipated, for his magnetism, the feeling with which he invests every line of a work like this, could not fail to make him such an interpreter as has scarcely been seen here. His recitations were marvels of dramatic power, and when the closing portion of the work was reached and that great aria, "It is enough," was reached, followed closely by these words, "O that I now might die," a hush fell upon the assembly which was more expressive than any applause that could have been given.

Mr. Lloyd was heartily greeted, and it was felt that in him we have a representative of the grandest oratorio singing the world has known. He stands confessedly the leading oratorio tenor in London, where he has been singing for nearly twenty years—and London is the home of oratorio—and has that pure, legato, simple style of delivery which is the work of a true artist. His voice seemed a little husky at the opening, but as he reached the "If with all your hearts," the beautiful mellow quality, the admirable phrasing was clearly manifest, and his "Then shall the righteous stand forth" was the signal for prolonged applause. His modest appearance was very grateful, and as the week goes by there will be opportunity to learn more fully of his methods and work.

The dramatic power and superb voice of Mme. Lehmann stood out in bold relief, yet it cannot be said that her rendition was an ideal one or entirely satisfactory. The recitatives were beautifully delivered, being in line with the work in the Wagner operas with which she is so familiar. It cannot be denied that she is an artist in everything she does, and this must apply to all her solo work. Yet there is a lack of that legato style of oratorio singing in the "Hear Ye, Israel" which we are accustomed to look for, and which is always found in the singing of Mr. Lloyd. Her voice was excellent in the concerted solo work, this being particularly so in the Angel's trio—the pure and true legato singing of Mrs. Walker, with the rich tones of Mme. Poole, fitting admirably with the powerful notes of Mme. Lehmann, and making one of the finest renditions of the number it is the pleasure of any audience to hear. Mme. Poole was conscientious and careful, and while her best work was not the well known "O, Rest in the Lord," nothing but praise can be given to her.

Mrs. Walker, Mrs. Wyman, Messrs. Johnson and Clark made a welcome addition in the double quartette, and this quartette gave "Cast Thy Burden" finely. The orchestra was excellent, and Mr. Lang rendered efficient aid with the organ. Tuesday evening will be given portions of Bach's Christmas Oratorio and J. C. D. Parker's St. John, and the soloists will be Mme. Nordica, Miss Winant, Messrs. Lloyd and Whitney. Mr. Lloyd will also sing "In Native Worth," and Madame Nordica "On Mighty Pens," from the Creation.

[102]

Clipping No. 4
Clipping from News Taunton Mass
Date 4/6

—The tickets for the Symphony concerts brought from $90 to $115, each at the Boston concerts. And after the first of the opening sale none were to be had at any price.

Clipping from News Taunton Mass
Date 4/6

[illegible] Reynolds and enjoy its unrivaled comfort and elegance.

—At the Symphony concert April 16th the doors will be open to those who hold admission tickets at 7 o'clock. No admissions will be sold at the box office on the evening of the concert till 7.15. The best seats in the gallery will be left for the holders of admission tickets and those who buy them in advance will be sure of a good seat if they go early. Admission and reserved seat tickets will be on sale at Barker's Thursday (Fast Day) at 8 o'clock in the morning.

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The Symphony Concert of Saturday—The Last Bulow Recital.

Those who have hitherto supposed that Cherubini was a rather conservative composer must have been terribly mistaken, for the overture to the "Water Carrier" at Saturday's symphony was given with a bombastic force and a sensational power that proved the old Italian to have been a musical wolf in sheep's clothing, a Berlioz in disguise. Mr. Nikisch has, however, detected him and has shown him up in his true tone-colors. The andante, *molto sostenuto*, of the introduction was evidently intended by the composer for a grave movement, and Cherubini undoubtedly intended the brasses to smother the strings. These changes were made by the conductor, and I believe that the old composer would scarcely enjoy the manner in which he has been unmasked.

But the Cowen symphony which followed, the beautiful "Scandinavian," was more in accordance with preconceived ideas, and was read by Mr. Nikisch, and played by the orchestra, with the most praiseworthy effect. The work is the greatest symphony that England has ever given forth, and even here Germany is entitled to some of the credit, for Cowen's long studies in that country gave to him something of the Teutonic love of development which is characteristic of the larger compositions he has given forth thus far. Yet this work is a gradual diminuendo of power. It begins with a movement that is absolutely great both in the beauty of its themes and in their musicianly development, then comes a slow movement which is just a trifle theatrical, then a scherzo which has no very important ideas to communicate, but contents itself with presenting a catchy rhythm and some delicate tone coloring on muted strings such as Berloiz uses in his elfin music, and then comes a finale which hides paucity of thoughts under the mantle of exciting orchestration. The return of the second theme of the first movement in this finale but accentuates the fact that the first movement far outweighs it in actual merit. The scherzo represents a sleigh ride (so Mr. Wilson's useful programme informs us) but it would have been far more in line with the subject had there been a Halling or a Spring-Tanz in its stead for the folk-dances are the most characteristic representatives of the music and life of "far Nroway." On the other hand however. the scale forms used in the themes of the first movement, are quite in Scandinavian character and also resemble those used by Brahms in some of his Hungarian music and in the andante of his fourth symphony, for geographical extremes come together strangely sometimes in this matter of folk-music. The symphony gives great opportunities to the woodwind instruments to emerge from obscurity, and right well were these opportunities used; the flute, clarinet, and English horn were exquisitely displayed in the second movement, in which the French horns also did most artistic work, their shading being beyond anything they have ever done. Mr. Nikisch did not follow the plan of placing them in an anteroom, but allowed them to play from their seats on the platform, which made their pianissimo effects all the more difficult. The strings did some excellent work, *con sordine*, and the cellos played superbly in the last movement.

Reinecke's King Manfred is altogether a different party from Schumann's, or rather Byron's, gentleman of the same name, and the entr'acte given, was by no means on a Schumann level, yet full of melodic grace and very well played by the strings. It would not be well to find fault with the introduction of such a sweetmeat now and then, for it lightens up the programme immensely.

The "Flying Dutchman" overture may be renounced by Wagner and condemned as not representing his theories, but the world in general will not reecho the dictum to any alarming extent, and it is one of the most delightful signs of the catholicity of our art that the public accepts the renounced works with as much avidity as the chosen ones. Even Wagner cannot bind down so emotional an art as music to one mode of expression only, and his own earlier works are the best refutation of the thought that his later theories are to abolish all other styles. The work was played with enormous spirit, and the energy which I thought misplaced in the opening number, was eminently fitting here. The entrance of the great figure which represents the Flying Dutchman (Beethoven began his ninth symphony on just such an empty fifth) was magnificently broad, and the theme of the sailor's chorus, which bubbles up brightly through the dissonance and gloom was given in good contrast. It was a performance that made one's blood tingle, and proved that when Mr. Nikisch is grand he is very grand indeed. The symphony by Cliffe, announced last week, was not given; possibly it was too precipitous.

ORATORIO "ELIJAH."

THE HANDEL AND HAYDN FESTIVAL BEGUN.

An Immense Audience at Music Hall To Hear Mendelssohn's Masterwork—First Appearance of Mr. Lloyd—The Last Bulow Recital.

The beginning of the triennial festival, the 75th anniversary of our great oratorio society, at Music Hall last night with "Elijah" was worthy of the fame of the chorus, and was so well appreciated by the public that there was not a vacant seat and not even standing room in the hall. How different it all was from the recent musical occasions of the Italian school which we have had in Boston! There a vast concourse assembled with the one thought of hearing Patti; here an audience, limited only by the size of the hall, came to listen to a great masterwork thoroughly rendered. There it was "Home Sweet Home"; here it was "If with all all your hearts" and "Hear ye, Israel." There are those among the more austere critics who declaim against Mendelssohn as having made the oratorio too dramatic, yet they accept Haydn's "Creation" without a murmur. It is undoubtedly true that the earlier work of the composer—"St. Paul"—is built on a more stately plan, but it must not be forgotten that the unemotional style of the older school would have ill assorted with the dramatic scenes which Rev. Dr. Schubring selected for his friend Mendelssohn as conveying a succinct story of Elijah's work, as well as giving a view of his character. That character impressed Mendelssohn more strongly than any other in the Old Testament; he thought of the prophet as standing out masculine, dark, and strong, against the background of an effeminate age and vacillating people. The very Bible becomes colloquial in describing certain points of this hero, and the satirical remarks to the priests of Baal, "Call him louder for he is a god!" are as stinging as any modern lampoon. Such passages demand homophonic and dramatic treatment as a right and the composer did well not to hug oratorial dignity too closely in setting them. There are times for all things, and the thrilling description of the rise of the storm beginning with the monotonous yet graphic words of the youth, and culminating in the awe-inspiring "Thanks be to God!" are good art, while the coarse "March to Calvary" in "The Redemption" is wrong, for music may not picture ugliness or vulgarity save passingly and by contrast, and this Mendelssohn clearly understood and adhered to in "Elijah."

The enormous audience last night emphatically showed that they were not in sympathy with the superciliousness and narrowness of modern musical radicalism, which argues that because Wagner was right Mendelssohn must have been wrong. So long as musical form means anything, so long as beauty of expression means anything, Mendelssohn's name will hold its rank, and it would not be essaying the role of prophet too presumptuously to predict a revulsion from the harsh judgment of the composer by the modern fanatics, which will give to his compositions even increased prestige. The successful composers of oratorio can be counted on the fingers of one hand, and Mendelssohn is assured of a place in the short list. It was pleasant to all Catholic-minded auditors that the Handel and Haydn Society had chosen to begin this great festival with the work in question, and if judged by even the low standard of drawing power and expediency, the choice was still justified in the result. The overture is the most impressive beginning of any of the large sacred works, for while even the "Messiah" in its overture shows the influence of Lully on the form of the introduction, this casts loose from all precedent, and begins with the impressive announcement, vocally, of the curse of the deity. The subsequent instrumental passages are big with impending doom. It is interesting to notice how the composer uses the clarinette in the deep register (chalumeau) to express gloom and wierdness. Not Beethoven, nor Mozart, had ever a suspicion of this tone-color (which Mendelssohn employs in the same way in the first part of his Scotch symphony), only Weber had any true idea of the spectral effects of the chalumeau, and although he was the first to use it thus, the present dark phases are by no means plagiarisms. The orchestra did full justice to the number, although the above-mentioned instrument could have been louder, and then came the melodious imitations of the first chorus, "Help, Lord," in which the balance was admirable, an auspicious opening of the important week. The tenors of the chorus were remarkable in their force and clearness in this number, as in all their subsequent work. The sopranos, however, were at times thin and comparatively weak in their tone, and did not always counterbalance the other parts. The singing was, if anything, too forcible at first, and the muttered phrase, "Lord bow down thine ear to our prayer," which should merely serve as a background for the solo duet, "Zion spreadeth her laurels for aid," became too prominent for its dramatic effect; but at least this force was not misplaced in "Yet doth the Lord see it not," which went grandly.

The Baal choruses were entirely excellent, but of course the climax of grandeur was attained in "Thanks be to God," which is in fact the climax of the work, and after the power of the first part the entire second part of the work seems an anti-climax. There are great numbers in the second part, but the first part is sustainedly and increasingly effective, which cannot be said of the remainder of the oratorio. The orchestra deserve a large part of the praise in "Thanks be to God" (their work was uniformly excellent), for seldom has the rushing of the waters had a more effective portrayal. The dry tone of the sopranos militated against the success of "Be not afraid," but at the reprise of the chief theme all sang well. The beautiful chorus, "Behold, God the Lord passed by," was exquisite in every detail, but especially in "And in that still voice, onward came the Lord," which was charmingly shaded. It may be of interest to know that this passage probably inspired the entire work, for in 1839 (seven years before the production of "Elijah") Mendelssohn read the noble 11th verse of the 19th chapter of the First Book of Kings to Hiller, and exclaimed, "What a grand oratorio could be formed from this!" Conductor and organist must share in the praise throughout. Mr. Zerrahn was appropriately given a laurel wreath—no intimation that he should as yet rest upon his laurels, and Mr. Lang did all that the fates would allow with the rather primitive organ.

As to the solo work, a few faults may well be lost sight of in the general excellence. It was not so fine a gathering as when, in 1872, Santley, Cummings, Mme. Patey and Edith Wynne sang the solos, but it was probably the best since that time.

Mme. Lilli Lehmann-Kalisch carried off the chief honors. In the broad declamatory effects she was irreproachable, and the lofty style of "Hear Ye! Israel," with the gloriously emphatic "I! I! am He that comforteth" was as Parepa-Rosa used to sing in the olden days. The episode of the Widow's son, was finely given, and here too, Mme. Kalisch was all that could have been desired; but in the phrases of the youth (how much better a boy's treble would be in this) the *mezza-uoce* was less successful.

Miss Clara Poole in the alto solos sang rather coldly, although always clear and exact in intonation. The most expressive solo Mendelssohn ever composed—"Oh, Rest in the Lord"—was therefore unimpressive, and as coldly received as it was sung. It is not generally known that we owe this aria to Scottish influence. Mendelssohn had heard "Auld Robin Gray" sung in Scotland, (not the older, but the present tune—by Rev. Dr. Leeves is it?) and was much impressed by it. When he composed "Oh Rest in the Lord" he unconsciously plagiarized the tune; a friend pointed out the mistake and the composer altered the song, but the flavor of "Auld Robin Gray" is in the melody still.

Mr. Edward Lloyd, the great English tenor, has yet his spurs to win in Boston. His singing last night was a disappointment. His voice was at first a little hoarse, his tones very throaty, his portamento fearfully prominent, and his enunciation by no means as clear as we expect from English singers, who always pronounce more distinctly than their American brethren. Against these faults I can set a rather sweet quality of upper register and a surety as regards pitch. "If With All Your Hearts" was not successful, but "Then Shall the Righteous" was so much better that it is possible that a second appearance may reveal a great singer; as yet only a reasonably good one is discernible.

It is difficult to accurately describe or criticise Mr. Ludwig's work as "Elijah." That he is very dramatic was self-evident, and indeed needed no proof to those who have seen his "Flying Dutchman," but he gave such an assortment of qualities of tone that I am at a loss to know which one represents his real and natural voice. Sometimes a most disagreeable guttural quality would appear, as if he were adopting bovine principles and were chewing the cud of his tones, and then, immediately, his voice would emerge as if from behind a cloud, and the most earnest, expressive and solid tones would ensue. His intonation was never offensively false, yet often it was untrue, and more often still, a *parlando* style abolished tone altogether. The audience were delighted with his dramatic touches, and they were often very well pleased, especially in the scene at Mt. Carmel, and he received more applause than anybody else. Of course the vehemence of the rather tawdry, "Is not his word like a fire," was allowable, but it became too spasmodic toward the close. "I go on my way," was much better sung than "It is enough," yet it received less applause.

The assistance in the concerted numbers was very nearly up to the rank of the soloists. When such artists as Mrs. Jennie P. Walker and Mrs. Walter C. Wyman consent to take secondary parts the artistic result may be imagined. Messrs. Johnson and Clark also did fine work. As a consequence the duet, "Zion spreadeth her hands," the glorious double quartette, the single quartette, "Cast thy burden upon the Lord," were all better done than they have been in a generation, but the crowning perfection of it all was the angels trio, "Lift thine eyes," sung by Mmes. Kalisch and Walker and Miss Poole, in a manner that has never been excelled in Boston. The contrapuntal choruses and quartette at the end of the oratorio were well sung, and altogether the festival is launched in a manner that ought to give great satisfaction to every one who is interested in our hardworking, disinterested, art-advancing Handel and Haydn

Boston Journal.
MORNING EDITION.
MONDAY MORNING, APRIL 7, 1890.

The Symphony concert last Saturday night was considerable of a change from the programme originally announced, and included Cowen's Scandinavian Symphony, Cherubini's overture the "Water Carrier" and Wagner's overture to the "Flying Dutchman." There was no soloist, and there was nothing calling for anything but praise of the orchestra and the readings of Mr. Nikisch. At the next concert, which takes place Saturday, April 19, the famous soprano, Mme. Steinbach-Jahns, who has been sent for by Mr. Nikisch from Leipsic, will be the soloist, and her appearance will be an event in musical circles.

The Handel and Haydn Anniversary.

When Carl Zerrahn, the veteran oratorio conductor, the leader of the Handel and Haydn Society for so many years, ascended the platform of Music Hall last night to begin the performance of "Elijah" he beheld a sight that would inspire any leader and any chorus. Far along the sides of the hall and in the rear were rows of men, and women as well who were obliged to stand through the entire performance, and they patiently submitted, scarcely a person leaving the hall until compelled by the necessity of reaching their homes.

It was a very successful opening, for the society, of this seventy-fifth anniversary festival, for which preparations had been made on so extensive a scale. The patronage amply justified the liberality of the management, for it would have been impossible to have crowded any more people into the hall. The rear of the stage was handsomely decorated, the conductor's stand was adorned with wreaths and flowers, and Mr. Zerrahn was given a glorious reception, both from audience and chorus, as he took up the baton. The audience was a distinctively musical one. All the old patrons of the society were there, reinforced by those newer habitues who were attracted by the work itself and the grand quartette of solo artists.

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Clipping No. 4
Clipping from News Taunton Mass
Date 4/6

—The tickets for the Symphony concerts brought from $90 to $115, each at the Boston concerts. And after the first of the opening sale none were to be had at any price.

Clipping from News Taunton Mass
Date 4/4

Reynolds and enjoy its unrivaled comfort and elegance.

—At the Symphony concert April 16th the doors will be open to those who hold admission tickets at 7 o'clock. No admissions will be sold at the box office on the evening of the concert till 7.15. The best seats in the gallery will be left for the holders of admission tickets and those who buy them in advance will be sure of a good seat if they go early. Admission and reserved seat tickets will be on sale at Barker's Thursday (Fast Day) at 8 o'clock in the morning.

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...APRIL 6, 18..

THE SYMPHONY CONCERT.

Although the programme at last evening's concert by the Boston symphony orchestra, Mr. Arthur Nikisch conductor, contained no [illegible] number, the selections made for the occasion proved so well chosen and so admirably contrasted that the event was a most enjoyable one. The overture to Cherubini's "Water Carrier" began the programme, and that to Wagner's "Flying Dutchman" ended it, with the familiar "Manfred" entr'acte and Cowen's "Scandinavian" symphony to complete the list. Mr. Nikisch was particularly happy in his reading of Cowen's fascinating symphony, all of its poetic ideas being brought out with a grace and skill that quite captivated all who heard. The second movement descriptive of a summer evening on the fjord was a tone poem of ideal beauty, and held the audience spell-bound during its performance. In sharp contrast with the work done in the symphony was that which gave the "Flying Dutchman" overture a performance that will be long remembered as a realization of all its possibilities to charm and delight even the stanchest opponent of the Wagnerian school. The performance of Reinecke's "Manfred," entr'acte, was another most successful effort by the orchestra under Mr. Nikisch's baton, and, although the familiar "Water Carrier" overture lost some of its charm by the exaggerated contrasts given in its reading, the concert, as a whole, was a pronounced success. Next Saturday the usual concert will be omitted, but the series will be resumed on the 18th inst., when the programme will include: Goldmark's overture, "Spring" (first time in Boston); Mozart's aria from "Die Entfuehrung aus dem Serail"; Volkmann's serenade, in D minor; some songs with piano, and Brahms' symphony No. 1, in C minor. The soloist will be Mme. Steinbach-Jahns.

The Handel and Haydn Festival an Assured Success.

The most sanguine expectations concerning the festival of the Handel and Haydn Society, given in commemoration of the 75th anniversary of the society's organization, promise to be realized, and the enterprise shown in planning this notable musical event will undoubtedly result most satisfactorily to all who have had to carry it to its completion. The festival consists of four performances, the first, Mendelssohn's "Elijah," being given this evening, followed by selections from Bach's "Christmas Oratorio," and the "St. John," by J. C. D. Parker, on Tuesday evening; "The Redemption" on Thursday evening, and "Israel" to close on Sunday evening next. The chorus of the society has been recruited up to its full strength, and will be supported by an orchestra of large proportions, with Mr. Carl Zerrahn as conductor, Mr. Franz Kneisel as leader, and Mr. B. J. Lang as organist. The soloists are as follows: Sopranos, Mrs. Lilli Lehmann-Kalisch, Mrs. Lillian Nordica, Miss Clementine de Vere, Mrs. Jennie Patrick Walker; tenors, Mr. Edward Lloyd, Mr. Herbert O. Johnson; altos, Mrs. Walter C. Wyman, Miss Emily Winant, Miss Clara Poole; basses, Mr. Myron W. Whitney, Mr. William Ludwig, Dr. George R. Clark. Of the works chosen for performance during this festival, only one is unfamiliar to Boston audiences, the "St. John" having been composed for the festival by Mr. J. C. D. Parker at the request of the society. Mr. Parker, it will be remembered, did a similar service for the society in giving his "Redemption Hymn" to add to the interest of the fourth triennial festival in 1877, and his "St. John" will be heard with great interest by all who realize the sterling worth of Mr. Parker's abilities as a composer. The form of the "St. John" is that of a short cantata in six detached numbers illustrative of a few recorded incidents in the life of the apostle, and of his writings. There is too little material thus afforded to give a subject suited for treatment in oratorio form or for any strongly dramatic writing, and so these six numbers are merely of a suggestive character. With the exception of the last number, each portion of the work is preceded by a short chanting phrase, with rhythmical orchestral accompaniment, having always the same melody and sung by the male chorus in unison. The prelude to the sixth number, however, differs in that it is written for female voices only. The significance of the several portions of the work may be summarized as follows: The first number illustrates the description of the calling of the apostles, the second being given to the scene at the Lord's supper. In the third number the composer has found his subject in the scene of the crucifixion, and the fourth number is descriptive of an incident following the death on the cross; which concludes with a text from one of the Epistles. The last two numbers of the cantata serve to illustrate subjects taken from the Revelations, the fifth being built upon the text "And he showed me that great city, the Holy Jerusalem, descending out of Heaven," etc., and the final number upon the words "Behold I come quickly and my reward is with me," etc., and "They that be wise shall shine as the brightness," etc. The performance of Tuesday evening will have also other attractive features in the introduction of two solo selections from "The Creation," by Mr. Lloyd and Mme. Nordica. The great aria, "On Mighty Pens," will be sung by Mme. Nordica, and "In Native Worth" by Mr. Lloyd. There is one fact which should be borne in mind by all who are to attend these festival performances, and that is that the doors will positively be closed at sharp 7:30, and kept closed until the end of the first number, or until a pause can be made without detriment to the interest of the performance. In the performance of "The Elijah" this pause cannot be made until after the "Zion Spreadeth Her Hands," so that late comers will miss some very interesting numbers. The speed (?) of the rapid transit electric cars should be carefully estimated by all suburbans beforehand, if a prompt arrival at the hall is contemplated.

Boston Evening Transcript.

MONDAY, APRIL 7, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-second symphony concert was as follows:

Cherubini: Overture to "Les deux Journées."
Cowen; Symphony No. 3, in C minor, "Scandinavian."
Reinecke: Entr'acte from "König Manfred."
Wagner: Overture to "Der fliegende Holländer."

Almost the entire programme had been changed since the announcement on the Saturday before, and it was a pleasant surprise to find the concert beginning with Cherubini's "Les deux Journées.' The same composition does not make the same impression at all times; last Saturday evening we were, more than ever, impressed by a certain quality Cherubini shows in this overture, a quality which one does not find to such a degree in any of the composers who write nowadays, no matter what else may be found in them. This is a certain fine mastery in musical construction. Take two instances of it: the wonderful way in which he makes the transition from his first theme in E major (in the *Allegro*) to his second theme in G major, and the equally admirable manner in which he manages the return to the first theme, later on in the movement. This power of passing from one theme to another, from one mood to a wholly different one, without the slightest disruption of musical continuity is one of the finest results of that training to which almost all the great classic composers were subjected; but, sad to say, it seems almost a lost art today. And, whatever one's sympathies may be with certain tendencies and developments in more modern music, one still cannot but regret the almost disappearance of just this sort of mastery; for, as Heine well says, "The material only acquires its value from artistic shaping." The overture was splendidly played, the violins making their little accent in the second theme with just the right stress, and was heartily enjoyed.

Cowen's "Scandinavian" symphony made a finer impression than ever before. The last movement we still think a failure; in spite of all the strenuous work the composer has put into it, there is no real development, the music does not move onward and get anywhere, but keeps on violently marking time, and ends where it started. But the other movements, especially the *Allegro* and the *Scherzo*, show real invention, and are exceedingly interesting. This symphony, too, was admirably played.

The entre'acte from Reinecke's "König Manfred" is pleasant music to listen to, rather sentimental at times, if you will, and devoid of any especial nobility of inspiration, but unassuming and smoothly written.

In the overture to "Der Fliegende Holländer" Mr. Nikisch had one of his finest triumphs. When one thinks of how very horrible and disjointed, not to say vulgar, this work may be made to appear by an unintelligent and unsympathetic rendering, one's admiration for the superb results Mr. Nikisch achieved in it is only increased. With all the strenuousness of the playing, with all the immense volume and brilliancy of tone the orchestra gave forth, it never sounded merely noisy, and with all the frequent and unrestricted modifications of *tempo*, and contrasts of dynamic force Mr. Nikisch permitted himself, the music sounded more coherent than ever before. One felt its whole poetry and vigor; in a word, it was magnificent.

The next programme (to be given on April 19) is: Goldmark, overture, "Spring;" Mozart, aria from "Die Entführung aus dem Serail"; Volkmann, serenade in D minor; songs with pianoforte; Brahms, symphony No. 1, in C minor. Mme. Steinbach-Jahns will be the singer.

Boston Daily Traveller.

MONDAY, APRIL 7, 1890.

The Twenty-Second Symphony Concert.

The Symphony Concert.

The programme of the twenty-second symphony concert was:

Cherubini. Overture. "Water Carrier."
Cowen. Symphony No. 3, in C minor, "Scandinavian."
Reinecke. Entr'acte from "Manfred."
Wagner. Overture. "The Flying Dutchman."

There was no soloist. It was Mr. Nikisch's intention to play Frederick Cliffe's symphony last Saturday, and it is only temporarily that the younger Englishman gives place to the older—Mr. Cliffe's work will be heard next season. It is several years since Mr. Cowen's "Scandinavian" symphony has been heard here. It is decidedly his best orchestral work. It shows greater power, concentration of idea, and it has imaginative qualities that rank it higher than the "Welsh," the last symphony by this composer heard here. It is intended to be a "tone picture" of the rugged, melancholy North, and while the sentiment of the Englishman is not so deep or so earnestly vital as that of a true Norseman like Grieg, his "local color" comes very near being the real thing. The first movement is an admirable example of instrumental color; the themes are "worked" considerably, perhaps, on the whole, with too great elaboration. The *adagio* is a charming fancy; a Norse idyl. The *scherzo* is intended to give the idea of a sleighride; the contrasting *trio* is all too brief considering the exhilarating character of the ride. The *finale* has moments of emotional force; it has a certain frown on its surface; maybe it bears the spirit of Odin and the heroes of the Volsunga Sagas. The symphony is a fine work, and barring some inexact entrances of the woodwind was played in superb fashion.

The overture to one of Cherubini's operas was resolutely played, and that to Wagner's "The Flying Dutchman," received such a reading as to make one yearn for permanent opera under Mr. Nikisch with the Higginson orchestra as the cornerstone; it will come in due time. Why was it not one of the audience stirred from their seats after the symphony? We are such a curfew-respecting people that usually when nine o'clock arrives a percentage of the symphony audience wraps its mantle about itself and silently, sometimes with ostentation, steals away. Why is it no one stirred after the symphony, and only two or three aged persons after the treacly Reinecke piece? Why, because there remained to be heard something by Wagner! The name is one to conjure with! Wagner enchains us all; the "motif" crank and he who is only musically susceptible, Wagner holds absolutely. The next concert, last but one, will present as soloist Mme. Steinbach-Jahns of Leipzig, a soprano who is a great favorite there. This singer will accompany the orchestra upon its May tour of the central and Western States. The full programme for April 19, two weeks away, is: Goldmark, overture, "Spring" (first time in Boston); Mozart, aria from "Die Entfuehrung aus dem Serail;" Volkmann, serenade in D minor, songs with piano; Brahms, Symphony No. 1, in C minor.

BOSTON POST, MONDAY MORNING, APRIL 7, 189[0]

MUSIC.

HANDEL AND HAYDN FESTIVAL—"ELIJAH."

That noble veteran musical society, the Händel and Haydn, has begun the festival of its seventy-fifth anniversary in right royal style, and there was no lack of enthusiasm and appreciation to prove that it has indeed the good will of the public. If Music Hall was ever "filled to the roof" it certainly was last night. There was not an inch of room anywhere, and the enthusiasts who stood up were packed together like sardines; still they seemed to have room enough to clap their hands, and they availed themselves of this possibility very often. All things considered, "Elijah" is the most popular of Mendelssohn's two oratorios. "St. Paul" is perhaps more grateful in some ways for the soloists, but the choruses in "Elijah" are on the whole much the finest. Everyone is familiar with the work and has heard it a number of times, and probably under all sorts of circumstances, but it is unlikely that a finer performance than last night's has ever been given in this vicinity. An examination of the following list of artists who took part in it will justify this statement:

Mrs. Lilli Lehmann-Kalisch, soprano; Mrs. Jennie Patrick Walker, soprano; Miss Clara Poole, alto; Mrs. Walter C. Wyman, alto; Mr. Edward Lloyd, tenor; Mr. Herbert O. Johnson, tenor; Mr. William Ludwig, bass; Dr. George R. Clark, bass. Mr. Carl Zerrahn, conductor. Mr. B. J. Lang, organist. The Boston Symphony Orchestra, Mr. Franz Kneisel, principal.

Mme. Lehmann-Kalisch was fine in the soprano role, and her pronunciation was almost wholly free from any accent. She was especially good in the duet between *The Widow* and *Elijah*, "What have I to do with thee, O man of God," as her great dramatic ability was brought to play in this number. In the quartettes, she was more effective, and the great soprano solo, "Hear ye, Israel," was magnificently sung. She was not so successful in the sentences assigned to *The Youth*, as the peculiar thin—almost falsetto—tone she adopted seemed out of place. Whatever her theory was—and so true a musician as she is must have thought it out—the effect was disappointing. Miss Clara Poole has been so seriously ill during nearly the whole winter that all allowance was due to her, but she did not need to make any especial apologies. It is true that the celebrated number, "Oh, Rest in the Lord," did not, under her treatment, make the effect which might have been justly expected of this popular favorite; but her indisposition more than excused this. On the contrary, all the sentences assigned to *The Angel* were admirably sung and with keen dramatic appreciation of the necessities of recitative declamation, and in the quartettes she was excellent. Mrs. Walker was very good in the quartettes, and these three ladies sang the beautiful "Lift thine eyes" exquisitely. A finer example of unaccompanied singing of the most highly artistic kind could hardly be conceived, and the pitch was held with mathematic accuracy. Mrs. Wyman sang her quartette parts with the greatest care and musical understanding, as the true artist is bound to do even in the smallest parts, and the little duet with Mrs. Walker, "Zion spreadeth her hands for aid," was delightfully sung by these two ladies.

The leading tenor part of "Elijah" is not very long nor very grateful, therefore the public did not have much opportunity to learn more of Mr. Lloyd than that he has a beautiful voice and that he is one of the most artistic singers who has ever been heard in this country. His rendering of the "Then shall the righteous shine forth" was very fine, and that exquisite phrase, "See now he sleepeth beneath a juniper tree," was sung faultlessly. Mr. Johnson and Dr. Clark were both very good in the quartettes. And now let us say at last that Mr. Ludwig's *Elijah* was simply a masterpiece. He was most enthusiastically received, but on one or two occasions one could hardly help wondering why even our cold Boston audience did not forget itself and rise to its feet shouting "Bravo, bravissimo." His voice is splendid, and, above all, full and manly, and his phrasing is simply a study. For example, where in the second part the phrase appears, "Tarry here, my servant, the Lord be with thee; I journey hence to the wilderness," a climax of perfect singing was reached which was almost a revelation. Many celebrated baritones have scored great and deserved successes in this part, but no one has ever surpassed Mr. Ludwig in the artistic, intuitive and yet in many instances wholly original reading which he gives to the part. His *Elijah* is not a dress-coated vocalist, singing on the stage of a concert hall. It is a living, breathing man, it is an evident and human dramatic personage. He carries you with him to the desert. And you stand at his side quivering with excitement as he challenges the priests of Baal to the trial which results in the overthrow of their false gods and the victory of the God of Israel. His singing simply dissolves his surroundings and makes oratorio real; and if there were more singers who had this priceless gift the great oratorios could be presented to the public like wholly new works. It is unnecessary to speak in detail, for it was all magnificent, but it may at least be said that his rendering of "It is enough" will not soon be forgotten by any true music lover who heard last night's concert.

The chorus was on the whole very good. On one or two occasions the attack was a little unsteady, which was rather surprising in so well known a work, and there was no real pianissimo during the evening, and thus several effects were lost. But on the whole it was remarkably fine chorus work, and all praise is due to Mr. Zerrahn, not only for his excellent training of the singers, but for the competent and spirited manner in which he conducted the whole performance. The orchestra played finely, although on one or two occasions the trombones were somewhat aggressive, and Mr. Lang presided over the organ in his well-known artistic manner. The second performance of the festival will be given tomorrow night, on which occasion will be presented the first and second parts of Bach's Christmas oratorio, certain solos from Haydn's Creation, and Mr. J. C. D. Parker's cantata "St. John," dedicated to the society, the soloists being Mme. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney.

ARTHUR WELD.

Boston Evening Transcript.

MONDAY, APRIL 7, 1890.

THE HANDEL AND HAYDN FESTIVAL.

The Handel and Haydn Society began the Festival celebrating its seventy-fifth anniversary in the Music Hall last evening with a performance of Mendelssohn's "Elijah." The solo singers were: Mrs. Lilli Lehmann-Kalisch (*soprano*), Mrs. Jennie Patrick Walker (*soprano*), Miss Clara Poole (*alto*), Mrs. Walter C. Wyman (*alto*), Mr. Edward Lloyd (*tenor*), Mr. Herbert O. Johnson (*tenor*), Mr. William Ludwig (*bass*) and Dr. George R. Clark (*bass*). Mr. Carl Zerrahn conducted and Mr. B. J. Lang was at the organ.

So generally fine a performance of the "Elijah" has not been given here for some time. The chorus sang with great steadiness and vigor, and, now and then, with more care for light and shade and for the bringing out of special accents than we remember yet to have heard them. Naturally the more favorite choruses went best, such as the "Baal" choruses, "Thanks be to God" and "Behold, God the Lord passed by." "Blessed are the men who fear Him" suffered a little from a too rapid *tempo*; it was far better than dragging, but still a little too fast, to our thinking. "He, watching our Israel," on the other hand, went beautifully, and made a deep impression. The orchestra, with Mr. Franz Kneisel as leader, played, in general, very well indeed; a choral festival is not the occasion on which an orchestra shows itself to the best advantage—the surrounding mass of singers deadens its tone too much; but, taking this inevitable drawback into account, the orchestra produced a fine and satisfying effect. What has been done to that half-exiled something that calls itself an organ we do not know; but it seemed to us, now and then, that we could detect its voice in the choruses; which argues that something must have been done to it.

But, good as chorus and orchestra were, what especially distinguished the occasion as a festival performance was the general excellence of the solos. Chorus and orchestra we have always with us, but such an array of competent solo singers comes only with a musical high tide. Of the four principal singers, chief honors are due to Mr. Ludwig, who sang the part of the Prophet. Exception can be taken only to one item in his singing: his constant swelling his tone on almost every note that is long enough to be swelled at all, and the curious and by no means beautiful change in quality that his voice undergoes in the process. One can surmise that his aim is something like that "opening of the voice" which some Italian singers possess in perfection; but he does not do it well, his voice loses all its fine quality as soon as he swells his tone and becomes thin and dry, and he brings in this effect far too often in any case. But, apart from this trick, his singing was admirable indeed. His whole conception of the part showed rare insight. He sang with great dignity, with immense dramatic force when it was required, yet wholly without undue ranting. His pathos, too, was to the full as fine as his dramatic fire, and in the recitatives he was simply superb. Throughout, you felt the presence of a strong intelligence, a true artistic instinct and great personal magnetism. There have been few so good Elijahs here, and none more inspiring.

Mr. Lloyd impresses one rather as a satisfying than as an inspiring singer. His voice is beautiful, and he uses it like a master; moreover, he gives you the comforting sense that he is thoroughly and absolutely at home in his work, that he is implicitly to be relied on. His style is well-nigh impeccable, and he sings both with warmth and grace. Still, we have heard other tenors make somewhat more out of "If with all your hearts" and "Then shall the righteous" than he does, although we have possibly never heard these airs sung in better taste, nor with firmer artistic finish.

Mrs. Lehmann-Kalisch sang the soprano solos very beautifully indeed. Her grand voice was in perfect condition, and her singing full of nobility, dignity and beauty. One felt, to be sure, that she was working in an unaccustomed field, and was constantly mindful of doing nothing that should be out of keeping with the dignity of oratorio. The result was an occasional falling short of that thorough effectiveness that is so overmastering in her Brunnhilde or Sieglinde. There is something more in "Hear ye, Israel" and in the soprano part in "Holy, holy, holy," than she brings out. Yet her singing was wonderfully fine and artistic, and it is generally better to do too little in a work like "Elijah" than too much.

Miss Poole's voice has never sounded more beautiful than it did last evening; and her use of it was artistic in the extreme. Her singing of "Woe unto them" was very fine; in "Oh rest in the Lord," however, she was less satisfying. We suspect that her failure in this air was the result of her consenting to sing it a faster *tempo* than she herself felt to be proper, for she sang it almost mechanically and without expressiveness. We are led to this opinion by remembering that, of all the contraltos we have ever met, only one or two really *wanted* to sing this air fast enough; almost all of them have persisted in dragging it out miserably—as they do "He shall feed his flock," in the "Messiah"—and we cannot but think that Miss Poole felt in her heart of heart that it ought to go slower, and found herself unable to throw any expression into her singing at the *tempo* at which she took it. Still, the *tempo* in which she sang it was right, and we think that, with further study, she cannot fail to find a way to make it expressive.

The other artists sang admirably in the minor solos and the concerted pieces. Indeed, we have seldom heard these numbers go so well. The audience was a true "Elijah" audience, and literally thronged the hall; the Handel and Haydn could not have asked for a more propitious send-off.

The remainder of the festival is laid out as follows:

Second concert, tomorrow night, Bach's "Christmas Oratorio" and J. C. D. Parker's "Saint John," written for this festival; solos by Mme. Lillian Nordica, Miss Emily Winant and Messrs. Edward Lloyd and Myron W. Whitney. Between the two works, Mme. Nordica will sing "With Verdure Clad," and Mr. Lloyd "In Native Worth" from Haydn's "The Creation."

Third concert, Thursday night, Gounod's "The Redemption;" solos by Mrs. Jennie Patrick Walker, Misses Clementine De Vere and Emily Winant, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

Fourth concert, next Sunday night, Handel's "Israel in Egypt"; solos by Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

SUNDAY HER

BOSTON, APRIL 6, 1890.

THE SYMPHONY CONCERT.

Although the programme at last evening's concert by the Boston symphony orchestra, Mr. Arthur Nikisch conductor, contained no solo number, the selections made for the occasion proved so well chosen and so admirably contrasted that the event was a most enjoyable one. The overture to Cherubini's "Water Carrier" began the programme, and that to Wagner's "Flying Dutchman" ended it, with the familiar "Manfred" entr'acte and Cowen's "Scandinavian" symphony to complete the list. Mr. Nikisch was particularly happy in his reading of Cowen's fascinating symphony, all of its poetic ideas being brought out with a grace and skill that quite captivated all who heard. The second movement descriptive of a summer evening on the fjord was a tone poem of ideal beauty, and held the audience spell-bound during its performance. In sharp contrast with the work done in the symphony was that which gave the "Flying Dutchman" overture a performance that will be long remembered as a realization of all its possibilities to charm and delight even the stanchest opponent of the Wagnerian school. The performance of Reinecke's "Manfred," entr'acte, was another most successful effort by the orchestra under Mr. Nikisch's baton, and, although the familiar "Water Carrier" overture lost some of its charm by the exaggerated contrasts given in its reading, the concert, as a whole, was a pronounced success. Next Saturday the usual concert will be omitted, but the series will be resumed on the 18th inst., when the programme will include: Goldmark's overture, "Spring" (first time in Boston); Mozart's aria from "Die Entfuehrung aus dem Serail"; Volkmann's serenade, in D minor; some songs with piano, and Brahms' symphony No. 1, in C minor. The soloist will be Mme. Steinbach-Jahns.

The Handel and Haydn Festival an Assured Success.

The most sanguine expectations concerning the festival of the Handel and Haydn Society, given in commemoration of the 75th anniversary of the society's organization, promise to be realized, and the enterprise shown in planning this notable musical event will undoubtedly result most satisfactorily to all who have had to carry it to its completion. The festival consists of four performances, the first, Mendelssohn's "Elijah," being given this evening, followed by selections from Bach's "Christmas Oratorio," and the "St. John," by J. C. D. Parker, on Tuesday evening; "The Redemption" on Thursday evening, and "Israel" to close on Sunday evening next. The chorus of the society has been recruited up to its full strength, and will be supported by an orchestra of large proportions, with Mr. Carl Zerrahn as conductor, Mr. Franz Kneisel as leader, and Mr. B. J. Lang as organist. The soloists are as follows: Sopranos, Mrs. Lilli Lehmann-Kalisch, Mrs. Lillian Nordica, Miss Clementine de Vere, Mrs. Jennie Patrick Walker; tenors, Mr. Edward Lloyd, Mr. Herbert O. Johnson; altos, Mrs. Walter C. Wyman, Miss Emily Winant, Miss Clara Poole; basses, Mr. Myron W. Whitney, Mr. William Ludwig, Dr. George R. Clark. Of the works chosen for performance during this festival, only one is unfamiliar to Boston audiences, the "St. John" having been composed for the festival by Mr. J. C. D. Parker at the request of the society. Mr. Parker it will be remembered, did a similar service for the society in giving his "Redemption Hymn" to add to the interest of the fourth triennial festival in 1877, and his "St. John" will be heard with great interest by all who realize the sterling worth of Mr. Parker's abilities as a composer. The form of the "St. John" is that of a short cantata in six detached numbers illustrative of a few recorded incidents in the life of the apostle, and of his writings. There is too little material thus afforded to give a subject suited for treatment in oratorio form or for any strongly dramatic writing, and so these six numbers are merely of a suggestive character. With the exception of the last number, each portion of the work is preceded by a short chanting phrase, with rhythmical orchestral accompaniment, having always the same melody and sung by the male chorus in unison. The prelude to the sixth number, however, differs in that it is written for female voices only. The significance of the several portions of the work may be summarized as follows: The first number illustrates the description of the calling of the apostles, the second being given to the scene at the Lord's supper. In the third number the composer has found his subject in the scene of the crucifixion, and the fourth number is descriptive of an incident following the death on the cross; which concludes with a text from one of the Epistles. The last two numbers of the cantata serve to illustrate subjects taken from the Revelations, the fifth being built upon the text "And he showed me that great city, the Holy Jerusalem, descending out of Heaven," etc., and the final number upon the words "Behold I come quickly and my reward is with me," etc., and "They that be wise shall shine as the brightness," etc. The performance of Tuesday evening will have also other attractive features in the introduction of two solo selections from "The Creation," by Mr. Lloyd and Mme. Nordica. The great aria, "On Mighty Pens," will be sung by Mme. Nordica, and "In Native Worth" by Mr. Lloyd. There is one fact which should be borne in mind by all who are to attend these festival performances, and that is that the doors will positively be closed at sharp 7:30, and kept closed until the end of the first number, or until a pause can be made without detriment to the interest of the performance. In the performance of "The Elijah" this pause cannot be made until after the "Zion Spreadeth Her Hands," so that late comers will miss some very interesting numbers. The speed (?) of the rapid transit electric cars should be carefully estimated by all suburbans beforehand, if a prompt arrival at the hall is contemplated.

Boston Evening Transcript.

MONDAY, APRIL 7, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-second symphony concert was as follows:

Cherubini: Overture to "Les deux Journées."
Cowen: Symphony No. 3, in C minor, "Scandinavian."
Reinecke: Entr'acte from "König Manfred."
Wagner: Overture to "Der fliegende Holländer."

Almost the entire programme had been changed since the announcement on the Saturday before, and it was a pleasant surprise to find the concert beginning with Cherubini's "Les deux Journées." The same composition does not make the same impression at all times; last Saturday evening we were, more than ever, impressed by a certain quality Cherubini shows in this overture, a quality which one does not find to such a degree in any of the composers who write nowadays, no matter what else may be found in them. This is a certain fine mastery in musical construction. Take two instances of it: the wonderful way in which he makes the transition from his first theme in E major (in the *Allegro*) to his second theme in G major, and the equally admirable manner in which he manages the return to the first theme, later on in the movement. This power of passing from one theme to another, from one mood to a wholly different one, without the slightest disruption of musical continuity is one of the finest results of that training to which almost all the great classic composers were subjected; but, sad to say, it seems almost a lost art today. And, whatever one's sympathies may be with certain tendencies and developments in more modern music, one still cannot but regret the almost disappearance of just this sort of mastery; for, as Heine well says, "The material only acquires its value from artistic shaping." The overture was splendidly played, the violins making their little accent in the second theme with just the right stress, and was heartily enjoyed.

Cowen's "Scandinavian" symphony made a finer impression than ever before. The last movement we still think a failure; in spite of all the strenuous work the composer has put into it, there is no real development, the music does not move onward and get anywhere, but keeps on violently marking time, and ends where it started. But the other movements, especially the *Allegro* and the *Scherzo*, show real invention, and are exceedingly interesting. This symphony, too, was admirably played.

The entre'acte from Reinecke's "König Manfred" is pleasant music to listen to, rather sentimental at times, if you will, and devoid of any especial nobility of inspiration, but unassuming and smoothly written.

In the overture to "Der Fliegende Holländer" Mr. Nikisch had one of his finest triumphs. When one thinks of how very horrible and disjointed, not to say vulgar, this work may be made to appear by an unintelligent and unsympathetic rendering, one's admiration for the superb results Mr. Nikisch achieved in it is only increased. With all the strenuousness of the playing, with all the immense volume and brilliancy of tone the orchestra gave forth, it never sounded merely noisy, and with all the frequent and unrestricted modifications of *tempo*, and contrasts of dynamic force Mr. Nikisch permitted himself, the music sounded more coherent than ever before. One felt its whole poetry and vigor; in a word, it was magnificent.

The next programme (to be given on April 19) is: Goldmark, overture, "Spring;" Mozart, aria from "Die Entführung aus dem Serail"; Volkmann, serenade in D minor; songs with piano. forte; Brahms, symphony No. 1, in C minor, Mme. Steinbach-Jahns will be the singer.

Boston Daily Traveller.

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Cowen. Symphony No. 3, in C minor, "Scandinavian."
Reinecke. Entr'acte from "Manfred."
Wagner. Overture. "The Flying Dutchman."

There was no soloist. It was Mr. Nikisch's intention to play Frederick Cliffe's symphony last Saturday, and it is only temporarily that the younger Englishman gives place to the older—Mr. Cliffe's work will be heard next season. It is several years since Mr. Cowen's "Scandinavian" symphony has been heard here. It is decidedly his best orchestral work. It shows greater power, concentration of idea, and it has imaginative qualities that rank it higher than the "Welsh," the last symphony by this composer heard here. It is intended to be a "tone picture" of the rugged, melancholy North, and while the sentiment of the Englishman is not so deep or so earnestly vital as that of a true Norseman like Grieg, his "local color" comes very near being the real thing. The first movement is an admirable example of instrumental color; the themes are "worked" considerably, perhaps, on the whole, with too great elaboration. The *adagio* is a charming fancy; a Norse idyl. The *scherzo* is intended to give the idea of a sleighride; the contrasting *trio* is all too brief considering the exhilarating character of the ride. The *finale* has moments of emotional force; it has a certain frown on its surface; maybe it bears the spirit of Odin and the heroes of the Volsunga Sagas. The symphony is a fine work, and barring some inexact entrances of the woodwind was played in superb fashion.

The overture to one of Cherubini's operas was resolutely played, and that to Wagner's "The Flying Dutchman," received such a reading as to make one yearn for permanent opera under Mr. Nikisch with the Higginson orchestra as the cornerstone; it will come in due time. Why was it not one of the audience stirred from their seats after the symphony? We are such a curfew-respecting people that usually when nine o'clock arrives a percentage of the symphony audience wraps its mantle about itself and silently, sometimes with ostentation, steals away. Why is it no one stirred after the symphony, and only two or three aged persons after the treacly Reinecke piece? Why, because there remained to be heard something by Wagner! The name is one to conjure with! Wagner enchains us all; the "motif" crank and he who is only musically susceptible, Wagner holds absolutely. The next concert, last but one, will present as soloist Mme. Steinbach-Jahns of Leipzig, a soprano who is a great favorite there. This singer will accompany the orchestra upon its May tour of the central and Western States. The full programme for April 19, two weeks away, is: Goldmark, overture, "Spring" (first time in Boston); Mozart, aria from "Die Entfuehrung aus dem Serail;" Volkmann, serenade in D minor, songs with piano; Brahms, Symphony No. 1, in C minor.

BOSTON POST, MONDAY MORNING, APRIL 7, 189

MUSIC.

HANDEL AND HAYDN FESTIVAL—"ELIJAH."

That noble veteran musical society, the Händel and Haydn, has begun the festival of its seventy-fifth anniversary in right royal style, and there was no lack of enthusiasm and appreciation to prove that it has indeed the good will of the public. If Music Hall was ever "filled to the roof" it certainly was last night. There was not an inch of room anywhere, and the enthusiasts who stood up were packed together like sardines; still they seemed to have room enough to clap their hands, and they availed themselves of this possibility very often. All things considered, "Elijah" is the most popular of Mendelssohn's two oratorios, "St. Paul" is perhaps more grateful in some ways for the soloists, but the choruses in "Elijah" are on the whole much the finest. Everyone is familiar with the work and has heard it a number of times, and probably under all sorts of circumstances, but it is unlikely that a finer performance than last night's has ever been given in this vicinity. An examination of the following list of artists who took part in it will justify this statement:

Mrs. Lilli Lehmann-Kalisch, soprano; Mrs. Jennie Patrick Walker, soprano; Miss Clara Poole, alto; Mrs. Walter C. Wyman, alto; Mr. Edward Lloyd, tenor; Mr. Herbert O. Johnson, tenor; Mr. William Ludwig, bass; Dr. George R. Clark, bass. Mr. Carl Zerrahn, conductor. Mr. B. J. Lang, organist. The Boston Symphony Orchestra, Mr. Franz Kneisel, principal.

Mme. Lehmann-Kalisch was fine in the soprano role, and her pronunciation was almost wholly free from any accent. She was especially good in the duet between *The Widow* and *Elijah*, "What have I to do with thee, O man of God," as her great dramatic ability was brought to play in this number. In the quartettes she was more effective, and the great soprano solo, "Hear ye, Israel," was magnificently sung. She was not so successful in the sentences assigned to *The Youth*, as the peculiar thin—almost falsetto—tone she adopted seemed out of place. Whatever her theory was—and so true a musician as she is must have thought it out—the effect was disappointing. Miss Clara Poole has been so seriously ill during nearly the whole winter that all allowance was due to her, but she did not need to make any especial apologies. It is true that the celebrated number, "Oh, Rest in the Lord," did not, under her treatment, make the effect which might have been justly expected of this popular favorite; but her indisposition more than excused this. On the contrary, all the sentences assigned to *The Angel* were admirably sung and with keen dramatic appreciation of the necessities of recitative declamation, and in the quartettes she was excellent. Mrs. Walker was very good in the quartettes, and these three ladies sang the beautiful "Lift thine eyes" exquisitely. A finer example of unaccompanied singing of the most highly artistic kind could hardly be conceived, and the pitch was held with mathematic accuracy. Mrs. Wyman sang her quartette parts with the greatest care and musical understanding, as the true artist is bound to do even in the smallest parts, and the little duet with Mrs. Walker, "Zion spreadeth her hands for aid," was delightfully sung by these two ladies.

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But, good as chorus and orchestra were, what especially distinguished the occasion as a festival performance was the general excellence of the solos. Chorus and orchestra we have always with us, but such an array of competent solo singers comes only with a musical high tide. Of the four principal singers, chief honors are due to Mr. Ludwig, who sang the part of the Prophet. Exception can be taken only to one item in his singing: his constant swelling his tone on almost every note that is long enough to be swelled at all, and the curious and by no means beautiful change in quality that his voice undergoes in the process. One can surmise that his aim is something like that "opening of the voice" which some Italian singers possess in perfection; but he does not do it well, his voice loses all its fine quality as soon as he swells his tone and becomes thin and dry, and he brings in this effect far too often in any case. But, apart from this trick, his singing was admirable indeed. His whole conception of the part showed rare insight. He sang with great dignity, with immense dramatic force when it was required, yet wholly without undue ranting. His pathos, too, was to the full as fine as his dramatic fire, and in the recitatives he was simply superb. Throughout, you felt the presence of a strong intelligence, a true artistic instinct and great personal magnetism. There have been few so good Elijahs here, and none more inspiring.

Mr. Lloyd impresses one rather as a satisfying than as an inspiring singer. His voice is beautiful, and he uses it like a master; moreover, he gives you the comforting sense that he is thoroughly and absolutely at home in his work, that he is implicitly to be relied on. His style is well-nigh impeccable, and he sings both with warmth and grace. Still, we have heard other tenors make somewhat more out of "If with all your hearts" and "Then shall the righteous" than he does, although we have possibly never heard these airs sung in better taste, nor with firmer artistic finish.

Mrs. Lehmann-Kalisch sang the soprano solos very beautifully indeed. Her grand voice was in perfect condition, and her singing full of nobility, dignity and beauty. One felt, to be sure, that she was working in an unaccustomed field, and was constantly mindful of doing nothing that should be out of keeping with the dignity of oratorio. The result was an occasional falling short of that thorough effectiveness that is so overmastering in her Brunnhilde or Sieglinde. There is something more in "Hear ye, Israel" and in the soprano part in "Holy, holy, holy," than she brings out. Yet her singing was wonderfully fine and artistic, and it is generally better to do too little in a work like "Elijah" than too much.

Miss Poole's voice has never sounded more beautiful than it did last evening; and her use of it was artistic in the extreme. Her singing of "Woe unto them" was very fine; in "Oh rest in the Lord," however, she was less satisfying. We suspect that her failure in this air was the result of her consenting to sing it a faster *tempo* than she herself felt to be proper, for she sang it almost mechanically and without expressiveness. We are led to this opinion by remembering that, of all the contraltos we have ever met, only one or two really *wanted* to sing this air fast enough; almost all of them have persisted in dragging it out miserably—as they do "He shall feed his flock," in the "Messiah"—and we cannot but think that Miss Poole felt in her heart of heart that it ought to go slower, and found herself unable to throw any expression into her singing at the *tempo* at which she took it. Still, the *tempo* in which she sang it was right, and we think that, with further study, she cannot fail to find a way to make it expressive.

The other artists sang admirably in the min[illegible] solos and the concerted pieces. Indeed, we have seldom heard these numbers go so well. The audience was a true "Elijah" audience, and literally thronged the hall; the Handel and Haydn could not have asked for a more propitious send-off.

The remainder of the festival is laid out as follows:

Second concert, tomorrow night, Bach's "Christmas Oratorio" and J. C. D. Parker's "Saint John," written for this festival; solos by Mme. Lillian Nordica, Miss Emily Winant and Messrs. Edward Lloyd and Myron W. Whitney. Between the two works, Mme. Nordica will sing "With Verdure Clad," and Mr. Lloyd "In Native Worth" from Haydn's "The Creation."

Third concert, Thursday night, Gounod's "The Redemption;" solos by Mrs. Jennie Patrick Walker, Misses Clementine De Vere and Emily Winant, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

Fourth concert, next Sunday night, Handel's "Israel in Egypt"; solos by Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

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SUNDAY HER[illegible].

BOSTON, APRIL 6, 1890.

THE SYMPHONY CONCERT.

Although the programme at last evening's concert by the Boston symphony orchestra, Mr. Arthur Nikisch conductor, contained no solo number, the selections made for the occasion proved so well chosen and so admirably contrasted that the event was a most enjoyable one. The overture to Cherubini's "Water Carrier" began the programme, and that to Wagner's "Flying Dutchman" ended it, with the familiar "Manfred" entr'acte and Cowen's "Scandinavian" symphony to complete the list. Mr. Nikisch was particularly happy in his reading of Cowen's fascinating symphony, all of its poetic ideas being brought out with a grace and skill that quite captivated all who heard. The second movement descriptive of a summer evening on the fjord was a tone poem of ideal beauty, and held the audience spell-bound during its performance. In sharp contrast with the work done in the symphony was that which gave the "Flying Dutchman" overture a performance that will be long remembered as a realization of all its possibilities to charm and delight even the stanchest opponent of the Wagnerian school. The performance of Reinecke's "Manfred," entr'acte, was another most successful effort by the orchestra under Mr. Nikisch's baton, and, although the familiar "Water Carrier" overture lost some of its charm by the exaggerated contrasts given in its reading, the concert, as a whole, was a pronounced success. Next Saturday the usual concert will be omitted, but the series will be resumed on the 18th inst., when the programme will include: Goldmark's overture, "Spring" (first time in Boston); Mozart's aria from "Die Entfuehrung aus dem Serail"; Volkmann's serenade, in D minor; some songs with piano, and Brahms' symphony No. 1, in C minor. The soloist will be Mme. Steinbach-Jahns.

The Handel and Haydn Festival an Assured Success.

The most sanguine expectations concerning the festival of the Handel and Haydn Society, given in commemoration of the 75th anniversary of the society's organization, promise to be realized, and the enterprise shown in planning this notable musical event will undoubtedly result most satisfactorily to all who have had to carry it to its completion. The festival consists of four performances, the first, Mendelssohn's "Elijah," being given this evening, followed by selections from Bach's "Christmas Oratorio," and the "St. John," by J. C. D. Parker, on Tuesday evening; "The Redemption" on Thursday evening, and "Israel" to close on Sunday evening next. The chorus of the society has been recruited up to its full strength, and will be supported by an orchestra of large proportions, with Mr. Carl Zerrahn as conductor, Mr. Franz Kneisel as leader, and Mr. B. J. Lang as organist. The soloists are as follows: Sopranos, Mrs. Lilli Lehmann-Kalisch, Mrs. Lillian Nordica, Miss Clementine de Vere, Mrs. Jennie Patrick Walker; tenors, Mr. Edward Lloyd, Mr. Herbert O. Johnson; altos, Mrs. Walter C. Wyman, Miss Emily Winant, Miss Clara Poole; basses, Mr. Myron W. Whitney, Mr. William Ludwig, Dr. George R. Clark. Of the works chosen for performance during this festival, only one is unfamiliar to Boston audiences, the "St. John" having been composed for the festival by Mr. J. C. D. Parker at the request of the society. Mr. Parker, it will be remembered, did a similar service for the society in giving his "Redemption Hymn" to add to the interest of the fourth triennial festival in 1877, and his "St. John" will be heard with great interest by all who realize the sterling worth of Mr. Parker's abilities as a composer. The form of the "St. John" is that of a short cantata in six detached numbers illustrative of a few recorded incidents in the life of the apostle, and of his writings. There is too little material thus afforded to give a subject suited for treatment in oratorio form or for any strongly dramatic writing, and so these six numbers are merely of a suggestive character. With the exception of the last number, each portion of the work is preceded by a short chanting phrase, with rhythmical orchestral accompaniment, having always the same melody and sung by the male chorus in unison. The prelude to the sixth number, however, differs in that it is written for female voices only. The significance of the several portions of the work may be summarized as follows: The first number illustrates the description of the calling of the apostles, the second being given to the scene at the Lord's supper. In the third number the composer has found his subject in the scene of the crucifixion, and the fourth number is descriptive of an incident following the death on the cross; which concludes with a text from one of the Epistles. The last two numbers of the cantata serve to illustrate subjects taken from the Revelations, the fifth being built upon the text "And he showed me that great city, the Holy Jerusalem, descending out of Heaven," etc., and the final number upon the words "Behold I come quickly and my reward is with me," etc., and "They that be wise shall shine as the brightness," etc. The performance of Tuesday evening will have also other attractive features in the introduction of two solo selections from "The Creation," by Mr. Lloyd and Mme. Nordica. The great aria, "On Mighty Pens," will be sung by Mme. Nordica, and "In Native Worth" by Mr. Lloyd. There is one fact which should be borne in mind by all who are to attend these festival performances, and that is that the doors will positively be closed at sharp 7:30, and kept closed until the end of the first number, or until a pause can be made without detriment to the interest of the performance. In the performance of "The Elijah" this pause cannot be made until after the "Zion Spreadeth Her Hands," so that late comers will miss some very interesting numbers. The speed (?) of the rapid transit electric cars should be carefully estimated by all suburbans beforehand, if a prompt arrival at the hall is contemplated.

Boston Evening Transcript.

MONDAY, APRIL 7, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-second symphony concert was as follows:

Cherubini: Overture to "Les deux Journées."
Cowen; Symphony No. 3, in C minor, "Scandinavian."
Reinecke: Entr'acte from "König Manfred."
Wagner: Overture to "Der fliegende Holländer."

Almost the entire programme had been changed since the announcement on the Saturday before, and it was a pleasant surprise to find the concert beginning with Cherubini's "Les deux Journées.' The same composition does not make the same impression at all times; last Saturday evening we were, more than ever, impressed by a certain quality Cherubini shows in this overture, a quality which one does not find to such a degree in any of the composers who write nowadays, no matter what else may be found in them. This is a certain fine mastery in musical construction. Take two instances of it: the wonderful way in which he makes the transition from his first theme in E major (in the *Allegro*) to his second theme in G major, and the equally admirable manner in which he manages the return to the first theme, later on in the movement. This power of passing from one theme to another, from one mood to a wholly different one, without the slightest disruption of musical continuity is one of the finest results of that training to which almost all the great classic composers were subjected; but, sad to say, it seems almost a lost art today. And, whatever one's sympathies may be with certain tendencies and developments in more modern music, one still cannot but regret the almost disappearance of just this sort of mastery; for, as Heine well says, "The material only acquires its value from artistic shaping." The overture was splendidly played, the violins making their little accent in the second theme with just the right stress, and was heartily enjoyed.

Cowen's "Scandinavian" symphony made a finer impression than ever before. The last movement we still think a failure; in spite of all the strenuous work the composer has put into it, there is no real development, the music does not move onward and get anywhere, but keeps on violently marking time, and ends where it started. But the other movements, especially the *Allegro* and the *Scherzo*, show real invention, and are exceedingly interesting. This symphony, too, was admirably played.

The entre'acte from Reinecke's "König Manfred" is pleasant music to listen to, rather sentimental at times, if you will, and devoid of any especial nobility of inspiration, but unassuming and smoothly written.

In the overture to "Der Fliegende Holländer" Mr. Nikisch had one of his finest triumphs. When one thinks of how very horrible and disjointed, not to say vulgar, this work may be made to appear by an unintelligent and unsympathetic rendering, one's admiration for the superb results Mr. Nikisch achieved in it is only increased. With all the strenuousness of the playing, with all the immense volume and brilliancy of tone the orchestra gave forth, it never sounded merely noisy, and with all the frequent and unrestricted modifications of *tempo*, and contrasts of dynamic force Mr. Nikisch permitted himself, the music sounded more coherent than ever before. One felt its whole poetry and vigor; in a word, it was magnificent.

The next programme (to be given on April 19) is: Goldmark, overture, "Spring;" Mozart, aria from "Die Entführung aus dem Serail"; Volkmann, serenade in D minor; songs with piano. forte; Brahms, symphony No. 1, in C minor, Mme. Steinbach-Jahns will be the singer.

Boston Daily Traveller.

MONDAY, APRIL 7, 1890.

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The Symphony Concert.

The programme of the twenty-second symphony concert was:

Cherubini. Overture. "Water Carrier."
Cowen. Symphony No. 3, n C minor, "Scandinavian."
Reinecke. Entr'acte from "Manfred."
Wagner. Overture. "The Flying Dutchman."

There was no soloist. It was Mr. Nikisch's intention to play Frederick Cliffe's symphony last Saturday, and it is only temporarily that the younger Englishman gives place to the older—Mr. Cliffe's work will be heard next season. It is several years since Mr. Cowen's "Scandinavian" symphony has been heard here. It is decidedly his best orchestral work. It shows greater power, concentration of idea, and it has imaginative qualities that rank it higher than the "Welsh," the last symphony by this composer heard here. It is intended to be a "tone picture" of the rugged, melancholy North, and while the sentiment of the Englishman is not so deep or so earnestly vital as that of a true Norseman like Grieg, his "local color" comes very near being the real thing. The first movement is an admirable example of instrumental color; the themes are "worked" considerably, perhaps, on the whole, with too great elaboration. The *adagio* is a charming fancy; a Norse idyl. The *scherzo* is intended to give the idea of a sleighride; the contrasting *trio* is all too brief considering the exhilarating character of the ride. The *finale* has moments of emotional force; it has a certain frown on its surface; maybe it bears the spirit of Odin and the heroes of the Volsunga Sagas. The symphony is a fine work, and barring some inexact entrances of the woodwind was played in superb fashion.

The overture to one of Cherubini's operas was resolutely played, and that to Wagner's "The Flying Dutchman," received such a reading as to make one yearn for permanent opera under Mr. Nikisch with the Higginson orchestra as the cornerstone; it will come in due time. Why was it not one of the audience stirred from their seats after the symphony? We are such a curfew-respecting people that usually when nine o'clock arrives a percentage of the symphony audience wraps its mantle about itself and silently, sometimes with ostentation, steals away. Why is it no one stirred after the symphony, and only two or three aged persons after the treacly Reinecke piece? Why, because there remained to be heard something by Wagner! The name is one to conjure with! Wagner enchains us all; the "motif" crank and he who is only musically susceptible, Wagner holds absolutely. The next concert, last but one, will present as soloist Mme. Steinbach-Jahns of Leipzig, a soprano who is a great favorite there. This singer will accompany the orchestra upon its May tour of the central and Western States. The full programme for April 19, two weeks away, is: Goldmark, overture, "Spring" (first time in Boston); Mozart, aria from "Die Entfuehrung aus dem Serail;" Volkmann, serenade in D minor, songs with piano; Brahms, Symphony No. 1, in C minor.

BOSTON POST, MONDAY MORNING, APRIL 7, 189

MUSIC.

HANDEL AND HAYDN FESTIVAL—"ELIJAH."

That noble veteran musical society, the Händel and Haydn, has begun the festival of its seventy-fifth anniversary in right royal style, and there was no lack of enthusiasm and appreciation to prove that it has indeed the good will of the public. If Music Hall was ever "filled to the roof" it certainly was last night. There was not an inch of room anywhere, and the enthusiasts who stood up were packed together like sardines; still they seemed to have room enough to clap their hands, and they availed themselves of this possibility very often. All things considered, "Elijah" is the most popular of Mendelssohn's two oratorios. "St. Paul" is perhaps more grateful in some ways for the soloists, but the choruses in "Elijah" are on the whole much the finest. Everyone is familiar with the work and has heard it a number of times, and probably under all sorts of circumstances, but it is unlikely that a finer performance than last night's has ever been given in this vicinity. An examination of the following list of artists who took part in it will justify this statement:

Mrs. Lilli Lehmann-Kalisch, soprano; Mrs. Jennie Patrick Walker, soprano; Miss Clara Poole, alto; Mrs. Walter C. Wyman, alto; Mr. Edward Lloyd, tenor; Mr. Herbert O. Johnson, tenor; Mr. William Ludwig, bass; Dr. George R. Clark, bass. Mr. Carl Zerrahn, conductor. Mr. B. J. Lang, organist. The Boston Symphony Orchestra, Mr. Franz Kneisel, principal.

Mme. Lehmann-Kalisch was fine in the soprano role, and her pronunciation was almost wholly free from any accent. She was especially good in the duet between *The Widow* and *Elijah*, "What have I to do with thee, O man of God," as her great dramatic ability was brought to play in this number. In the quartettes she was more effective, and the great soprano solo, "Hear ye, Israel," was magnificently sung. She was not so successful in the sentences assigned to *The Youth*, as the peculiar thin — almost falsetto — tone she adopted seemed out of place. Whatever her theory was—and so true a musician as she is must have thought it out—the effect was disappointing. Miss Clara Poole has been so seriously ill during nearly the whole winter that all allowance was due to her, but she did not need to make any especial apologies. It is true that the celebrated number, "Oh, Rest in the Lord," did not, under her treatment, make the effect which might have been justly expected of this popular favorite; but her indisposition more than excused this. On the contrary, all the sentences assigned to *The Angel* were admirably sung and with keen dramatic appreciation of the necessities of recitative declamation, and in the quartettes she was excellent. Mrs. Walker was very good in the quartettes, and these three ladies sang the beautiful "Lift thine eyes" exquisitely. A finer example of unaccompanied singing of the most highly artistic kind could hardly be conceived, and the pitch was held with mathematic accuracy. Mrs. Wyman sang her quartette parts with the greatest care and musical understanding, as the true artist is bound to do even in the smallest parts, and the little duet with Mrs. Walker, "Zion spreadeth her hands for aid," was delightfully sung by these two ladies.

The leading tenor part of "Elijah" is not very long nor very grateful, therefore the public did not have much opportunity to learn more of Mr. Lloyd than that he has a beautiful voice and that he is one of the most artistic singers who has ever been heard in this country. His rendering of the "Then shall the righteous shine forth" was very fine, and that exquisite phrase, "See now he sleepeth beneath a juniper tree," was sung faultlessly. Mr. Johnson and Dr. Clark were both very good in the quartettes. And now let us say at last that Mr. Ludwig's *Elijah* was simply a masterpiece. He was most enthusiastically received, but on one or two occasions one could hardly help wondering why even our cold Boston audience did not forget itself and rise to its feet shouting "Bravo, bravissimo." His voice is splendid, and, above all, full and manly, and his phrasing is simply a study. For example, where in the second part the phrase appears, "Tarry here, my servant, the Lord be with thee; I journey hence to the wilderness," a climax of perfect singing was reached which was almost a revelation. Many celebrated baritones have scored great and deserved successes in this part, but no one has ever surpassed Mr. Ludwig in the artistic, intuitive and yet in many instances wholly original reading which he gives to the part. His *Elijah* is not a dress-coated vocalist, singing on the stage of a concert hall. It is a living, breathing man, it is an evident and human dramatic personage. He carries you with him to the desert. And you stand at his side quivering with excitement as he challenges the priests of Baal to the trial which results in the overthrow of their false gods and the victory of the God of Israel. His singing simply dissolves his surroundings and makes oratorio real; and if there were more singers who had this priceless gift the great oratorios could be presented to the public like wholly new works. It is unnecessary to speak in detail, for it was all magnificent, but it may at least be said that his rendering of "It is enough" will not soon be forgotten by any true music lover who heard last night's concert.

The chorus was on the whole very good. On one or two occasions the attack was a little unsteady, which was rather surprising in so well known a work, and there was no real pianissimo during the evening, and thus several effects were lost. But on the whole it was remarkably fine chorus work, and all praise is due to Mr. Zerrahn, not only for his excellent training of the singers, but for the competent and spirited manner in which he conducted the whole performance. The orchestra played finely, although on one or two occasions the trombones were somewhat aggressive, and Mr. Lang presided over the organ in his well-known artistic manner. The second performance of the festival will be given tomorrow night, on which occasion will be presented the first and second parts of Bach's Christmas oratorio, certain solos from Haydn's Creation, and Mr. J. C. D. Parker's cantata "St. John," dedicated to the society, the soloists being Mme. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney.

ARTHUR WELD.

Boston Evening Transcript.

MONDAY, APRIL 7, 1890.

THE HANDEL AND HAYDN FESTIVAL.

The Handel and Haydn Society began the Festival celebrating its seventy-fifth anniversary in the Music Hall last evening with a performance of Mendelssohn's "Elijah." The solo singers were: Mrs. Lilli Lehmann-Kalisch (*soprano*), Mrs. Jennie Patrick Walker (*soprano*), Miss Clara Poole (*alto*), Mrs. Walter C. Wyman (*alto*), Mr. Edward Lloyd (*tenor*), Mr. Herbert O. Johnson (*tenor*), Mr. William Ludwig (*bass*) and Dr. George R. Clark (*bass*). Mr. Carl Zerrahn conducted and Mr. B. J. Lang was at the organ.

So generally fine a performance of the "Elijah" has not been given here for some time. The chorus sang with great steadiness and vigor, and, now and then, with more care for light and shade and for the bringing out of special accents than we remember yet to have heard them. Naturally the more favorite choruses went best, such as the "Baal" choruses, "Thanks be to God" and "Behold, God the Lord passed by." "Blessed are the men who fear Him" suffered a little from a too rapid *tempo*; it was far better than dragging, but still a little too fast, to our thinking. "He, watching our Israel," on the other hand, went beautifully, and made a deep impression. The orchestra, with Mr. Franz Kneisel as leader, played, in general, very well indeed; a choral festival is not the occasion on which an orchestra shows itself to the best advantage—the surrounding mass of singers deadens its tone too much; but, taking this inevitable drawback into account, the orchestra produced a fine and satisfying effect. What has been done to that half-exiled something that calls itself an organ we do not know; but it seemed to us, now and then, that we could detect its voice in the choruses; which argues that something must have been done to it.

But, good as chorus and orchestra were, what especially distinguished the occasion as a festival performance was the general excellence of the solos. Chorus and orchestra we have always with us, but such an array of competent solo singers comes only with a musical high tide. Of the four principal singers, chief honors are due to Mr. Ludwig, who sang the part of the Prophet. Exception can be taken only to one item in his singing: his constant swelling his tone on almost every note that is long enough to be swelled at all, and the curious and by no means beautiful change in quality that his voice undergoes in the process. One can surmise that his aim is something like that "opening of the voice" which some Italian singers possess in perfection; but he does not do it well, his voice loses all its fine quality as soon as he swells his tone and becomes thin and dry, and he brings in this effect far too often in any case. But, apart from this trick, his singing was admirable indeed. His whole conception of the part showed rare insight. He sang with great dignity, with immense dramatic force when it was required, yet wholly without undue ranting. His pathos, too, was to the full as fine as his dramatic fire, and in the recitatives he was simply superb. Throughout, you felt the presence of a strong intelligence, a true artistic instinct and great personal magnetism. There have been few so good Elijahs here, and none more inspiring.

Mr. Lloyd impresses one rather as a satisfying than as an inspiring singer. His voice is beautiful, and he uses it like a master; moreover, he gives you the comforting sense that he is thoroughly and absolutely at home in his work, that he is implicitly to be relied on. His style is well-nigh impeccable, and he sings both with warmth and grace. Still, we have heard other tenors make somewhat more out of "If with all your hearts" and "Then shall the righteous" than he does, although we have possibly never heard these airs sung in better taste, nor with firmer artistic finish.

Mrs. Lehmann-Kalisch sang the soprano solos very beautifully indeed. Her grand voice was in perfect condition, and her singing full of nobility, dignity and beauty. One felt, to be sure, that she was working in an unaccustomed field, and was constantly mindful of doing nothing that should be out of keeping with the dignity of oratorio. The result was an occasional falling short of that thorough effectiveness that is so overmastering in her Brunnhilde or Sieglinde. There is something more in "Hear ye, Israel" and in the soprano part in "Holy, holy, holy," than she brings out. Yet her singing was wonderfully fine and artistic, and it is generally better to do too little in a work like "Elijah" than too much.

Miss Poole's voice has never sounded more beautiful than it did last evening; and her use of it was artistic in the extreme. Her singing of "Woe unto them" was very fine; in "Oh rest in the Lord," however, she was less satisfying. We suspect that her failure in this air was the result of her consenting to sing it a faster *tempo* than she herself felt to be proper, for she sang it almost mechanically and without expressiveness. We are led to this opinion by remembering that, of all the contraltos we have ever met, only one or two really *wanted* to sing this air fast enough; almost all of them have persisted in dragging it out miserably—as they do "He shall feed his flock," in the "Messiah"—and we cannot but think that Miss Poole felt in her heart of heart that it ought to go slower, and found herself unable to throw any expression into her singing at the *tempo* at which she took it. Still, the *tempo* in which she sang it was right, and we think that, with further study, she cannot fail to find a way to make it expressive.

The other artists sang admirably in the minor solos and the concerted pieces. Indeed, we have seldom heard these numbers go so well. The audience was a true "Elijah" audience, and literally thronged the hall; the Handel and Haydn could not have asked for a more propitious send-off.

The remainder of the festival is laid out as follows:

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Fourth concert, next Sunday night, Handel's "Israel in Egypt"; solos by Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

[103]

MONDAY, APRIL 7.

The Oratorio.

The Handel and Haydn Society must take for granted our congratulations on their seventy-fifth birthday, as we have hardly space enough in which duly to credit the features of the initial concert of the festival with which it commemorates its advanced and mature age. It has a record such as no other existing choral organization of the country has, it has steadily and intelligently fought the good fight for the perpetuation of only the best music, and today deserves the encomiums which are everywhere showered upon it. Public interest in the anniversary has been very great, so it was no surprise last night to find Music Hall packed to its utmost limit, and by an audience the counterpart of which in musical intelligence it is not possible to duplicate in the country. The seating arrangement of the chorus is somewhat changed from former years; the tiers do not reach so high in air, while almost all the singers are brought to face the conductor and audience. The only attempt at decoration in the hall was a symbolic pad back of the statue of Beethoven, upon which were several shields showing the society's name, date of organization and age. As Mr. Zerrahn and the several leading soloists appeared on the platform before the performance, each was greeted by the chorus with applause, indicative of their individual popularity. The list of artists and participants is: Mrs. Lilli Lehmann Kalisch, Mrs. Jennie Patrick Walker, sopranos; Miss Clara Poole, Mrs. Walter C. Wyman, alto's; Mr. Edward Lloyd, Mr. Herbert O. Johnson, tenors; Mr. William Ludwig, Dr. George R. Clark, basses; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist; about 60 members of the Boston Symphony Orchestra (Mr. Franz Kneisel, leader.)

It almost takes one's breath away to read the list of principals, which, gauged by the public esteem in which each is held, has never been equalled in this country, at least for a performance of Mendelssohn's most popular oratorio. Our attention is first claimed by the chorus, which must have comprised over five hundred voices. It sang, all in all, with surprising sureness and effect, and with a rich tone quality, especially the tenors and sopranos. The *esprit* of the situation, the enthusiasm begotten by the occasion, seemed to possess each chorister. There were no false entrances. The "attack" was excellent, in some cases superb, and there was shown a greater regard for expression than we have ever heard from the society. The possibilities of expression are by no means exhausted, but for reasons which can be imagined by constant readers of this column we do not care to discuss them on so *joyful* an occasion. We must remark one fault, which in the "Thanks be to God" chorus was very evident; that is the lessened volume of tone that arises in forceful passages because the singers do not breathe often enough and irregularly; in the first passage of semitones in the chorus named, by the time the altos had reached their entrance the basses were pretty nearly out of breath, and instead of a fine foundation tone there was very little that was audible; on the repeat the effect was better, but it only *happened* so. Mr. Zerrahn should not permit 100 basses to breathe together in such a place. This is a point of importance which we shall continue to reiterate. The least good work of the chorus was in "The Fire Descends." There is no need to particularize, for, as we have said, the chorus sang nobly, and fully realized the expectations of the public. For the first time in the history of the society the basses are what they ought to be, while the tenors, Heav'n bless them! were fine at all points, even excelling in promptness that little Balaclava group of 27 that saved the last Cincinnati festival from dire disaster. The sopranos were good and the altos. It should be said that the oratorio was given in its entirety.

Of the soloists we take a sort of selfish pleasure in saying that the attributes of the two leading men singers who appeared for the first time in this city in oratorio, Mr. Lloyd and Mr. Ludwig, have been fully discussed in this paper and over our signature. We wrote of Mr. Lloyd from Cincinnati in 1888, and of Mr. Ludwig's Prophet when he sang the part for Mr. Jordan's Arion Club in Providence two years ago. Mr. Lloyd's voice has lost little if any in quality since we last heard him. Compared with an organ like Ravelli's, his is less clear; throaty, to be blunt; but compared with any oratorio singer now before the public, the quality of his voice is superior, as is his style and whole oratorio manner. As Mr. Lloyd will sing thrice more during the Festival, we will reserve further comment, suffice it to say that his singing of the two arias amply satisfied the audience, which lavished great applause upon him. Mr. Ludwig's singing of the part of Elijah has many vocal faults, which it would be folly to deny; but he brings to bear upon it so fine a comprehension, he is so noble, so thrilling, so pathetic, and so splendid, that the artist towers above the vocalist. Ludwig's singing is so sincere; we do not know its like in this respect. The effect of his work in the Baal scenes and in the two principal arias was electrical, and the applause was mighty. Of Lehmann we scarce ever can speak without superlatives. She belongs in "Tristan," and in "Siegfried;" she is the child of a kingly race, a noble artist. We insist that on the concert stage she is as a chained creature, but how superb her work was in "Hear, ye, Israel," and in the scenes with Elijah! We shall have Lehmann with us for two weeks; Heaven be praised! Miss Poole did all the alto solo work, and although her phras-

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The remainder of the Festival concert scheme is: Tuesday evening, April 8, Bach's Christmas Oratorio, I. II., solos by Mme. Nordica and Mr. Lloyd, from Haydn's "The Creation," and J. C. D. Parker's "Saint John" (composed for this occasion); soloists, Mrs. Lillian Nordica, Miss Emily Winant, Mr. Edward Lloyd, Mr. Myron W. Whitney. Thursday evening, April 10, Gounod's "The Redemption;" soloists, Miss Clementine de Vere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Edward Lloyd, Mr. William Ludwig, Mr. Myron W. Whitney. Sunday evening, April 13, Handel's "Israel in Egypt"; soloists, Miss Clementine de Vere, Miss Clara Poole, Mr. Edward Lloyd, Mr. William Ludwig, Mr. Myron W. Whitney.

G. H. WILSON.

Clipping from *News*
Taunton - Mas
Date *4/5 -*

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M. E. Leathe, the manager of t[illegible]

Journal, Minneapolis, MINN
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SEVENTY STRONG

The Boston Symphony Orchestra Coming—A Souvenir Program.

Headquarters in the interest of the famous Boston Symphony Orchestra, which is to give a grand concert at the University Coliseum, May 12, have been opened at 409 Nicollet av. The orchestra numbers 70 members, and under the direction of the great Herr Nikisch, renders some of the finest music it is ever the good fortune of mortals to listen to. For soloist the management offers the leading dramatic prima donna of Germany, Madame Steinbach-Jahns, of the Leipzig opera house, who comes to America especially for this tour.

Louis Miller, the local manager, is now at work upon a handsome souvenir program. Besides pictures of Herr Nikisch and Madame Steinbach, it will contain a sketch of their careers, a history of the organization, its personnel, a review of the Boston season, including every program played by the orchestra at Music Hall, and the program to be played at the Coliseum, with historical and analytical notes, prepared by G. H. Wilson, the Boston critic.

BOSTON HERALD.

WEDNESDAY, APRIL 9, 1890.

The H. and H. Festival—"St. John" Greatly Enjoyed.

The Triumphs of Mme. Nordica and Edward Lloyd at Music Hall.

The second of the four performances making up the festival scheme of the Handel and Haydn Society, on the occasion of the 75th anniversary of its organization, was given at Music Hall last evening. The works chosen for this occasion were a cantata, "St. John," written for the festival by Mr. J. C. D. Parker, organist and director of music at Trinity Church in this city, and the first and second part of Bach's Christmas oratorio. As an additional attraction, two solo selections were added, these being "On Mighty Pens," from "The Creation," sung by Mme. Lillian Nordica, and "In Native Worth," from the same oratorio, sung by Mr. Edward Lloyd. The other soloists making the quartet of the evening were Miss Emily Winant and Mr. M. W. Whitney, with Mr. B. J. Lang at the organ and Mr. Carl Zerrahn as conductor. The mysterious laws governing the patronage of the Boston public in the line of musical enterprises have always puzzled the most expert managers, and the results attending this performance, from the "box office" point of view, afford another puzzle for experts to explain. The board of government, by its committee, felt that a place should be given some Boston composer in such a festival, and solicited Mr. Parker to supply some composition to make a part of the festival offering. His acceptance and the nature of this offering have been given widespread publicity as a chief element of interest in the week's performances. The high standing of Mr. Parker in every way justified his choice, and it was naturally expected that local interest in this event would make the second concert a very strong attraction. Many who "write for the papers" and many others who wish they could constantly assert that what the Boston public demands is novelty, something that has not been "done to death." Well, last evening this dear public had a novelty offered for its hearing, and a most attractive novelty, by a native musician, and it simply neglected its opportunities. There was an audience of goodly numbers, but the cash receipts fell far below those of the 48th performance here in 40 years of "Elijah," and both the other performances later in the week will give far better financial returns.

The selection made from Bach's "Christmas oratorio" made the first part of the programme, the work having been heard here on two former occasions. The many beauties of this oratorio need not be told of again. It abounds in the simple, direct musical utterances of its famed composer, and makes an appeal to the heart of the listener by its inspired melodies. The chorales are a study for all time, and the pastoral symphony, a gem of orchestration which will always be regarded as an example of the pure classics in music. The soloists chosen for the work were well suited to the severe, though limited, demands put upon them. Mme. Nordica had but the single solo of the Angel, but this was delivered with excellent effect. Miss Winant is peculiarly suited to the alto solos of the oratorio, her rich sympathetic voice and faultless phrasing giving these numbers a marked prominence in the performance. Mr. Lloyd was, apparently, much more at ease than upon the occasion of his first appearance here, and his voice was certainly in much better form. His reading of the trying recitatives and the delivery of the air "Haste Ye Shepherds" were examples of oratorio singing which have seldom been equalled by any singer heard here. The great difficulties of the bass solo, "Mighty Lord and King" were met with remarkable ease by the veteran M. W. Whitney, who has no equal in such a class of work at the present day. The chorus, despite certain evidences of fatigue shown by the sopranos early in the evening and also in the choral, "For Us to Earth," did remarkably good work in all the difficult chorals. The symphony was played with a faultlessness which compelled a round of applause despite the proprieties.

In the "On Mighty Pens," Mme. Nordica gave a fine exhibition of her strength as an oratorio singer, and her interpretation of this familiar number gave great enjoyment to all. The tenor solo "In Native Worth" equally displayed the gifts of Mr. Lloyd as an oratorio artist of the most pronounced abilities. Both singers gained an immense ovation after these numbers, and the recalls were attended with what were literally "thunders of applause," the men of the chorus using their boot heels, apparently, with deafening effect to add to the demonstration.

The performance was ended with Mr. Parker's "St. John," which has been given the form of a short cantata by the composer, the work being made in six parts, illustrative of a few recorded incidents in the life of the apostle and of his writings. There is too little material thus afforded to give a subject suited for treatment in oratorio form or for any strongly dramatic writing, and so these six numbers are merely of a suggestive character. With the exception of the last number, each portion of the work is preceded by a short chanting phrase, with rhythmical orchestral accompaniment, having always the same melody and sung by the male chorus in unison. The prelude to the sixth number, however, differs in that it is written for female voices only. The significance of the several portions of the work may be summarized as follows: The first number illustrates the description of the calling of the apostles, the second being given to the scene at the Lord's supper. In the third number the composer has found his subject in the scene of the crucifixion, and the fourth number is descriptive of an incident following the death on the cross; which concludes with a text from one of the Epistles. The last two numbers of the cantata serve to illustrate subjects taken from the Revelation, the fifth being built upon the text "And he showed me that great city, the Holy Jerusalem, descending out of Heaven," etc., and the final number upon the words, "Behold I come quickly and my reward is with me," etc., and "They that be wise shall shine as the brightness," etc. Mr. Parker conducted his work personally, and gained a most hearty greeting upon taking his position at the director's desk. The cantata is the work of a thoroughly conservative musician, who uses the simple direct forms of the old school, and utilizes with rare skill modern ideas in their treatment. A thorough knowledge is shown of the use of both voice and orchestra to gain desired results, and, in a word, the work is one that gives solid satisfaction upon even a first hearing. The beautiful solo for contralto was sung with charming taste and expression by Miss Winant, and the final solo for soprano gave Mme. Nordica a grand dramatic opportunity, her voice rising true and clear above the chorus and orchestra. The quartet, "Now Are We the Sons of God," is one of the chief beauties of the work, and the duet for tenor and soprano, "And There Shall Be No More Curse," was equally enjoyable. The orchestral writing in the cantata is full of originality, and adds a most important element in the beauties of the work. Every number was applauded with marked enthusiasm, and the composer, who has certainly honored his native city in this [illegible], has every reason for pride in the [illegible] work. The remaining [illegible] of the festival are as follows: Thursday night, April 10, Gounod's

[illegible] tine De Vere and Clara Poole, [illegible] Edward Lloyd, William Ludwig and [illegible] W. Whitney.

Boston Daily Globe.

WEDNESDAY, APRIL 9.

ORATORIO AND OPERA.

A New Cantata by a Boston Composer.

"St. John" Supplements Bach's Classic in Music Hall.

A new work by a Boston composer is not so often offered to the attention of a Boston audience that its performance can be ranked among the ordinary events of a musical season. In presenting J. C. D. Parker's cantata, "St. John," therefore, the Handel and Haydn Society invested the second of its anniversary festival concerts with peculiar interest and significance.

In its flow of smooth, "melodious measures" this new work gives evidence throughout of rare musicianly skill. Mr. Parker has not, indeed, cut loose from tradition and convention. But he has used the old forms effectively and well. It is true that he might have given more contrast of character in the music—even a cantata like this need not always be on the same plane. As a whole, however, the "St. John" will certainly take rank as a valuable addition to the not-too-numerous works of this order that possess undoubted merit.

The prelude, a slow movement in which the string orchestra finds constant opportunity for the presentation of harmony and breadth of tone, suddenly gives place to the opening chorus. A lovely accompaniment sets off this number, "How beautiful upon the mountains," as each part in turn takes up the melodious theme. Mr. Parker uses the orchestra with admirable effect throughout the cantata. It is not, however, until the soprano solo, "He that is mighty," that the strings are supplemented by the brass; and the composer yields at no point to the temptation to overuse orchestral effects. Bach's method is followed in several of the choruses, notably in that beginning, "For the Lord God giveth them light." But here, as in the inspiring finale, the composer has risen above what is merely scholastic and academic. A quartet, partly unaccompanied, partly accompanied, and a charming duet for soprano and tenor should be noted as among the best features of the cantata.

Mr. Parker conducted his own work with much energy. The singers of the Handel and Haydn followed his baton very well, for the most part. Particularly fine was the performance of "For the Lord God" and "They that be wise." All the intricacies and involutions of the score offered no difficulties that were not courageously surmounted.

Mme. Lillian Nordica, who sang with great purity and clearness of tone, gained warmest applause after her solo. Her part in the finale was admirably sustained, also. Miss Winant was not, unfortunately, in her best voice early in the evening, but the "Eye hath not seen" found at her hands a sympathetic and artistic interpretation. Mr. Lloyd's voice blended happily with Mme. Nordica's in the lovely duet, which evoked a great deal of applause. If the quartet—including Mr. Whitney—was not quite so fortunate, there was attained, nevertheless, a very decided success with the audience.

Bach's Christmas oratorio, Parts I. and II., were chosen to open the programme. It may be heresy to the ears of some to say that the work seemed dull. But certainly, excepting the grand chorals, there was very little to inspire enthusiasm in the "classic" as performed yesterday evening. The distinguished soloists could not here appear to advantage. Mme. Nordica's opportunity was limited to the brief song of the angel. Miss Winant was by no means at her best, and Mr. Whitney has often been heard to more effect. Even Mr. Lloyd's singing seemed lacking in power, though it was as admirable in quality as ever. The chorus, however, acquitted itself with decided honor, the "Glory to God," being perhaps its best achievement in the oratorio.

It was a very apt thought of the management that introduced, midway in the programme, two solos from "The Creation." Mme. Nordica contributed with great brilliancy and delicacy of execution the air, "On mighty fens." In the familiar "Native worth," Mr. Lloyd justified all that has been said in commendation of the expressiveness, smoothness and sympathetic quality of his singing. Both artists were recalled with real enthusiasm by the audience, which was large despite the storm.

Gounod's "Redemption" is chosen for the next festival concert tomorrow night. The solo parts are entrusted to Miss Clementine DeVere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Lloyd, Mr. Ludwig and Mr. Whitney. "Israel in Egypt" will close the series on Sunday evening.

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DAILY TRAVELLER.
MONDAY, APRIL 7.

The Oratorio.

The Handel and Haydn Society must take for granted our congratulations on their seventy-fifth birthday, as we have hardly space enough in wh ch duly to credit the features of the initial concert of the festival with which it commemorates its advanced and mature age. It has a record such as no other existing choral organizat on of the country has, it has steadily and intelligently fought the good fight for the perpetuation of only the best music, and today deserves the encomiums which are everywhere showered upon it. Public interest in the anniversary has been very great, so it was no surprise last night to find Music Hall packed to its utmost limit, and by an audience the counterpart of which in musical intelligence it is not possible to duplicate in the country. The seating arrangement of the chorus is somewhat changed from former years; the tiers do not reach so high in air, while almost all the singers are brought to face the conductor and audience. The only attempt at decoration in the hall was a symbollic pad back of the statue of Beethoven, upon which were several shields showing the society's name, date of organization and age. As Mr. Zerrahn and the several leading soloists appeared on the platform before the performance, each was greeted by the chorus with applause, indicative of their individual popularity. The list of artists and participants is: Mrs. Lilli Lehmann Kalisch, Mrs. Jennie Patrick Walker, sopranos; Miss Clara Poole, Mrs. Walter C. Wyman, alto's; Mr. Edward Lloyd, Mr. Herbert O. Johnson, tenors; Mr. William Ludwig, Dr. George R. Clark, basses; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist; about 60 members of the Boston Symphony Orchestra (Mr. Franz Kneisel, leader.)

It almost takes one's breath away to read the list of principals, which, gauged by the public esteem in which each is held, has never been equalled in this country, at least for a performance of Mendelssohn's most popular oratorio. Our attention is first claimed by the chorus, which must have comprised over five hundred voices. It sang, all in all, with surprising sureness and effect, and with a rich tone quality, especially the tenors and sopranos. The *esprit* of the situation, the enthusiasm begotten by the occasion, seemed to possess each chorister. There were no false entrances. The "attack" was excellent, in some cases superb, and there was shown a greater regard for expression than we have ever heard from the society. The possibilities of expression are by no means exhausted, but for reasons which can be imagined by constant readers of this column we do not care to discuss them on so *joyful* an occasion. We must remark one fault, which in the "Thanks be to God" chorus was very evident; that is the lessened volume of tone that arises in forceful passages because the singers do not breathe often enough and irregularly; in the first passage of semitones in the chorus named, by the time the altos had reached their entrance the basses were pretty nearly out of breath, and instead of a fine foundation tone there was very little that was audible; on the repeat the effect was better, but it only *happened* so. Mr. Zerrahn should not permit 100 basses to breathe together in such a place. This is a point of importance which we shall continue to reiterate. The least good work of the chorus was in "The Fire Descends." There is no need to particularize, for, as we have said, the chorus sang nobly, and fully realized the expectations of the public For the first time in the history of the society the basses are what they ought to be, while the tenors, Heav'n bless them! were fine at all points, even excelling in promptness that little Balaclava group of 27 that saved the last Cincinnati festival from dire disaster. The sopranos were good and the altos. It should be said that the oratorio was given in its entirety.

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G. H. WILSON.

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BOSTON HERALD.
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The selection made from Bach's "Christmas oratorio" made the first part of the programme, the work having been heard here on two former occasions. The many beauties of this oratorio need not be told of again. It abounds in the simple, direct musical utterances of its famed composer, and makes an appeal to the heart of the listener by its inspired melodies. The chorales are a study for all time, and the pastoral symphony, a gem of orchestration which will always be regarded as an example of the pure classics in music. The soloists chosen for the work were well suited to the severe, though limited, demands put upon them. Mme. Nordica had but the single solo of the Angel, but this was delivered with excellent effect. Miss Winant is peculiarly suited to the alto solos of the oratorio, her rich sympathetic voice and faultless phrasing giving these numbers a marked prominence in the performance. Mr. Lloyd was, apparently, much more at ease than upon the occasion of his first appearance here, and his voice was certainly in much better form. His reading of the trying recitatives and the delivery of the air "Haste Ye Shepherds" were examples of oratorio singing which have seldom been equalled by any singer heard here. The great difficulties of the bass solo, "Mighty Lord and King" were met with remarkable ease by the veteran M. W. Whitney, who has no equal in such a class of work at the present day. The chorus, despite certain evidences of fatigue shown by the sopranos early in the evening and also in the choral, "For Us to Earth," did remarkably good work in all the difficult chorals. The symphony was played with a faultlessness which compelled a round of applause despite the proprieties.

In the "On Mighty Pens," Mme. Nordica gave a fine exhibition of her strength as an oratorio singer, and her interpretation of this familiar number gave great enjoyment to all. The tenor solo "In Native Worth" equally displayed the gifts of Mr. Lloyd as an oratorio artist of the most pronounced abilities. Both singers gained an immense ovation after these numbers, and the recalls were attended with what were literally "thunders of applause," the men of the chorus using their boot heels, apparently, with deafening effect to add to the demonstration.

The performance was ended with Mr. Parker's "St. John," which has been given the form of a short cantata by the composer, the work being made in six parts, illustrative of a few recorded incidents in the life of the apostle and of his writings. There is too little material thus afforded to give a subject suited for treatment in oratorio form or for any strongly dramatic writing, and so these six numbers are merely of a suggestive character. With the exception of the last number, each portion of the work is preceded by a short chanting phrase, with rhythmical orchestral accompaniment, having always the same melody and sung by the male chorus in unison. The prelude to the sixth number, however, differs in that it is written for female voices only. The significance of the several portions of the work may be summarized as follows: The first number illustrates the description of the calling of the apostles, the second being given to the scene at the Lord's supper. In the third number the composer has found his subject in the scene of the crucifixion, and the fourth number is descriptive of an incident following the death on the cross; which concludes with a text from one of the Epistles. The last two numbers of the cantata serve to illustrate subjects taken from the Revelation, the fifth being built upon the text "And he showed me that great city, the Holy Jerusalem, descending out of Heaven," etc., and the final number upon the words, "Behold I come quickly and my reward is with me," etc., and "They that be wise shall shine as the brightness," etc. Mr. Parker conducted his work personally, and gained a most hearty greeting upon taking his position at the director's desk. The cantata is the work of a thoroughly conservative musician, who uses the simple direct forms of the old school, and utilizes with rare skill modern ideas in their treatment. A thorough knowledge is shown of the use of both voice and orchestra to gain desired results, and, in a word, the work is one that gives solid satisfaction upon even a first hearing. The beautiful solo for contralto was sung with charming taste and expression by Miss Winant, and the final solo for soprano gave Mme. Nordica a grand dramatic opportunity, her voice rising true and clear above the chorus and orchestra. The quartet, "Now Are We the Sons of God," is one of the chief beauties of the work, and the duet for tenor and soprano, "And There Shall Be No More Curse," was equally enjoyable. The orchestral writing in the cantata is full of originality, and adds a most important element in the beauties of the work. Every number was applauded with marked enthusiasm, and the composer, who has certainly honored his native city in this production, has every reason for pride in the reception accorded his work. The remaining performances of the festival are as follows: Thursday night, April 10, Gounod's

[illegible] Redemption"; solos by [illegible] Patrick Walker, Misses Clementine [illegible] and Emily Winant, and [illegible] Lloyd, William Ludwig and Myron W[illegible]ney. Sunday night, April 13, [illegible] "Israel in Egypt"; solos by Misses [illegible] tine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

Boston Daily Globe.
WEDNESDAY, APRIL 9.

ORATORIO AND OPERA.

A New Cantata by a Boston Composer.

"St. John" Supplements Bach's Classic in Music Hall.

A new work by a Boston composer is not so often offered to the attention of a Boston audience that its performance can be ranked among the ordinary events of a musical season. In presenting J. C. D. Parker's cantata, "St. John," therefore, the Handel and Haydn Society invested the second of its anniversary festival concerts with peculiar interest and significance.

In its flow of smooth, "melodious measures" this new work gives evidence throughout of rare musicianly skill. Mr. Parker has not, indeed, cut loose from tradition and convention. But he has used the old forms effectively and well. It is true that he might have given more contrast of character in the music—even a cantata like this need not always be on the same plane. As a whole, however, the "St. John" will certainly take rank as a valuable addition to the not-too-numerous works of this order that possess undoubted merit.

The prelude, a slow movement in which the string orchestra finds constant opportunity for the presentation of harmony and breadth of tone, suddenly gives place to the opening chorus. A lovely accompaniment sets off this number, "How beautiful upon the mountains," as each part in turn takes up the melodious theme. Mr. Parker uses the orchestra with admirable effect throughout the cantata. It is not, however, until the soprano solo, "He that is mighty," that the strings are supplemented by the brass; and the composer yields at no point to the temptation to overuse orchestral effects. Bach's method is followed in several of the choruses, notably in that beginning, "For the Lord God giveth them light." But here, as in the inspiring finale, the composer has risen above what is merely scholastic and academic. A quartet, partly unaccompanied, partly accompanied, and a charming duet for soprano and tenor should be noted as among the best features of the cantata.

Mr. Parker conducted his own work with much energy. The singers of the Handel and Haydn followed his baton very well, for the most part. Particularly fine was the performance of "For the Lord God" and "They that be wise." All the intricacies and involutions of the score offered no difficult es that were not courageously surmounted.

Mme. Lillian Nordica, who sang with great purit, and clearness of tone, gained warmest applause after her solo. Her part in the finale was admirably sustained, also. Miss Winant was not, unfortunately, in her best voice early in the evening, but the "Eye hath not seen" found at her hands a sympathetic and artistic interpretation. Mr. Lloyd's voice blended happily with Mme. Nordica's in the lovely duet, which evoked a great deal of applause. If the quartet—including Mr. Whitney—was not quite so fortunate, there was attained, nevertheless, a very decided succe s with the audience.

Bach's Christmas oratorio, Parts I. and II., were chosen to open the programme. It may be heresy to the ears of some to say that the work seemed dull. But certainly, excepting the grand chorals, there was very little to inspire enthusiasm in the "classic" as performed yesterday evening. The distinguished soloists could not here appear to advantage. Mme. Nordica's opportunity was limited to the brief song of the angel. Miss Winant was by no means at her best, and Mr. Whitney has often been heard to more effect. Even Mr. Lloyd's singing seemed lacking in power, though it was as admirable in quality as ever. The chorus, however, acquitted itself with decided honor, the "Glory to God," being perhaps its best achievement in the oratorio.

It was a very apt thought of the management that introduced, midway in the programme, two solos from "The Creation." Mme. Nordica contributed with great brilliancy and delicacy of execution the air, "On mighty fens." In the familiar "Native worth," Mr. Lloyd justified all that has been said in commendation of the expressiveness, smoothness and sympathetic quality of his singing. Both artists were recalled with real enthusiasm by the audience, which was large despite the storm.

Gounod's "Redemption" is chosen for the next festival concert tomorrow night. The solo parts are entrusted to Miss Clementine DeVere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Lloyd, Mr. Ludwig and Mr. Whitney. "Israel in Egypt" will close the series on Sunday evening.

BOSTON DAILY ADVERTISER
Established 1813.
WEDNESDAY MORNING, APRIL 9, 1890.

HANDEL AND HAYDN FESTIVAL.

The Second Concert Last Night—"William Tell" at the Boston.

A vast audience constantly bubbling over with enthusiasm, and a varied programme well rendered, were the features of the Handel and Haydn concert at Music Hall last night. The concert began with Bach's Christmas oratorio, parts 1 and 2, the same with which Mr. Gericke celebrated the 200th anniversary of the composer's birth, five years ago. These two parts have a certain completeness in themselves, and even this is not essentially necessary in a work intended to be spread out over about two weeks. Yet Bach himself felt the necessity of symmetry and there is no more marked devotion to form extant than his returning to the key of D major a fortnight after he had begun in it. The first chorus was rather thin in its soprano part, but after this all went very finely, the chorales being most majestic, and the very difficult "Glory to God" being given in a manner to reflect credit on all concerned. The soloists, too, did excellently, Miss Winant giving sympathetic expression to the beautiful "Slumber Beloved," and Mr. Myron W. Whitney's noble bass voice being perfectly under control in shading and intonation. The real surprise of the concert was Mr. Edward Lloyd, who for the first time showed the greatness that was in him. He has the British throatiness in a large degree, a result of the high pitch used in England, but last night he taught us what good phrasing is, for not a roulade but was delivered in a single breath, and his tone was, even in the most florid work, ineffably sweet. His singing of "In Native Worth" was a triumph and a deserved one. Mme. Nordica created a furore also, and anything finer than her *fioriture* in "On Mighty Pens" has not been heard in the festival. In the cantata by Mr. Parker the soloists were equally thorough. The "Pastoral Symphony" of the oratorio was very finely played, the two English horns making a splendid effect, both in this and in the final chorale. It would be well if this were called simply "pastorale," as in the symphony programmes. The old, pre-Haydnite use of the word "symphony" is confusing to all but those versed in musical history. To oboe and trumpet, also, some praise must be given, for in this old scoring they had important parts, and gave them finely. It is one of the especial merits of the triennial of our great oratorio society that it generally presents some new work of native origin in its festival programmes. I am not of those who believe in coddling the American muse; at present it seems to be the fashion to seek out our native composers and present entire programmes made up of their compositions, good, bad, or indifferent. This is to the detriment of American art, for while it is unjust to deny performance to native compositions of merit, it is equally unjust to give them indiscriminately, to place the composer of merit on an equality with the dabbler who has managed to put together a few themes and give them a high-sounding title. The Handel and Haydn Society does not err in this direction. Only those who have thoroughly won their spurs are admitted to their well-selected programmes. In past seasons they have given to us the best works of the greatest American composer—J. K. Paine—and now they again introduce to us the work of another writer in the sacred forms, Mr. J. C. D. Parker, who has already shown his ability in the higher walks of composition. The name of J. C. D. Parker is an important one in the history of American music. He was the first gentleman who maintained the dignity of the art on this side of the Atlantic, by deserting a professional career of law and taking up that of music. A student in Leipsic, he came back to a country where at that time (1852) our art was not held in high esteem, and proved that it was an avocation of which anyone might be proud. The foundation of the Parker Club was the first real impetus to that musical club life which has done so much for our city. The "Redemption Hymn" and the "Blind King" have proved what this art warrior has achieved in the battle.

In the present work, "St. John," a new path has been entered upon; there is more of melody than we have been accustomed to hear in the school of the sacred cantata, and there is more of dramatic effect than we have hitherto found in the works of this composer. That he has approached his task with the utmost earnestness is everywhere apparent. There is one strikingly new effect in the work, in the shorter choruses; here the composer has discarded the customary solo recitatives and given an impressive chant in the Gregorian style to the chorus, generally in unison, with melodious sub-themes in the accompaniment. The effect is impressive and quite in keeping with the dignified subject. The orchestral scoring presents little out of the common; Mr. Parker does not follow Berlioz and the ultra radicals in orchestration, but contents himself with the ordinary orchestra with trombones and organ added to the customary instruments. The work is not entirely a polyphonic one, but is not without its proper touches of counterpoint, and the fugato effects which are used show that the composer in entering the sacred cantata field is not like Saul among the prophets, but can rise to the dignity of his subject. He conducted the work himself, and was most cordially greeted as he came to the platform. "St. John" is probably his *magnum opus*, and reveals a tuneful vein that shows that the composer is not losing his romance and poetry. At times, even, these qualities are in excess.

The important point in the work was in the fugato "That saith unto Zion," which presented a good "exposition," and was interesting. The alto solo, "Eye hath not seen"—admirably sung by Miss Winant, was rather too Mendelssohnian in character, but evoked great applause. The Soprano solo was another triumph for Mme. Nordica, whose clear, vibrant tones rang out above the brasses with ease. The duet for soprano and tenor was rather too mellifluous in its progressions of sixths, and one involuntarily thought of Campana and his saccharine school. The quartette, "Now are we the sons of God," was very much finer, and showed an easy and graceful leading of the voices, without at any time losing the dignity of its subject.

This with the fugue "And they shall reign" (a piece of work of which Mr. Parker may be proud) are the two best numbers of the work, I cannot say that I find the cantata an entirely even one, but its best portions show that the musician who has labored so faithfully and in so many ways to advance our art in Boston is still capable of giving pleasure in a lofty manner to the thousands whom he has educated in past years.

LOUIS C. ELSON

Boston Journal.
WITH SUPPLEMENT.
MORNING EDITION.
WEDNESDAY MORNING, APRIL 9, 1890.

The Handel and Haydn Festival.

The interest in the festival of this society continues, for, in spite of all the other attractions, the audience last night was sufficient to fill the vast auditorium of Music Hall. There was not the large crowd of "standees" occupying every inch of room that signalized the Sunday night performance, but it was a large house—much larger, we have reason to believe, than was anticipated by the management early in the preparations for the festival.

Parts I. and II. of Bach's Christmas oratorio, the cantata "St. John," composed for the festival by J. C. D. Parker, with a couple of solos from the "Creation," comprised the programme. The soloists were Mme. Nordica (Lillian Norton), Miss Emily Winant, Messrs. Lloyd and M. W. Whitney. It was the intent of the management that some of the old favorites of the society, soloists who had made a reputation by appearances in the earlier days of the society, should be engaged at this festival. Very appropriate, therefore, were the engagements of Miss Winant and Mr. Whitney. What would a festival—especially an anniversary festival—be without these sterling artists? Both have sung for the society times almost without number, and it is not too much to say that some of the greatest successes that have come to both have come in appearances before a Boston public through the medium of this society. There were others whom the management would have been glad to have engaged for old acquaintance sake, for, after all, old time reminiscences will come back on such occasions, and the remembrance of artists who have honored themselves and the society in years gone by will crowd upon the mind.

The chorus work was equal in every respect to that of Sunday night. The grand choruses of Bach were rendered with a sublimity which has never been excelled. The chorus in the second part of the Christmas oratorio, "Glory to God in the Highest," was very clearly delivered, and it is by no means an easy chorus to sing. The choir was also very effective in Mr. Parker's work, which was conducted by the veteran composer and friend of this organization. This work was very beautiful in its conception and development, and was worthy of the composer, who is not unknown to the friends of the society. The orchestration was fine, and beautifully played, and the same will apply to the Bach oratorio. The pastoral symphony was delivered by Mr. Zerrahn with a clearness that was very pleasing, and found hearty appreciation from the audience.

Mr. Whitney had an ungrateful part in the Christmas oratorio, but it was all done conscientiously, and this can be truthfully said of Miss Winant. But her greatest success was in the solo, "Eye hath not seen," in Mr. Parker's work. This she invested with a reverence which is so characteristic of all the oratorio work of this artist, and her delivery of the closing passage, "Which God hath prepared for them that love Him," was a revelation. Mr. Lloyd had a larger opportunity in the work of Bach than was given in "Elijah," and there was abundant opportunity last night to judge of his admirable delivery, perfect phrasing and expressive as well as clear technique. The aria "Haste ye Shepherds" was given as no tenor in this country can give it. It is an exceedingly hard solo to sing well, but all the difficulties were mastered, and, what is better, without any intimation on his part that any difficulty in the rendition existed. The small solo assigned to Mme. Nordica was well sung, and her clear and powerful voice, which is well adapted to such work, made a favorable impression. This is also true of her work in "St. John."

Between the larger numbers were given two familiar solos from Haydn's "Creation," "On Mighty Pens," by Mme. Nordica, and "In Native Worth," by Mr. Lloyd. Both have been heard so many times by the audience that every note was familiar, and the audience held its breath and listened. Mme. Nordica's delivery was faultless, as far as execution was concerned, and in the pianissimo passages she showed a command over her voice which was very commendable. The audience was impressed with the singing, but there was not a particle of feeling in the voice or the delivery. Still her voice is majestic and true, but the little bits of coloring which make this solo the most effective in the "Creation" were lacking. Mr. Lloyd's rendering of "In Native Worth" was an object lesson. Not only the mellow voice, full of feeling and expression, but the phrasing, the meaning which was conveyed in every tone, made it the most artistic delivery of this solo which it is possible to hear. There was no attempt at effect, and as the closing words, so clearly uttered, so full of that meaning which none but a true artist can convey, fell upon the audience he was given an ovation such as is rarely seen in Music Hall. It was like the singing of Patti in "Home, Sweet Home." He was recalled three times amid the greatest enthusiasm, and he bore his honors with a modesty which is all the more commendable because of such a lack of it on the part of many artists of much inferior reputation. Thursday evening Gounod's "Redemption" is to be given, with Clementina De Vere as the soprano soloist and Messrs. Lloyd, Ludwig and Whitney as assisting artists.

Boston Post.
WEDNESDAY MORNING, 1890.

HANDEL AND HAYDN SOCIETY'S FESTIVAL.

Although there was not such an enormous crowd at the second performance of the Handel and Haydn Society as on Sunday last, still there was a remarkable house in spite of the bad weather. The concert began with the first and second parts of Bach's Christmas oratorio, the soloists being Mme. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney. The chorals were finely sung by the chorus, but this cannot truthfully be said of the polyphonic numbers. Bach's works were written for a chorus which averaged ten to twelve voices to the part and probably never exceeded fifty in all, and these were all trained vocalists. It follows that a performance of the most florid contrapuntal passages would still be clear and beautiful. But with a ponderous chorus of 600, not the twentieth part of whom have even the least vocal technique, this beautiful music is certain to sound thick, confused and muddy. It is not the fault of the conductor, nor the chorus itself, but the circumstances are to blame. Mme. Nordica's part consisted of one short declamatory passage assigned to *The Angel*, and it was beautifully and artistically sung. Miss Winant sang finely, and was especially effective in the beautiful air, "Slumber, beloved, and take thy repose." Mr. Whitney, who was warmly received, sang throughout in the straightforward, noble, artistic manner which characterizes all his work, and the air, "Mighty Lord and King all glorious," easily deserved the applause with which it was greeted. And now to speak of Mr. Lloyd. This is at once an easy and a difficult task. Easy, because nothing but praise can be awarded to his exquisite singing; difficult, because it is almost impossible to avoid extravagant enthusiasm. The peculiarly pure and chaste character of Bach's music is like second nature to him. His singing is refined without losing strength, dramatic but never theatrical, and his phrasing is a study. It is intuitive, and therefore faultless. He exhibits the vocal art at its best by his highly finished technique, but more than this he shows in every note that he is not only a singer but a musician. The splendid old Haydn aria, "In native worth and honor clad," as sung by him was an exemplification of the highest form of vocalism, and it was worth a dozen lessons to every student of singing who was so fortunate as to hear it. Mme. Nordica's beautiful interpretation of Haydn's "On Mighty Pens" was another masterpiece of singing. Her voice seems to become more beautiful every day, and she also sings with that inborn artistic understanding, that intuitive perception of what is artistically right and beautiful, without which the most beautiful voice availeth naught. Her technique is as smooth and polished as possible, and she has a most delicious staccato and an unusually rich and telling pianissimo. To this must be added the fact that the lower register of her voice (and she has an unusual compass) does not perceptibly differ in quality from her upper tones, as is so often the case. This gives a remarkably even and well-balanced quality of tone to the whole compass of the voice, which is especially effective in cantabile passages. Her townspeople appreciated every note she sang and applauded with genuine enthusiasm.

Mr. J. C. D. Parker's cantata, "St. John," which was especially composed for this festival, was the closing event of the concert, and was given a fine performance under the composer's baton. It is a scholarly and finished work, and, although it cannot be maintained that it is brilliantly original, it is by no means lacking in new ideas, and the fine manner in which it is all made is deserving of the highest praise. It contains, for example, two fugues, both of which, but more especially the latter, show a keen artistic sense for this style of writing, and a mastery of counterpoint and a diversity of polyphonic resource which only the most thoroughly and classically trained musician possesses. There is one novelty of this work which is peculiarly effective. Instead of solo recitatives, there is a species of rhythmic and accompanied recitative sung by all the basses and tenors as a prelude or introduction to each important number. This idea turns out to be very successful and is well worthy of imitation. The quartette, "Now we are sons of God," is one of the most beautiful numbers, but it was sung in rather an unbalanced fashion, the tenor and bass parts being far too prominent. The duet between soprano and tenor begins in rather a sentimental manner, but speedily becomes stronger. It was beautifully sung by Mme. Nordica and Mr. Lloyd. The final soprano solo and chorus is perhaps the best number of the work and made an effective ending to the whole. The work is very well instrumented, with an ear for orchestral color and variety, and Mr. Parker conducted with dignity and precision, the chorus singing with great earnestness and enthusiasm. The next feature of the festival will be Thursday evening: Gounod's "The Redemption," with the following soloists: Miss Clementine De Vere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Edward Lloyd, Mr. William Ludwig, Mr. Myron W. Whitney.

ARTHUR WELD.

Boston Evening Transcript.
WEDNESDAY, APRIL 9, 1890.

THE HANDEL AND HAYDN FESTIVAL.

The second concert of this Festival was given in the Music Hall last evening, the programme being:

Bach: Parts I. and II. of the "Christmas Oratorio."
Haydn: "On mighty pens," from "The Creation."
Haydn: "In native worth," from "The Creation."
J. C. D. Parker: "Saint John."

The solos were sung by Mrs. Lillian Nordica (*soprano*), Miss Emily Winant (*alto*), Mr. Edward Lloyd (*tenor*), and Mr. Myron W. Whitney (*bass*). Mr. Carl Zerrahn, conducted, and Mr. B. J. Lang was the organist.

One can only be thankful to the Handel and Hayden Society for including the first two cantatas of the "Christmas Oratorio" in their festival programme. It shows a recognition of the fact that no festival of the society can be what it should be without Bach, just as it was recognized long ago that a festival without Handel was no festival at all. And it was wise to choose a work that was in perfect condition to be performed. These two cantatas are the only ones in the "Christmas Oratorio" the *continuo* of which has been filled out with additional accompaniments by Robert Franz, and are thus ready for performance. By the way, we wish that the term "additional *instrumentation* by Franz" had not been used on the programmes; it is misleading, and does not give a correct idea of the character and scope of Franz's work on the score. But, passing over this little inaccuracy, we can say heartily that a happier choice could hardly have been made than these two cantatas. Bach is not yet so thoroughly acclimated to our concert rooms that we can afford to dispense with any pains or care, not only as regards the manner in which his works are presented, but also in the matter of selecting those of his works which are fittest for performance. To make the choice a wise one, the work must fulfill three conditions—it should be characteristic and representative of Bach at his best, its score must be complete, and it should be in a vein that is likely to impress the public favorably. These conditions are amply fulfilled by the cantatas in question.

The performance, in spite of some short-comings, upon which the pressure on our columns this evening does not leave us space to expatiate, was, in the main, far more satisfying than might have been expected—from the difficulty of the work, and its unaccustomed style. For one thing, the "Pastoral Symphony" was better played than we have yet heard it here; if not with greater nicety in detail, certainly with more security and repose, with greater clearness in the larger outlines, and with an effect better reflecting the true spirit of the composition. At last we have heard this beautiful pastoral movement (which must be exceedingly difficult, judging from the many failures that have been in it) so played that one was not beset by a constant terror that everything would go to pieces the next moment.

The chorus sang exceptionally well in the opening, "Christians, be joyful," and still better in the chorals, which latter were given not only with firmness and a noble volume of tone, but with a clearness, with an independence of accent in the several voices which made Bach's gloriously free and vigorous part-writing fully appreciable to the ear. The chorus, "Glory to God in the highest," in the second part, went less well, and sounded rather blurred.

The solos were well, at times excellently, sung by the four artists of the evening. If the effect was often marred by a lack of proper balance between the singer's voice and the orchestra, and between the several constituent parts of the orchestra itself, this defect must be recognized as one which has been noticeable from the very beginning of Bach performances here, and which has not been conquered yet. To consider it more closely here would lead us too far.

Mrs. Nordica was in glorious voice, and sang the air from Haydn's "Creation" with immense effect, and in admirable style. One might take exception to a somewhat over-elaborate toying with pretty details toward the end of the song; but, in this matter, Mrs. Nordica follows a pretty firmly established tradition, if a bad one. She is, however, a finer singer than when she last sang here—which is saying not a little—and there is far more to praise highly in her work than there is to criticize.

Mr. Lloyd showed for the first time in the air, "In native worth," what there is really in him. Except for a few lapses from perfect good taste, such as we have just criticised in Mrs. Nordica, his singing was superb at every point; one seldom hears anything so fine, both in technique and feeling. The unbounded enthusiasm it called forth was thoroughly earned.

"Saint John," the new cantata, written for this festival by Mr. Parker, is a work which inspires at once respect and liking. The composer has made one innovation, suggested perhaps by some things modern French composers have done, in giving such passages as would have been sung by "The Evangelist" to the male chorus (and, later on, to the female chorus) in unison. These passages of choral *quasi recitativo* come in, apparently almost at random, in the midst of beautifully melodious and poetically suggestive bits of orchestral writing, and with admirable effect, the chorus being supported by full harmony on the organ, while the orchestra goes its own way. The choruses proper are notable for purity of style, and for the just proportion in them between homophonic and contrapuntal writing; they are, too, especially and highly remarkable for a masterly treatment of the voices, for what might be called their "vocal orchestration." The quality of tone produced is invariably of the finest. This beauty is also noticeable to a high degree in the quartet, "Now are we the sons of God." If the solos are somewhat less inspiring than the choruses, they still impress one by their beauty of sentiment.

And here we come to what strikes us as the most salient point in the whole cantata; this is, throughout, the genuine depth, fervor and purity of religious feeling it expresses. With all the excellence and skill shown in the writing, with all the invariably musical quality of the whole, this element still predominates. This "Saint John" is one of the exceedingly few modern sacred works we know of that sound as if the composer thoroughly meant what he wrote. It impresses one distinctly as a free, spontaneous expression of individual religious feeling, profound, fervent and thoroughly sincere. It sounds as if the composer had written it on his knees. The performance, conducted by Mr. Parker himself, was very fine indeed, chorus and orchestra doing admirably, and Mrs. Nordica, Miss Wynant and Mr. Lloyd vieing with one another in doing full justice to the solos. Be it said, too, that Mr. Parker showed himself to be an excellent conductor, and held all his forces at the tip of his baton. We congratulate him heartily upon his new work and its success.

The remainder of the festival is laid out as follows:

Third concert, tomorrow night, Gounod's "The Redemption;" solos by Mrs. Jennie Patrick Walker, Misses Clementine De Vere and Emily Winant, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

Fourth concert, next Sunday night, Handel's "Israel in Egypt"; solos by Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

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BOSTON DAILY ADVERTISER
Established 1813.
WEDNESDAY MORNING, APRIL 9, 1890.

HANDEL AND HAYDN FESTIVAL.

The Second Concert Last Night—"William Tell" at the Boston.

A vast audience constantly bubbling over with enthusiasm, and a varied programme well rendered, were the features of the Handel and Haydn concert at Music Hall last night. The concert began with Bach's Christmas oratorio, parts 1 and 2, the same with which Mr. Gericke celebrated the 200th anniversary of the composer's birth, five years ago. These two parts have a certain completeness in themselves, and even this is not essentially necessary in a work intended to be spread out over about two weeks. Yet Bach himself felt the necessity of symmetry and there is no more marked devotion to form extant than his returning to the key of D major a fortnight after he had begun in it. The first chorus was rather thin in its soprano part, but after this all went very finely, the chorales being most majestic, and the very difficult "Glory to God" being given in a manner to reflect credit on all concerned. The soloists, too, did excellently, Miss Winant giving sympathetic expression to the beautiful "Slumber Beloved," and Mr. Myron W. Whitney's noble bass voice being perfectly under control in shading and intonation. The real surprise of the concert was Mr. Edward Lloyd, who for the first time showed the greatness that was in him. He has the British throatiness in a large degree, a result of the high pitch used in England, but last night he taught us what good phrasing is, for not a roulade but was delivered in a single breath, and his tone was, even in the most florid work, ineffably sweet. His singing of "In Native Worth" was a triumph and a deserved one. Mme. Nordica created a furore also, and anything finer than her *fioriture* in "On Mighty Pens" has not been heard in the festival. In the cantata by Mr. Parker the soloists were equally thorough. The "Pastoral Symphony" of the oratorio was very finely played, the two English horns making a splendid effect, both in this and in the final chorale. It would be well if this were called simply "pastorale," as in the symphony programmes. The old, pre-Haydnite use of the word "symphony" is confusing to all but those versed in musical history. To oboe and trumpet, also, some praise must be given, for in this old scoring they had important parts, and gave them finely. It is one of the especial merits of the triennial of our great oratorio society that it generally presents some new work of native origin in its festival programmes. I am not of those who believe in coddling the American muse; at present it seems to be the fashion to seek out our native composers and present entire programmes made up of their compositions, good, bad, or indifferent. This is to the detriment of American art, for while it is unjust to deny performance to native compositions of merit, it is equally unjust to give them indiscriminately, to place the composer of merit on an equality with the dabbler who has managed to put together a few themes and give them a high-sounding title. The Handel and Haydn Society does not err in this direction. Only those who have thoroughly won their spurs are admitted to their well-selected programmes. In past seasons they have given to us the best works of the greatest American composer—J. K. Paine—and now they again introduce to us the work of another writer in the sacred forms, Mr. J. C. D. Parker, who has already shown his ability in the higher walks of composition. The name of J. C. D. Parker is an important one in the history of American music. He was the first gentleman who maintained the dignity of the art on this side of the Atlantic, by deserting a professional career of law and taking up that of music. A student in Leipsic, he came back to a country where at that time (1852) our art was not held in high esteem, and proved that it was an avocation of which anyone might be proud. The foundation of the Parker Club was the first real impetus to that musical club life which has done so much for our city. The "Redemption Hymn" and the "Blind King" have proved what this art warrior has achieved in the battle.

In the present work, "St. John," a new path has been entered upon; there is more of melody than we have been accustomed to hear in the school of the sacred cantata, and there is more of dramatic effect than we have hitherto found in the works of this composer. That he has approached his task with the utmost earnestness is everywhere apparent. There is one strikingly new effect in the work, in the shorter choruses; here the composer has discarded the customary solo recitatives and given an impressive chant in the Gregorian style to the chorus, generally in unison, with melodious sub-themes in the accompaniment. The effect is impressive and quite in keeping with the dignified subject. The orchestral scoring presents little out of the common; Mr. Parker does not follow Berlioz and the ultra radicals in orchestration, but contents himself with the ordinary orchestra with trombones and organ added to the customary instruments. The work is not entirely a polyphonic one, but is not without its proper touches of counterpoint, and the fugato effects which are used show that the composer in entering the sacred cantata field is not like Saul among the prophets, but can rise to the dignity of his subject. He conducted the work himself, and was most cordially greeted as he came to the platform. "St. John" is probably his *magnum opus*, and reveals a tuneful vein that shows that the composer is not losing his romance and poetry. At times, even, these qualities are in excess.

The first important point in the work was in the fugato "That saith unto Zion," which presented a good "exposition," and was interesting. The alto solo, "Eye hath not seen"—admirably sung by Miss Winant, was rather too Mendelssohnian in character, but evoked great applause. The Soprano solo was another triumph for Mme. Nordica, whose clear, vibrant tones rang out above the brasses with ease. The duet for soprano and tenor was rather too mellifluous in its progressions of sixths, and one involuntarily thought of Campana and his saccharine school. The quartette, "Now are we the sons of God," was very much finer, and showed an easy and graceful leading of the voices, without at any time losing the dignity of its subject.

This with the fugue "And they shall reign" (a piece of work of which Mr. Parker may be proud) are the two best numbers of the work, I cannot say that I find the cantata an entirely even one, but its best portions show that the musician who has labored so faithfully and in so many ways to advance our art in Boston is still capable of giving pleasure in a lofty manner to the thousands whom he has educated in past years.

LOUIS C. ELSON

Boston Journal.
WITH SUPPLEMENT.
MORNING EDITION.
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The Handel and Haydn Festival.

The interest in the festival of this society continues, for, in spite of all the other attractions, the audience last night was sufficient to fill the vast auditorium of Music Hall. There was not the large crowd of "standees" occupying every inch of room that signalized the Sunday night performance, but it was a large house—much larger, we have reason to believe, than was anticipated by the management early in the preparations for the festival.

Parts I. and II. of Bach's Christmas oratorio, the cantata "St. John," composed for the festival by J. C. D. Parker, with a couple of solos from the "Creation," comprised the programme. The soloists were Mme. Nordica (Lillian Norton), Miss Emily Winant, Messrs. Lloyd and M. W. Whitney. It was the intent of the management that some of the old favorites of the society, soloists who had made a reputation by appearances in the earlier days of the society, should be engaged at this festival. Very appropriate, therefore, were the engagements of Miss Winant and Mr. Whitney. What would a festival—especially an anniversary festival—be without these sterling artists? Both have sung for the society times almost without number, and it is not too much to say that some of the greatest successes that have come to both have come in appearances before a Boston public through the medium of this society. There were others whom the management would have been glad to have engaged for old acquaintance sake, for, after all, old time reminiscences will come back on such occasions, and the remembrance of artists who have honored themselves and the society in years gone by will crowd upon the mind.

The chorus work was equal in every respect to that of Sunday night. The grand choruses of Bach were rendered with a sublimity which has never been excelled. The chorus in the second part of the Christmas oratorio, "Glory to God in the Highest," was very clearly delivered, and it is by no means an easy chorus to sing. The choir was also very effective in Mr. Parker's work, which was conducted by the veteran composer and friend of this organization. This work was very beautiful in its conception and development, and was worthy of the composer, who is not unknown to the friends of the society. The orchestration was fine, and beautifully played, and the same will apply to the Bach oratorio. The pastoral symphony was delivered by Mr. Zerrahn with a clearness that was very pleasing, and found hearty appreciation from the audience.

Mr. Whitney had an ungrateful part in the Christmas oratorio, but it was all done conscientiously, and this can be truthfully said of Miss Winant. But her greatest success was in the solo, "Eye hath not seen," in Mr. Parker's work. This she invested with a reverence which is so characteristic of all the oratorio work of this artist, and her delivery of the closing passage, "Which God hath prepared for them that love Him," was a revelation. Mr. Lloyd had a larger opportunity in the work of Bach than was given in "Elijah," and there was abundant opportunity last night to judge of his admirable delivery, perfect phrasing and expressive as well as clear technique. The aria "Haste ye Shepherds" was given as no tenor in this country can give it. It is an exceedingly hard solo to sing well, but all the difficulties were mastered, and, what is better, without any intimation on his part that any difficulty in the rendition existed. The small solo assigned to Mme. Nordica was well sung, and her clear and powerful voice, which is well adapted to such work, made a favorable impression. This is also true of her work in "St. John."

Between the larger numbers were given two familiar solos from Haydn's "Creation," "On Mighty Pens," by Mme. Nordica, and "In Native Worth," by Mr. Lloyd. Both have been heard so many times by the audience that every note was familiar, and the audience held its breath and listened. Mme. Nordica's delivery was faultless, as far as execution was concerned, and in the pianissimo passages she showed a command over her voice which was very commendable. The audience was impressed with the singing, but there was not a particle of feeling in the voice or the delivery. Still her voice is majestic and true, but the little bits of coloring which make this solo the most effective in the "Creation" were lacking. Mr. Lloyd's rendering of "In Native Worth" was an object lesson. Not only the mellow voice, full of feeling and expression, but the phrasing, the meaning which was conveyed in every tone, made it the most artistic delivery of this solo which it is possible to hear. There was no attempt at effect, and as the closing words, so clearly uttered, so full of that meaning which none but a true artist can convey, fell upon the audience he was given an ovation such as is rarely seen in Music Hall. It was like the singing of Patti in "Home, Sweet Home." He was recalled three times amid the greatest enthusiasm, and he bore his honors with a modesty which is all the more commendable because of such a lack of it on the part of many artists of much inferior reputation. Thursday evening Gounod's "Redemption" is to be given, with Clementina De Vere as the soprano soloist and Messrs. Lloyd, Ludwig and Whitney as assisting artists.

Boston Post
WEDNESDAY MORNING, APRIL 9, 1890.

HANDEL AND HAYDN SOCIETY'S FESTIVAL.

Although there was not such an enormous crowd at the second performance of the Handel and Haydn Society as on Sunday last, still there was a remarkable house in spite of the bad weather. The concert began with the first and second parts of Bach's Christmas oratorio, the soloists being Mme. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney. The chorals were finely sung by the chorus, but this cannot truthfully be said of the polyphonic numbers. Bach's works were written for a chorus which averaged ten to twelve voices to the part and probably never exceeded fifty in all, and these were all trained vocalists. It follows that a performance of the most florid contrapuntal passages would still be clear and beautiful. But with a ponderous chorus of 600, not the twentieth part of whom have even the least vocal technique, this beautiful music is certain to sound thick, confused and muddy. It is not the fault of the conductor, nor the chorus itself, but the circumstances are to blame. Mme. Nordica's part consisted of one short declamatory passage assigned to *The Angel*, and it was beautifully and artistically sung. Miss Winant sang finely, and was especially effective in the beautiful air, "Slumber, beloved, and take thy repose." Mr. Whitney, who was warmly received, sang throughout in the straightforward, noble, artistic manner which characterizes all his work, and the air, "Mighty Lord and King all glorious," easily deserved the applause with which it was greeted. And now to speak of Mr. Lloyd. This is at once an easy and a difficult task. Easy, because nothing but praise can be awarded to his exquisite singing; difficult, because it is almost impossible to avoid extravagant enthusiasm. The peculiarly pure and chaste character of Bach's music is like second nature to him. His singing is refined without losing strength, dramatic but never theatrical, and his phrasing is a study. It is intuitive, and therefore faultless. He exhibits the vocal art at its best by his highly finished technique, but more than this he shows in every note that he is not only a singer but a musician. The splendid old Haydn aria, "In native worth and honor clad," as sung by him was an exemplification of the highest form of vocalism, and it was worth a dozen lessons to every student of singing who was so fortunate as to hear it. Mme. Nordica's beautiful interpretation of Haydn's "On Mighty Pens" was another masterpiece of singing. Her voice seems to become more beautiful every day, and she also sings with that inborn artistic understanding, that intuitive perception of what is artistically right and beautiful, without which the most beautiful voice availeth naught. Her technique is as smooth and polished as possible, and she has a most delicious staccato and an unusually rich and telling pianissimo. To this must be added the fact that the lower register of her voice (and she has an unusual compass) does not perceptibly differ in quality from her upper tones, as is so often the case. This gives a remarkably even and well-balanced quality of tone to the whole compass of the voice, which is especially effective in cantabile passages. Her townspeople appreciated every note she sang and applauded with genuine enthusiasm.

Mr. J. C. D. Parker's cantata, "St. John," which was especially composed for this festival, was the closing event of the concert, and was given a fine performance under the composer's baton. It is a scholarly and finished work, and, although it cannot be maintained that it is brilliantly original, it is by no means lacking in new ideas, and the fine manner in which it is all made is deserving of the highest praise. It contains, for example, two fugues, both of which, but more especially the latter, show a keen artistic sense for this style of writing, and a mastery of counterpoint and a diversity of polyphonic resource which only the most thoroughly and classically trained musician possesses. There is one novelty of this work which is peculiarly effective. Instead of solo recitatives, there is a species of rhythmic and accompanied recitative sung by all the basses and tenors as a prelude or introduction to each important number. This idea turns out to be very successful and is well worthy of imitation. The quartette, "Now we are sons of God," is one of the most beautiful numbers, but it was sung in rather an unbalanced fashion, the tenor and bass parts being far too prominent. The duet between soprano and tenor begins in rather a sentimental manner, but speedily becomes stronger. It was beautifully sung by Mme. Nordica and Mr. Lloyd. The final soprano solo and chorus is perhaps the best number of the work and made an effective ending to the whole. The work is very well instrumented, with an ear for orchestral color and variety, and Mr. Parker conducted with dignity and precision, the chorus singing with great earnestness and enthusiasm. The next feature of the festival will be Thursday evening; Gounod's "The Redemption," with the following soloists: Miss Clementine De Vere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Edward Lloyd, Mr. William Ludwig, Mr. Myron W. Whitney.

ARTHUR WELD.

Boston Evening Transcript.
WEDNESDAY, APRIL 9, 1890.

THE HANDEL AND HAYDN FESTIVAL.

The second concert of this Festival was given in the Music Hall last evening, the programme being:

Bach: Parts I. and II. of the "Christmas Oratorio."
Haydn: "On mighty pens," from "The Creation."
Haydn: "In native worth," from "The Creation."
J. C. D. Parker: "Saint John."

The solos were sung by Mrs. Lillian Nordica (*soprano*), Miss Emily Winant (*alto*), Mr. Edward Lloyd (*tenor*), and Mr. Myron W. Whitney (*bass*). Mr. Carl Zerrahn conducted, and Mr. B. J. Lang was the organist.

One can only be thankful to the Handel and Hayden Society for including the first two cantatas of the "Christmas Oratorio" in their festival programme. It shows a recognition of the fact that no festival of the society can be what it should be without Bach, just as it was recognized long ago that a festival without Handel was no festival at all. And it was wise to choose a work that was in perfect condition to be performed. These two cantatas are the only ones in the "Christmas Oratorio" the *continuo* of which has been filled out with additional accompaniments by Robert Franz, and are thus ready for performance. By the way, we wish that the term "additional *instrumentation* by Franz" had not been used on the programmes; it is misleading, and does not give a correct idea of the character and scope of Franz's work on the score. But, passing over this little inaccuracy, we can say heartily that a happier choice could hardly have been made than these two cantatas. Bach is not yet so thoroughly acclimated to our concert rooms that we can afford to dispense with any pains or care, not only as regards the manner in which his works are presented, but also in the matter of selecting those of his works which are fittest for performance. To make the choice a wise one, the work must fulfill three conditions—it should be characteristic and representative of Bach at his best, its score must be complete, and it should be in a vein that is likely to impress the public favorably. These conditions are amply fulfilled by the cantatas in question.

The performance, in spite of some short-comings, upon which the pressure on our columns this evening does not leave us space to expatiate, was, in the main, far more satisfying than might have been expected—from the difficulty of the work, and its unaccustomed style. For one thing, the "Pastoral Symphony" was better played than we have yet heard it here; if not with greater nicety in detail, certainly with more security and repose, with greater clearness in the larger outlines, and with an effect better reflecting the true spirit of the composition. At last we have heard this beautiful pastoral movement (which must be exceedingly difficult, judging from the many failures that have been in it) so played that one was not beset by a constant terror that everything would go to pieces the next moment.

The chorus sang exceptionally well in the opening, "Christians, be joyful," and still better in the chorals, which latter were given not only with firmness and a noble volume of tone, but with a clearness, with an independence of accent in the several voices which made Bach's gloriously free and vigorous part-writing fully appreciable to the ear. The chorus, "Glory to God in the highest," in the second part, went less well, and sounded rather blurred.

The solos were well, at times excellently, sung by the four artists of the evening. If the effect was often marred by a lack of proper balance between the singer's voice and the orchestra, and between the several constituent parts of the orchestra itself, this defect must be recognized as one which has been noticeable from the very beginning of Bach performances here, and which has not been conquered yet. To consider it more closely here would lead us too far.

Mrs. Nordica was in glorious voice, and sang the air from Haydn's "Creation" with immense effect, and in admirable style. One might take exception to a somewhat over-elaborate toying with pretty details toward the end of the song; but, in this matter, Mrs. Nordica follows a pretty firmly established tradition, if a bad one. She is, however, a finer singer than when she last sang here—which is saying not a little—and there is far more to praise highly in her work than there is to criticize.

Mr. Lloyd showed for the first time in the air, "In native worth," what there is really in him. Except for a few lapses from perfect good taste, such as we have just criticised in Mrs. Nordica, his singing was superb at every point; one seldom hears anything so fine, both in technique and feeling. The unbounded enthusiasm it called forth was thoroughly earned.

"Saint John," the new cantata, written for this festival by Mr. Parker, is a work which inspires at once respect and liking. The composer has made one innovation, suggested perhaps by some things modern French composers have done, in giving such passages as would have been sung by "The Evangelist" to the male chorus (and, later on, to the female chorus) in unison. These passages of choral *quasi recitativo* come in, apparently almost at random, in the midst of beautifully melodious and poetically suggestive bits of orchestral writing, and with admirable effect, the chorus being supported by full harmony on the organ, while the orchestra goes its own way. The choruses proper are notable for purity of style, and for the just proportion in them between homophonic and contrapuntal writing; they are, too, especially and highly remarkable for a masterly treatment of the voices, for what might be called their "vocal orchestration." The quality of tone produced is invariably of the finest. This beauty is also noticeable to a high degree in the quartet, "Now are we the sons of God." If the solos are somewhat less inspiring than the choruses, they still impress one by their beauty of sentiment.

And here we come to what strikes us as the most salient point in the whole cantata; this is, throughout, the genuine depth, fervor and purity of religious feeling it expresses. With all the excellence and skill shown in the writing, with all the invariably musical quality of the whole, this element still predominates. This "Saint John" is one of the exceedingly few modern sacred works we know of that sound as if the composer thoroughly meant what he wrote. It impresses one distinctly as a free, spontaneous expression of individual religious feeling, profound, fervent and thoroughly sincere. It sounds as if the composer had written it on his knees. The performance, conducted by Mr. Parker himself, was very fine indeed, chorus and orchestra doing admirably, and Mrs. Nordica, Miss Wynant and Mr. Lloyd vieing with one another in doing full justice to the solos. Be it said, too, that Mr. Parker showed himself to be an excellent conductor, and held all his forces at the tip of his baton. We congratulate him heartily upon his new work and its success.

The remainder of the festival is laid out as follows:

Third concert, tomorrow night, Gounod's "The Redemption;" solos by Mrs. Jennie Patrick Walker, Misses Clementine De Vere and Emily Winant, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

Fourth concert, next Sunday night, Handel's "Israel in Egypt"; solos by Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

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BOSTON DAILY ADVERTISER

Established 1813.

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The chorus work was equal in every respect to that of Sunday night. The grand choruses of Bach were rendered with a sublimity which has never been excelled. The chorus in the second part of the Christmas oratorio, "Glory to God in the Highest," was very clearly delivered, and it is by no means an easy chorus to sing. The choir was also very effective in Mr. Parker's work, which was conducted by the veteran composer and friend of this organization. This work was very beautiful in its conception and development, and was worthy of the composer, who is not unknown to the friends of the society. The orchestration was fine, and beautifully played, and the same will apply to the Bach oratorio. The pastoral symphony was delivered by Mr. Zerrahn with a clearness that was very pleasing, and found hearty appreciation from the audience.

Mr. Whitney had an ungrateful part in the Christmas oratorio, but it was all done conscientiously, and this can be truthfully said of Miss Winant. But her greatest success was in the solo, "Eye hath not seen," in Mr. Parker's work. This she invested with a reverence which is so characteristic of all the oratorio work of this artist, and her delivery of the closing passage, "Which God hath prepared for them that love Him," was a revelation. Mr. Lloyd had a larger opportunity in the work of Bach than was given in "Elijah," and there was abundant opportunity last night to judge of his admirable delivery, perfect phrasing and expressive as well as clear technique. The aria "Haste ye Shepherds" was given as no tenor in this country can give it. It is an exceedingly hard solo to sing well, but all the difficulties were mastered, and, what is better, without any intimation on his part that any difficulty in the rendition existed. The small solo assigned to Mme. Nordica was well sung, and her clear and powerful voice, which is well adapted to such work, made a favorable impression. This is also true of her work in "St. John."

Between the larger numbers were given two familiar solos from Haydn's "Creation," "On Mighty Pens," by Mme. Nordica, and "In Native Worth," by Mr. Lloyd. Both have been heard so many times by the audience that every note was familiar, and the audience held its breath and listened. Mme. Nordica's delivery was faultless, as far as execution was concerned, and in the pianissimo passages she showed a command over her voice which was very commendable. The audience was impressed with the singing, but there was not a particle of feeling in the voice or the delivery. Still her voice is majestic and true, but the little bits of coloring which make this solo the most effective in the "Creation" were lacking. Mr. Lloyd's rendering of "In Native Worth" was an object lesson. Not only the mellow voice, full of feeling and expression, but the phrasing, the meaning which was conveyed in every tone, made it the most artistic delivery of this solo which it is possible to hear. There was no attempt at effect, and as the closing words, so clearly uttered, so full of that meaning which none but a true artist can convey, fell upon the audience he was given an ovation such as is rarely seen in Music Hall. It was like the singing of Patti in "Home, Sweet Home." He was recalled three times amid the greatest enthusiasm, and he bore his honors with a modesty which is all the more commendable because of such a lack of it on the part of many artists of much inferior reputation. Thursday evening Gounod's "Redemption" is to be given, with Clementina De Vere as the soprano soloist and Messrs. Lloyd, Ludwig and Whitney as assisting artists.

Boston Post

WEDNESDAY MORNING, APRIL 9, 1890.

HANDEL AND HAYDN SOCIETY'S FESTIVAL.

Although there was not such an enormous crowd at the second performance of the Handel and Haydn Society as on Sunday last, still there was a remarkable house in spite of the bad weather. The concert began with the first and second parts of Bach's Christmas oratorio, the soloists being Mme. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney. The chorals were finely sung by the chorus, but this cannot truthfully be said of the polyphonic numbers. Bach's works were written for a chorus which averaged ten to twelve voices to the part and probably never exceeded fifty in all, and these were all trained vocalists. It follows that a performance of the most florid contrapuntal passages would still be clear and beautiful. But with a ponderous chorus of 600, not the twentieth part of whom have even the least vocal technique, this beautiful music is certain to sound thick, confused and muddy. It is not the fault of the conductor, nor the chorus itself, but the circumstances are to blame. Mme. Nordica's part consisted of one short declamatory passage assigned to *The Angel*, and it was beautifully and artistically sung. Miss Winant sang finely, and was especially effective in the beautiful air, "Slumber, beloved, and take thy repose." Mr. Whitney, who was warmly received, sang throughout in the straightforward, noble, artistic manner which characterizes all his work, and the air, "Mighty Lord and King all glorious," easily deserved the applause with which it was greeted. And now to speak of Mr. Lloyd. This is at once an easy and a difficult task. Easy, because nothing but praise can be awarded to his exquisite singing; difficult, because it is almost impossible to avoid extravagant enthusiasm. The peculiarly pure and chaste character of Bach's music is like second nature to him. His singing is refined without losing strength, dramatic but never theatrical, and his phrasing is a study. It is intuitive, and therefore faultless. He exhibits the vocal art at its best by his highly finished technique, but more than this he shows in every note that he is not only a singer but a musician. The splendid old Haydn aria, "In native worth and honor clad," as sung by him was an exemplification of the highest form of vocalism, and it was worth a dozen lessons to every student of singing who was so fortunate as to hear it. Mme. Nordica's beautiful interpretation of Haydn's "On Mighty Pens" was another masterpiece of singing. Her voice seems to become more beautiful every day, and she also sings with that inborn artistic understanding, that intuitive perception of what is artistically right and beautiful, without which the most beautiful voice availeth naught. Her technique is as smooth and polished as possible, and she has a most delicious staccato and an unusually rich and telling pianissimo. To this must be added the fact that the lower register of her voice (and she has an unusual compass) does not perceptibly differ in quality from her upper tones, as is so often the case. This gives a remarkably even and well-balanced quality of tone to the whole compass of the voice, which is especially effective in cantabile passages. Her townspeople appreciated every note she sang and applauded with genuine enthusiasm.

Mr. J. C. D. Parker's cantata, "St. John," which was especially composed for this festival, was the closing event of the concert, and was given a fine performance under the composer's baton. It is a scholarly and finished work, and, although it cannot be maintained that it is brilliantly original, it is by no means lacking in new ideas, and the fine manner in which it is all made is deserving of the highest praise. It contains, for example, two fugues, both of which, but more especially the latter, show a keen artistic sense for this style of writing, and a mastery of counterpoint and a diversity of polyphonic resource which only the most thoroughly and classically trained musician possesses. There is one novelty of this work which is peculiarly effective. Instead of solo recitatives, there is a species of rhythmic and accompanied recitative sung by all the basses and tenors as a prelude or introduction to each important number. This idea turns out to be very successful and is well worthy of imitation. The quartette, "Now we are sons of God," is one of the most beautiful numbers, but it was sung in rather an unbalanced fashion, the tenor and bass parts being far too prominent. The duet between soprano and tenor begins in rather a sentimental manner, but speedily becomes stronger. It was beautifully sung by Mme. Nordica and Mr. Lloyd. The final soprano solo and chorus is perhaps the best number of the work and made an effective ending to the whole. The work is very well instrumented, with an ear for orchestral color and variety, and Mr. Parker conducted with dignity and precision, the chorus singing with great earnestness and enthusiasm. The next feature of the festival will be Thursday evening: Gounod's "The Redemption," with the following soloists: Miss Clementine De Vere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Edward Lloyd, Mr. William Ludwig, Mr. Myron W. Whitney.

ARTHUR WELD.

Boston Evening Transcript.

WEDNESDAY, APRIL 9, 1890.

THE HANDEL AND HAYDN FESTIVAL.

The second concert of this Festival was given in the Music Hall last evening, the programme being:

Bach: Parts I. and II. of the "Christmas Oratorio."
Haydn: "On mighty pens," from "The Creation."
Haydn: "In native worth," from "The Creation."
J. C. D. Parker: "Saint John."

The solos were sung by Mrs. Lillian Nordica (*soprano*), Miss Emily Winant (*alto*), Mr. Edward Lloyd (*tenor*), and Mr. Myron W. Whitney (*bass*). Mr. Carl Zerrahn, conducted, and Mr. B. J. Lang was the organist.

One can only be thankful to the Handel and Hayden Society for including the first two cantatas of the "Christmas Oratorio" in their festival programme. It shows a recognition of the fact that no festival of the society can be what it should be without Bach, just as it was recognized long ago that a festival without Handel was no festival at all. And it was wise to choose a work that was in perfect condition to be performed. These two cantatas are the only ones in the "Christmas Oratorio" the *continuo* of which has been filled out with additional accompaniments by Robert Franz, and are thus ready for performance. By the way, we wish that the term "additional *instrumentation* by Franz" had not been used on the programmes; it is misleading, and does not give a correct idea of the character and scope of Franz's work on the score. But, passing over this little inaccuracy, we can say heartily that a happier choice could hardly have been made than these two cantatas. Bach is not yet so thoroughly acclimated to our concert rooms that we can afford to dispense with any pains or care, not only as regards the manner in which his works are presented, but also in the matter of selecting those of his works which are fittest for performance. To make the choice a wise one, the work must fulfill three conditions—it should be characteristic and representative of Bach at his best, its score must be complete, and it should be in a vein that is likely to impress the public favorably. These conditions are amply fulfilled by the cantatas in question.

The performance, in spite of some short-comings, upon which the pressure on our columns this evening does not leave us space to expatiate, was, in the main, far more satisfying than might have been expected—from the difficulty of the work, and its unaccustomed style. For one thing, the "Pastoral Symphony" was better played than we have yet heard it here; if not with greater nicety in detail, certainly with more security and repose, with greater clearness in the larger outlines, and with an effect better reflecting the true spirit of the composition. At last we have heard this beautiful pastoral movement (which must be exceedingly difficult, judging from the many failures that have been in it) so played that one was not beset by a constant terror that everything would go to pieces the next moment.

The chorus sang exceptionally well in the opening, "Christians, be joyful," and still better in the chorals, which latter were given not only with firmness and a noble volume of tone, but with a clearness, with an independence of accent in the several voices which made Bach's gloriously free and vigorous part-writing fully appreciable to the ear. The chorus, "Glory to God in the highest," in the second part, went less well, and sounded rather blurred.

The solos were well, at times excellently, sung by the four artists of the evening. If the effect was often marred by a lack of proper balance between the singer's voice and the orchestra, and between the several constituent parts of the orchestra itself, this defect must be recognized as one which has been noticeable from the very beginning of Bach performances here, and which has not been conquered yet. To consider it more closely here would lead us too far.

Mrs. Nordica was in glorious voice, and sang the air from Haydn's "Creation" with immense effect, and in admirable style. One might take exception to a somewhat over-elaborate toying with pretty details toward the end of the song; but, in this matter, Mrs. Nordica follows a pretty firmly established tradition, if a bad one. She is, however, a finer singer than when she last sang here—which is saying not a little—and there is far more to praise highly in her work than there is to criticize.

Mr. Lloyd showed for the first time in the air, "In native worth," what there is really in him. Except for a few lapses from perfect good taste, such as we have just criticised in Mrs. Nordica, his singing was superb at every point; one seldom hears anything so fine, both in technique and feeling. The unbounded enthusiasm it called forth was thoroughly earned.

"Saint John," the new cantata, written for this festival by Mr. Parker, is a work which inspires at once respect and liking. The composer has made one innovation, suggested perhaps by some things modern French composers have done, in giving such passages as would have been sung by "The Evangelist" to the male chorus (and, later on, to the female chorus) in unison. These passages of choral *quasi recitativo* come in, apparently almost at random, in the midst of beautifully melodious and poetically suggestive bits of orchestral writing, and with admirable effect, the chorus being supported by full harmony on the organ, while the orchestra goes its own way. The choruses proper are notable for purity of style, and for the just proportion in them between homophonic and contrapuntal writing; they are, too, especially and highly remarkable for a masterly treatment of the voices, for what might be called their "vocal orchestration." The quality of tone produced is invariably of the finest. This beauty is also noticeable to a high degree in the quartet, "Now are we the sons of God." If the solos are somewhat less inspiring than the choruses, they still impress one by their beauty of sentiment.

And here we come to what strikes us as the most salient point in the whole cantata; this is, throughout, the genuine depth, fervor and purity of religious feeling it expresses. With all the excellence and skill shown in the writing, with all the invariably musical quality of the whole, this element still predominates. This "Saint John" is one of the exceedingly few modern sacred works we know of that sound as if the composer thoroughly meant what he wrote. It impresses one distinctly as a free, spontaneous expression of individual religious feeling, profound, fervent and thoroughly sincere. It sounds as if the composer had written it on his knees. The performance, conducted by Mr. Parker himself, was very fine indeed, chorus and orchestra doing admirably, and Mrs. Nordica, Miss Wynant and Mr. Lloyd vieing with one another in doing full justice to the solos. Be it said, too, that Mr. Parker showed himself to be an excellent conductor, and held all his forces at the tip of his baton. We congratulate him heartily upon his new work and its success.

The remainder of the festival is laid out as follows:

Third concert, tomorrow night, Gounod's "The Redemption;" solos by Mrs. Jennie Patrick Walker, Misses Clementine De Vere and Emily Winant, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

Fourth concert, next Sunday night, Handel's "Israel in Egypt"; solos by Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney.

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Boston Daily Traveller.

WEDNESDAY, APRIL 9, 1890.

Second Night of the Handel and Haydn Society Festival.

Bach's Christmas Oratorio and Parker's Cantata of "St. John."

The second of the performances in celebration of the seventy-fifth anniversary of the Handel and Haydn Society presented two works, namely, Bach's Christmas Oratorio and the new cantata, "St. John," written for the society by Mr. J. C. D. Parker, and heard for the first time last night. The programme was otherwise interestingly lengthened by the addition of two airs from "The Creation," namely, "On Mighty Pens," sung by Mme. Nordica; "In Native Worth," sung by Mr. Lloyd.

Bach's Christmas Oratorio.

This work, as now published, is in reality the combination of six cantatas, of which the first two were given last evening. It was the third performance by the society of these selections. Bach probably never intended that the respective parts should follow each other in an uninterrupted manner and be presented as a concert piece. The various numbers were written expressly for the church festival of Christmas, each cantata or "Part," as now termed, being heard upon its respective day, beginning with Christmas day and following in succession upon the day after Christmas, the day after that, then New Year's day, the Sunday following New Year's day, and then the festival of the Epiphany. The work dates back about a century and a half, and is particularly interesting at this time as a specimen of music pure and simple, exhibiting to the listener the true model in choral work, the fundamental principle upon which all vocal concerted compositions should be based.

It is within the limit of this four-part form that the greatest vocal effects can be obtained, be the composition sacred or secular, oratorio or cantata, or a work of the most liberal character, lyric or dramatic. More modern composers have sought to improve upon the model by piling part upon part, thereby succeeding in diffusing the effort until often all real power is lost, and vocal cacophony comes in to supplant that definite and pungent delineation that lies only within the concentration of a four-part score. It must be remembered that concentration is the element of power in every effort of life. The real chorus opportunities in the Parts 1 and 2 given last evening are quite meagre, embracing only two, one in each part. There are numerous chorals, however, but by them we are led at once into the church and reminded of the incongruity existing in presenting this work as a concert piece, for the value of the choral exists in the fact that the congregation joins in the effort, and thus assists in the intended worship. However, if in the presentation of these excerpts of Bach a lesson can be drawn pointing to the possibilities in the hands of a master employing vocal forces in the more simple forms, and wholly and purely upon a vocal basis, the effort may not have been in vain. Otherwise the time devoted to its preparation and performance could have been better employed.

As regards the performance, it cannot truthfully be said that either the chorus or the orchestra distinguished itself. They pulled one against the other very often, the orchestra being at variance with itself even, the conductor failing to hold his forces together with a firm grip. Bach does not seem to be within the grasp of singers nowadays; a more accurately trained chorus than the Handel & Haydn Society is necessary to definitely present the contrapuntal intricacies of his works. Of the solo parts Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney had the principal work to do, the latter being the most successful of the three, his noble voice and fine rendering meriting high praise. Mr. Lloyd was less happy in his single air, "Haste ye shepherds," than in the more frequent recitatives. The elements of the ripe artist were evident in his efforts, although the constraint he places upon his voice in constricting the muscles of the throat is a blemish to be regretted. Miss Winant was not in her best estate with the Bach aria, for it lacked freedom and flow. For a perfect performance of a Bach aria the singer must be a correct vocalist, and such an one is rare to find. Mrs. Nordica had but a simple recitative to sing, a task most difficult to perform at the beginning of an evening's work, unless the singer has a better fundamental training in voice production than Mrs. Nordica presents in her singing. The consequence was that much of the effort was flat of the pitch. Following the Bach piece came the delightful recitative and air from the "Creation" of Haydn. In this Mrs. Nordica appeared to better advantage and gained the applause of the audience. Following this came Mr. Lloyd, who sang with a purity of sentiment the air, "In native worth," from the same oratorio. He was enthusiastically recalled three times.

M. J. C. D. Parker's "St. John."

At too infrequent intervals in its history, the Handel and Haydn Society has commissioned new works from native composers; in 1877 the "Redemption Hymn," a short choral piece with alto solo, by J. C. D. Parker; in 1883, "The Nativity," cantata by Prof. J. K. Paine. Now, in 1890, the society turns again to Mr. Parker, and the result is "St. John," a short cantata of six numbers for solo voices, chorus and orchestra illustrating isolated scenes in the life of the apostle. Mr. Parker has borne his share of the activities of the town, though never in an assertive fashion. For a period of years dating from 1862, he conducted the Parker Club, whose mission it was to perform the sacred and secular cantata; its record is a progressive one, its standard of performance was very high, and the privileges of membership was much esteemed. As church organist, pianoforte and harmony teacher, Mr. Parker is now exclusively employed.

His style in composition is that of a fluent harmonist and good contrapuntist. He is no innovator either in choral forms or instrumental combinations, a sort of American Hiller one might call him, yet his art is not so strong as that of the German composer. In "St. John," which appears in pianoforte score from the press of Arthur P. Schmidt, Boston and Leipzig, there is no musical or dramatic continuity, though the composer gives his work a certain unity by prefacing each number with a short unison phrase, indicating the sentiment of that number, as for instance at the outset the male voices recite: "And He said unto them, follow me," they forsook all and followed him," this being succeeded by a chorus "How beautiful upon the mountain are the feet of him that bringeth good tidings, that publisheth peace," with a second part on "that saith unto Zion Thy God reigneth." In every instance but one the recited or chanted phrase is given to the male voices, the exception being the prelude to the sixth chorus, where the female voices have some twenty measures of part writing. The first number illustrates the calling together of the apostles. After the initial sentence the chorus has a unison phrase, *allegro ma poco maestoso*, which is soon after harmonized, the parts moving in imitation; this is followed by an *allegro* movement of a fugal character, solid and effectively written; the movement closes with a return to the original tempo and subject. Number two is the scene of the Lord's supper. The recited phrase, *adagio*, is somewhat extended, the instrumentation of the accompaniment, which has an independent melody, is made an important feature by the composer. The scene proper is an alto solo, *andantino*. Mr. Parker has here written an expressive melody. The subject of the third number is from the crucifixion. The accompaniment of the recited phrase is reminiful of Bach, both in its harmonies and combinations of instruments. The main section is a soprano solo, *allegro con moto*. In the melody of this the composer has fallen below a dignified level. The fourth number, descriptive of an incident following the death on the cross, is a well harmonized, mixed quartet, accompanied with taste. The most truly lyric portion of the work is the first part of the fifth number, a duet for soprano and tenor, *allegretto moderato*; continuing without break is a strong chorus, *allegro*. Number six, like the preceding, is based on a subject taken from the Revelations. After the introduction is a short soprano solo, *andante mosso*, which is followed without break by a chorus of a descriptive character, and in a contrasting key; for his concluding section the composer returns to the soprano solo, joining to it some simply harmonized passages. For ourselves, we ask for greater spontaneity and a more individual style than Mr. Parker has shown in his "St. John." His good musicianship, orthodox harmonies, and unemotional use of the instruments combined form a work of which at this period of the world's musical progress there is some doubt that a great society should be satisfied to receive. Mr. Parker conducted his work, and upon his appearance was welcomed warmly by the audience and the singers. Being of an easy, graceful character, it went smoothly and effectively, No. 4, the quartet, and No. 5, the duet for soprano and tenor, gaining recognition upon the part of the audience. The solo parts were given by Mrs. Nordica, Miss Winant, and Messrs. Lloyd and Whitney, each contributing happily to the generally excellent performance.

On Thursday evening Gounod's "Redemption" will be given, and the festival will close on Sunday evening following, with a performance of Handel's "Israel in Egypt."

W. D.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 6, 1890.

THE SYMPHONIES.

TWENTY-SECOND CONCERT.

There was no soloist at the symphony concert last evening and the programme consisted of: Churnbim, Overture, Water Carrier; Cowen, Symphony in C minor, "Scandinaviar"; Reinecke, Entr' act "Manfred;" Wagner, Overture, "The Flying Dutchman."

Both overtures were magnificently played, The Reinicke "Manfred" Entr' act is not worth playing. It is a rapid, meaningless piece of music, that is as characteristic of its composer as it is effeminate. Reinecke, however, is a master of orchestration. More's the pity. If he had never known the difierence between a kettle-drum and a first fiddle the musical world would indeed have becn fortunate. He may favorably be compared to some of the graduates of the Vienna conservatory of music, to whom the ex-conductor of the Boston symphony orchestra was so partial.

THIRD YOUNG PEOPLE'S POPULAR,

Mr. Nikisch could have desired no better testimony as to the merit of his programme for the third Young People's Popular in Music hall Wednesday afternoon than was noticeable in the complete silence and earnest attention that prevailed in the house, and which doubtless were not without their effect upon both orchestra and soloists. The concert opened with the overture to "Mignon," which has seldom been played here although it abounds in delightful contrasts of melody, harmony and sentiment and presents the development of a lyrically well-defined, yet varied content rather than any more mechanical and ornamental auxiliaries. Following the overture the programme continued with:

Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.

Symphonic poem, "Danse Macabre".....
.....Saint-Saëns

Air Hongrois (for violin).....Ernst
Mr. Kneisel.

Songs with piano.
Fruhlingstraum.....Spicker
"Wie bist du meine Koenigin".....Brahms
Wanderlied.....Schumann
Mr. Reichmann.

(a) "Minuet of the Will-o'-the Wisps."
(b) Dance of Sylphs, from "The Damnation of Faust".....Berlioz
March from "Tannhäuser".....Wagner

The weird and grotesque effects of the "Danse Macabre" as usual interested the audience immensely, and a similar recognition is due the manner of its performance, there being the same sonorousness on the part of the strings and harmonic fullness of the ensemble, the good healthy pitch also and just intonation that are the well known characteristics of the Boston Symphony orchestra's reputation. In the "Tannhäuser" overture, however, the artistic sympathy prevailing between Mr. Nikisch and his performing musicians was more than ever noticeable and it resulted in some of the most admirable orchestral playing that has yet been heard here—luxuriant and refined in tonal effect and as prompt and clear in attack as one could wish.

Mr. Reichmann's singing of the aria from "Hans Heiling" was conceptively a most finished and artistic performance, and was mainly characterized by his self-forgetting devotion to his music; so that, notwithstanding his intonation appeared at a pardonable disadvantage, he was in all other respects superbly successful, especially in his conformance to the highest demands of his art. Mr. Kneisel's violin playing was endowed with all his wonted mastery and refinement, so that each artist received a liberal share of the plaudits that frequently enlivened the all-absorbing interest with which the concert was received.

FIFTH KNEISEL CONCERT.

In Union hall on Monday evening the Kneisel quartette gave their fifth concert of the season. That the programme was eminently worthy of being reproduced will be inferred from what follows:

Brahms. Quartette for String in B flat, op. 67.
Beethoven. Four Scotch songs with accompaniment of pianoforte, violin and violoncello.
a) "Again my Lyre."
b) "The Sweetest Lad."
c) "Faithful Johnie."
d) "O, thou art the Lad of my Heart, Willy."
Arthur Weld. Adagio Molto Sostenuto, from quartette for strings in F major.
Beethoven. Trio for pianoforte, violin and violoncello in B flat major, op. 97.

Miss Gertrude Franklin was the singer, and Mr. Perabo played the pianoforte part in the Beethoven trio.

The Brahms quartette in B flat is not a recent composition of its composer, and yet it was written just before his first symphony; the suggestion therefore being that of recent years he has really written no chamber music in this form. One can hardly recognize the composer's best known traits either in his conception or development of this quartette. As for the development, it is abundantly ingenious without being profoundly characteristic in this respect, while throughout the quartette is in a much more happy vein than are either quartettes in C major or A minor.

The four Scotch songs that Miss Franklin sang have none of the local coloring that their title implies, neither are they formed in any Scotch scale, but they are none the less delightful in sentiment and will easily rank among the rarest gems of classic song. Miss Franklin's singing was full of charm; her perfectly artistic phrasing and refined delivery being at their very best. The adagio has a refined spirituality of sentiment, gentleness and repose that amply characterize it as a "gem of purest ray serene." Its modulating changes are very beautiful, and the whole expression of the music is that of the innermost feeling of a genuine artist. The Beethoven trio was splendidly played by Messrs. Kneisel, Hekking and Perabo, and thus ended one of the most delightful concerts of the season.

Boston Post

FRIDAY MORNING, APRIL 11, 1890

HANDEL AND HAYDN SOCIETY'S FESTIVAL.

The third evening of the Handel and Haydn festival was devoted to the somewhat well-known "Redemption" of Charles Gounod, and its popularity is so secure that there was an audience gathered ranking only second in point of numbers to that of Sunday evening, and in point of musical as well as social distinction fully equalling it. It is fair to assume that, of all the later works presented by the many choral societies that are giving festivals within a large radius of Boston, the "Redemption" is one of the most popular of the more modern oratorios, even if in musical circles the "Requiem" of Verdi outranks it. Last night the performance was of such a character that, while it gave great pleasure in the general work, it left the impression on the mind of the critical hearer of a distinct effort by the composer to make the dramatic side of his story rather too intense, while the narrative portion is so diffuse that there is a longing for the cuts that are seemingly impossible. In fact, rather than hurt, in any sense, the continuity of the story, it was not till the last chorus but one that the pruning knife was used, and that only to bring the concert within the requisite time to allow the out-of-towners a possible chance to catch their last trains.

The characters include *Jesus*, *Mary*, *The Penitent Thief*, *The Impenitent Thief*, *The Holy Women*, *An Angel*, and the narrators; and the soloists intrusted with the work were Miss Clementine DeVere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Edward Lloyd, Mr. William Ludwig and Mr. Myron W. Whitney. Mr. Edward Lloyd again showed his extreme artistic intelligence throughout, and if he failed to draw the audience to a fine state of enthusiasm, it was only that he had no opportunity to appeal to the popular taste in any way. The few bars which were given to him as the penitent were sung as artistically as anything that he has done here. He is an artist who shows an artistic feeling and touch which always give pleasure. Mr. William Ludwig sang the role of *Jesus* with a fervor and a beautiful simplicity of spirit that carried its largeness and devotional emphasis to the heart of his hearers. Miss Clementine De Vere rather held herself for the solo with the high C of the "From Thy Love as a Father"; but her work was more than conscientious all through. The other singers intrusted with solo work were adequate, and the chorus was in the main exceedingly pleasing. If the tenors and basses were at times a trifle away from the key, it was possibly the fault of the composer, who will insist on writing such a work based on the chromatic scale—difficult enough for solo singers, and impossible for so large a chorus to sing with absolute accuracy. The orchestra, under Mr. Carl Zerrahn, played with better effect than before, perhaps, but some of the tempi were decidedly at variance with the metronomic marks, while the first clarinet was at times untuneful and some inaccuracies were noticeable in the playing of one of the quartette of horns. As a whole the concert was a remarkably good performance of extremely even quality, except for the wonderfully artistic singing of Mr. Lloyd.

Boston

THURSDAY, A[illegible]

EDWARD LLOYD.

The History and Habits of the Famous English Tenor.

Edward Lloyd, the famous English tenor, who arrived in this country recently, is a homebird much more than most of the choral tribe.

His charming cottage is at Tulse Hill a southern suburb of Londen, some miles from Piccadilly circus, but quite close to Surrey country. Here in the bosom of his family, for 10 months of the year, he spends all the time that is left him by constant engagements in different parts of the country. The remaining two months—August and September—constitute Mr. Lloyd's vacation, which is invariably passed with wife and children at his house in Brighton.

In his distaste for society Sims Reeves's successor has one feature in marked contrast to most of his fellow artists. He abhors the club and avoids the salon. The delights of Belgravia attract him no more than the diverstions of Bohemia. "I live by rule," he tells his friends, and a very simple rule it is, comprising breakfast at 8 and dinner at 2 P.M., and 5 o'clock tea. The morning is spent in practice and correspondence, the afternoon, when the weather is agreeable, in walking or tennis playing, of which latter exercise the singer is very fond. Excepting as an aid to digestion at dinner—when he usually drinks port wine—Mr. Lloyd rarely takes alcohol and never as a stimulant to his voice. It is this sound regimen which enables him to bear the fatigues of his great position.

Mr. Lloyd's father was a bandmaster and his mother a pianist. As a boy he sang in the choir at Westminster Abbey. Among his fellow choristers were Sir Arthur Sullivan and Cellier, the composer of "Dorothy." When Lloyd was about 18 years old his father died, leaving the family in poor circumstances. His mother obtained the position of music-teacher at the newly-established Cheltenham College for girls, to which young Edward accompanied her. While there, the youug man discovered that he had the germs of a tenor voice, and in a few months he went to Cambridge as chorister at Trinity College. The position was open to public competition, and 20 competitors came from all parts of the country, but Lloyd won the day—won it with his singing of "Angels Ever Bright and Fair."

The young singer spent 12 months at Cambridge, and it was amid church spires and turretted towers of the picturesque town on the Cam that he first met the young lady who is now his wife. His ambition could not be gratified in Cambridge's comparatively small sphere, and his eyes turned Londonward. He came back to London as the first tenor in the well-known church, St. Andrew's, Wells street, seeking to fill his leisure by concert engagements. In a short time the young singer gained the much more important position of principal soloist at the Chapel Royal. It was while fulfilling his duties at the Chapel Royal that Mr. Lloyd made a hit by his singing in Bach's "Passion" at the Gloucester festival. He was then only 23, but so widely was the success noised abroad that he was at once flooded with offers of engagements from all parts of the country.

So thick and fast did they come, indeed, that the young man was compelled to resign his Chapel Royal appointment. The next five years were those in which Mr. Lloyd did the hardest work of his life.

He distrusts all intoxicants as stimulants to the voice, and thinks that they are much less resorted to in this way than some people suppose. "There is certainly no profuse passion," he points out, "of liquor at the big concert halls. At St. James's Hall, for instance, all that is placed on the table of an artist's room is a decanter of port, a small bottle of sherry and a bottle of claret with some Apollinaris water. Strange to say, in all these years the only person whom I have seen take any drinks has been the accompanist, whose labors at a concert are, I consider, always the most arduous."

Mr. Lloyd adds that the only thing he has found to be of any real use in nourishing the voice is an egg beaten up in milk, and this he sometimes takes just before starting out for a concert.

Boston Journal.

MORNING EDITION.

FRIDAY MORNING, APRIL 11, 1890.

The Handel and Haydn Festival.

The third performance of this society consisted of Gounod's "Redemption," and there was a very large audience. It was the most even and satisfactory performance of any thus far. The grand chorals of the work were finely sung, and the entire work of the chorus was admirable. Of course, the enthusiasm was great at the rendition of "Unfold, ye portals," but no more than was warranted. The orchestration of the "Redemption" is a remarkable piece of work, and it was very fortunate for the society that it has such a body of musicians as the Symphony Orchestra to interpret it. There cannot be too much praise bestowed upon this body for last night's performance.

The soloists were Misses De Vere and Winant, Messrs. Lloyd and Whitney, with the assistance of Mr. Ludwig and Mrs. Walker. As Miss De Vere was the only soloist who has not appeared at the festival, it needs only to be said of the rest that they more than confirmed the reputation which they have already achieved. Mr. Lloyd's narratives were a study; his enunciation was so perfect that his pianissimo passages could be distinctly understood in every part of the hall, and Mr. Whitney was in superb voice, insuring an almost perfect rendition. Miss De Vere was a stranger to Boston in oratorio music, and there was considerable interest attached to her rendition. It became clear at the outset that the management had made no error of judgment in engaging her for this work, and after the "From Thy Love as a Father" she was given an ovation. Her notes are particularly clear and pure, and this was made specially manifest in the C in alt with the chorus, which stood out in bold relief against the choir, producing an electrical effect. It was a very artistic, sympathetic and delightful rendition. The closing performance of the festival Sunday night will consist of "Israel in Egypt."

Boston Daily Traveller.
WEDNESDAY, APRIL 9, 1890.

Second Night of the Handel and Haydn Society Festival.

Bach's Christmas Oratorio and Parker's Cantata of "St. John."

The second of the performances in celebration of the seventy-fifth anniversary of the Handel and Haydn Society presented two works, namely, Bach's Christmas Oratorio and the new cantata, "St. John," written for the society by Mr. J. C. D. Parker, and heard for the first time last night. The programme was otherwise interestingly lengthened by the addition of two airs from "The Creation," namely, "On Mighty Pens," sung by Mme. Nordica; "In Native Worth," sung by Mr. Lloyd.

Bach's Christmas Oratorio.

This work, as now published, is in reality the combination of six cantatas, of which the first two were given last evening. It was the third performance by the society of these selections. Bach probably never intended that the respective parts should follow each other in an uninterrupted manner and be presented as a concert piece. The various numbers were written expressly for the church festival of Christmas, each cantata or "Part," as now termed, being heard upon its respective day, beginning with Christmas day and following in succession upon the day after Christmas, the day after that, then New Year's day, the Sunday following New Year's day, and then the festival of the Epiphany. The work dates back about a century and a half, and is particularly interesting at this time as a specimen of music pure and simple, exhibiting to the listener the true model in choral work, the fundamental principle upon which all vocal concerted compositions should be based.

It is within the limit of this four-part form that the greatest vocal effects can be obtained, be the composition sacred or secular, oratorio or cantata, or a work of the most liberal character, lyric or dramatic. More modern composers have sought to improve upon the model by piling part upon part, thereby succeeding in diffusing the effort, until often all real power is lost, and vocal cacophony comes in to supplant that definite and pungent delineation that lies only within the concentration of a four-part score. It must be remembered that concentration is the element of power in every effort of life. The real chorus opportunities in the Parts 1 and 2 given last evening are quite meagre, embracing only two, one in each part. There are numerous chorals, however, but by them we are led at once into the church and reminded of the incongruity existing in presenting this work as a concert piece, for the value of the choral exists in the fact that the congregation joins in the effort, and thus assists in the intended worship. However, if in the presentation of these excerpts of Bach a lesson can be drawn pointing to the possibilities in the hands of a master employing vocal forces in the more simple forms, and wholly and purely upon a vocal basis, the effort may not have been in vain. Otherwise the time devoted to its preparation and performance could have been better employed.

As regards the performance, it cannot truthfully be said that either the chorus or the orchestra distinguished itself. They pulled one against the other very often, the orchestra being at variance with itself even, the conductor failing to hold his forces together with a firm grip. Bach does not seem to be within the grasp of singers nowadays; a more accurately trained chorus than the Handel & Haydn Society is necessary to definitely present the contrapuntal intricacies of his works. Of the solo parts Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney had the principal work to do, the latter being the most successful of the three, his noble voice and fine rendering meriting high praise. Mr. Lloyd was less happy in his single air, "Haste ye shepherds," than in the more frequent recitatives. The elements of the ripe artist were evident in his efforts, although the constraint he places upon his voice in constricting the muscles of the throat is a blemish to be regretted. Miss Winant was not in her best estate with the Bach aria, for it lacked freedom and flow. For a perfect performance of a Bach aria the singer must be a correct vocalist, and such an one is rare to find. Mrs. Nordica had but a simple recitative to sing, a task most difficult to perform at the beginning of an evening's work, unless the singer has a better fundamental training in voice production than Mrs. Nordica presents in her singing. The consequence was that much of the effort was flat of the pitch. Following the Bach piece came the delightful recitative and air from the "Creation" of Haydn. In this Mrs. Nordica appeared to better advantage and gained the applause of the audience. Following this came Mr. Lloyd, who sang with a purity of sentiment the air, "In native worth," from the same oratorio. He was enthusiastically recalled three times.

M. J. C. D. Parker's "St. John."

At too infrequent intervals in its history, the Handel and Haydn Society has commissioned new works from native composers; in 1877 the "Redemption Hymn," a short choral piece with alto solo, by J. C. D. Parker; in 1883, "The Nativity," cantata by Prof. J. K. Paine. Now, in 1890, the society turns again to Mr. Parker, and the result is "St. John," a short cantata of six numbers for solo voices, chorus and orchestra illustrating isolated scenes in the life of the apostle. Mr. Parker has borne his share of the activities of the town, though never in an assertive fashion. For a period of years dating from 1862, he conducted the Parker Club, whose mission it was to perform the sacred and secular cantata; its record is a progressive one, its standard of performance was very high, and the privileges of membership was much esteemed. As church organist, pianoforte and harmony teacher, Mr. Parker is now exclusively employed.

His style in composition is that of a fluent harmonist and good contrapuntist. He is no innovator either in choral forms or instrumental combinations, a sort of American Hiller one might call him, yet his art is not so strong as that of the German composer. In "St. John," which appears in pianoforte score from the press of Arthur P. Schmidt, Boston and Leipzig, there is no musical or dramatic continuity, though the composer gives his work a certain unity by prefacing each number with a short unison phrase, indicating the sentiment of that number, as for instance at the outset the male voices recite: "And He said unto them, follow me, and they forsook all and followed Him," this being succeeded by a chorus "How beautiful upon the mountain are the feet of him that bringeth good tidings, that publisheth peace," with a second part on "that saith unto Zion Thy God reigneth." In every instance but one the recited or chanted phrase is given to the male voices, the exception being the prelude to the sixth chorus, where the female voices have some twenty measures of part writing. The first number illustrates the calling together of the apostles. After the initial sentence the chorus has a unison phrase, *allegro un poco maestoso*, which is soon after harmonized, the parts moving in imitation; this is followed by an *allegro* movement of a fugal character, solid and effectively written; the movement closes with a return to the original tempo and subject. Number two is the scene of the Lord's supper. The recited phrase, *adagio*, is somewhat extended, the instrumentation of the accompaniment, which has an independent melody, is made an important feature by the composer. The scene proper is an alto solo, *andantino*. Mr. Parker has here written an expressive melody. The subject of the third number is from the crucifixion. The accompaniment of the recited phrase is reminiful of Bach, both in its harmonies and combinations of instruments. The main section is a soprano solo, *allegro con moto*. In the melody of this the composer has fallen below a dignified level. The fourth number, descriptive of an incident following the death on the cross, is a well harmonized, mixed quartet, accompanied with taste. The most truly lyric portion of the work is the first part of the fifth number, a duet for soprano and tenor, *allegretto moderato*; continuing without break is a strong chorus, *allegro*. Number six, like the preceding, is based on a subject taken from the Revelations. After the introduction is a short soprano solo, *andante mosso*, which is followed without break by a chorus of a descriptive character, and in a contrasting key; for his concluding section the composer returns to the soprano solo, joining to it some simply harmonized passages. For ourselves, we ask for greater spontaneity and a more individual style than Mr. Parker has shown in his "St. John." His good musicianship, orthodox harmonies, and unemotional use of the instruments combined form a work of which at this period of the world's musical progress there is some doubt that a great society should be satisfied to receive. Mr. Parker conducted his work, and upon his appearance was welcomed warmly by the audience and the singers. Being of an easy, graceful character, it went smoothly and effectively, No. 4, the quartet, and No. 5, the duet for soprano and tenor, gaining recognition upon the part of the audience. The solo parts were given by Mrs. Nordica, Miss Winant, and Messrs. Lloyd and Whitney, each contributing happily to the generally excellent performance.

On Thursday evening Gounod's "Redemption" will be given, and the festival will close on Sunday evening following, with a performance of Handel's "Israel in Egypt."

W. D.

THE BOSTON TIMES
BOSTON, SUNDAY, APRIL 6, 1890.

THE SYMPHONIES.

TWENTY-SECOND CONCERT.

There was no soloist at the symphony concert last evening and the programme consisted of: Churnbim, Overture, Water Carrier; Cowen, Symphony in C minor, "Scandinaviar"; Reinecke, Entr' act "Manfred;" Wagner, Overture, "The Flying Dutchman."

Both overtures were magnificently played. The Reinicke "Manfred" Entr' act is not worth playing. It is a rapid, meaningless piece of music, that is as characteristic of its composer as it is effeminate. Reinecke, however, is a master of orchestration. More's the pity. If he had never known the difierence between a kettle-drum and a first fiddle the musical world would indeed have been fortunate. He may favorably be compared to some of the graduates of the Vienna conservatory of music, to whom the ex-conductor of the Boston symphony orchestra was so partial.

THIRD YOUNG PEOPLE'S POPULAR,

Mr. Nikisch could have desired no better testimony as to the merit of his programme for the third Young People's Popular in Music hall Wednesday afternoon than was noticeable in the complete silence and earnest attention that prevailed in the house, and which doubtless were not without their effect upon both orchestra and soloists. The concert opened with the overture to "Mignon," which has seldom been played here although it abounds in delightful contrasts of melody, harmony and sentiment and presents the development of a lyrically well-defined, yet varied content rather than any more mechanical and ornamental auxiliaries. Following the overture the programme continued with:

Aria, from "Hans Heiling".....Marschner
Mr. Reichmann.
Symphonic poem, "Danse Macabre".....
.....Saint-Saëns
Air Hongrois (for violin).....Ernst
Mr. Kneisel.
Songs with piano.
Fruhlingstraum.....Spicker
"Wie bist du meine Koenigin".....Brahms
Wanderlied.....Schumann
Mr. Reichmann.
(a) "Minuet of the Will-o'-the Wisps."
(b) Dance of Sylphs, from "The Damnation of Faust".....Berlioz
March from "Tannhäuser".....Wagner

The weird and grotesque effects of the "Danse Macabre" as usual interested the audience immensely, and a similar recognition is due the manner of its performance, there being the same sonorousness on the part of the strings and harmonic fullness of the ensemble, the good healthy pitch also and just intonation that are the well known characteristics of the Boston Symphony orchestra's reputation. In the "Tannhäuser" overture, however, the artistic sympathy prevailing between Mr. Nikisch and his performing musicians was more than ever noticeable and it resulted in some of the most admirable orchestral playing that has yet been heard here—luxuriant and refined in tonal effect and as prompt and clear in attack as one could wish.

Mr. Reichmann's singing of the aria from "Hans Heiling" was conceptively a most finished and artistic performance, and was mainly characterized by his self-forgetting devotion to his music; so that, notwithstanding his intonation appeared at a pardonable disadvantage, he was in all other respects superbly successful, especially in his conformance to the highest demands of his art. Mr. Kneisel's violin playing was endowed with all his wonted mastery and refinement, so that each artist received a liberal share of the plaudits that frequently enlivened the all-absorbing interest with which the concert was received.

FIFTH KNEISEL CONCERT.

In Union hall on Monday evening the Kneisel quartette gave their fifth concert of the season. That the programme was eminently worthy of being reproduced will be inferred from what follows:

Brahms. Quartette for String in B flat, op. 67.
Beethoven. Four Scotch songs with accompaniment of pianoforte, violin and violoncello.
a) "Again my Lyre."
b) "The Sweetest Lad."
c) "Faithful Johnie."
d) "O, thou art the Lad of my Heart, Willy."
Arthur Weld. Adagio Molto Sostenuto, from quartette for strings in F major.
Beethoven. Trio for pianoforte, violin and violoncello in B flat major, op. 97.

Miss Gertrude Franklin was the singer, and Mr. Perabo played the pianoforte part in the Beethoven trio.

The Brahms quartette in B flat is not a recent composition of its composer, and yet it was written just before his first symphony; the suggestion therefore being that of recent years he has really written no chamber music in this form. One can hardly recognize the composer's best known traits either in his conception or development of this quartette. As for the development, it is abundantly ingenious without being profoundly characteristic in this respect, while throughout the quartette is in a much more happy vein than are either quartettes in C major or A minor.

The four Scotch songs that Miss Franklin sang have none of the local coloring that their title implies, neither are they formed in any Scotch scale, but they are none the less delightful in sentiment and will easily rank among the rarest gems of classic song. Miss Franklin's singing was full of charm; her perfectly artistic phrasing and refined delivery being at their very best. The adagio has a refined spirituality of sentiment, gentleness and repose that amply characterize it as a "gem of purest ray serene." Its modulating changes are very beautiful, and the whole expression of the music is that of the innermost feeling of a genuine artist. The Beethoven trio was splendidly played by Messrs. Kneisel, Hekking and Perabo, and thus ended one of the most delightful concerts of the season.

Boston Post
FRIDAY MORNING, APRIL 11, 1890

HANDEL AND HAYDN SOCIETY'S FESTIVAL.

The third evening of the Handel and Haydn festival was devoted to the somewhat well-known "Redemption" of Charles Gounod, and its popularity is so secure that there was an audience gathered ranking only second in point of numbers to that of Sunday evening, and in point of musical as well as social distinction fully equalling it. It is fair to assume that, of all the later works presented by the many choral societies that are giving festivals within a large radius of Boston, the "Redemption" is one of the most popular of the more modern oratorios, even if in musical circles the "Requiem" of Verdi outranks it. Last night the performance was of such a character that, while it gave great pleasure in the general work, it left the impression on the mind of the critical hearer of a distinct effort by the composer to make the dramatic side of his story rather too intense, while the narrative portion is so diffuse that there is a longing for the cuts that are seemingly impossible. In fact, rather than hurt, in any sense, the continuity of the story, it was not till the last chorus but one that the pruning knife was used, and that only to bring the concert within the requisite time to allow the out-of-towners a possible chance to catch their last trains.

The characters include *Jesus*, *Mary*, *The Penitent Thief*, *The Impenitent Thief*, *The Holy Women*, *An Angel*, and the narrators; and the soloists intrusted with the work were Miss Clementine DeVere, Mrs. Jennie Patrick Walker, Miss Emily Winant, Mr. Edward Lloyd, Mr. William Ludwig and Mr. Myron W. Whitney. Mr. Edward Lloyd again showed his extreme artistic intelligence throughout, and if he failed to draw the audience to a fine state of enthusiasm, it was only that he had no opportunity to appeal to the popular taste in any way. The few bars which were given to him as the penitent were sung as artistically as anything that he has done here. He is an artist who shows an artistic feeling and touch which always give pleasure. Mr. William Ludwig sang the role of *Jesus* with a fervor and a beautiful simplicity of spirit that carried its largeness and devotional emphasis to the heart of his hearers. Miss Clementine De Vere rather held herself for the solo with the high C of the "From Thy Love as a Father"; but her work was more than conscientious all through. The other singers intrusted with solo work were adequate, and the chorus was in the main exceedingly pleasing. If the tenors and basses were at times a trifle away from the key, it was possibly the fault of the composer, who will insist on writing such a work based on the chromatic scale—difficult enough for solo singers, and impossible for so large a chorus to sing with absolute accuracy. The orchestra, under Mr. Carl Zerrahn, played with better effect than before, perhaps, but some of the tempi were decidedly at variance with the metronomic marks, while the first clarinet was at times untuneful and some inaccuracies were noticeable in the playing of one of the quartette of horns. As a whole the concert was a remarkably good performance of extremely even quality, except for the wonderfully artistic singing of Mr. Lloyd.

Boston Daily Traveller.
THURSDAY, APRIL 10, 1890.

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EDWARD LLOYD.

The History and Habits of the Famous English Tenor.

Edward Lloyd, the famous English tenor, who arrived in this country recently, is a homebird much more than most of the choral tribe.

His charming cottage is at Tulse Hill a southern suburb of Londen, some miles from Piccadilly circus, but quite close to Surrey country. Here in the bosom of his family, for 10 months of the year, he spends all the time that is left him by constant engagements in different parts of the country. The remaining two months—August and September—constitute Mr. Lloyd's vacation, which is invariably passed with wife and children at his house in Brighton.

In his distaste for society Sims Reeves's successor has one feature in marked contrast to most of his fellow artists. He abhors the club and avoids the salon. The delights of Belgravia attract him no more than the diverstions of Bohemia. "I live by rule," he tells his friends, and a very simple rule it is, comprising breakfast at 8 and dinner at 2 P.M., and 5 o'clock tea. The morning is spent in practice and correspondence, the afternoon, when the weather is agreeable, in walking or tennis playing, of which latter exercise the singer is very fond. Excepting as an aid to digestion at dinner—when he usually drinks port wine—Mr. Lloyd rarely takes alcohol and never as a stimulant to his voice. It is this sound regimen which enables him to bear the fatigues of his great position.

Mr. Lloyd's father was a bandmaster and his mother a pianist. As a boy he sang in the choir at Westminster Abbey. Among his fellow choristers were Sir Arthur Sullivan and Cellier, the composer of "Dorothy." When Lloyd was about 18 years old his father died, leaving the family in poor circumstances. His mother obtained the position of music-teacher at the newly-established Cheltenham College for girls, to which young Edward accompanied her. While there, the youug man discovered that he had the germs of a tenor voice, and in a few months he went to Cambridge as chorister at Trinity College. The position was open to public competition, and 20 competitors came from all parts of the country, but Lloyd won the day—won it with his singing of "Angels Ever Bright and Fair."

The young singer spent 12 months at Cambridge, and it was amid church spires and turretted towers of the picturesque town on the Cam that he first met the young lady who is now his wife. His ambition could not be gratified in Cambridge's comparatively small sphere, and his eyes turned Londonward. He came back to London as the first tenor in the well-known church, St. Andrew's, Wells street, seeking to fill his leisure by concert engagements. In a short time the young singer gained the much more important position of principal soloist at the Chapel Royal. It was while fulfilling his duties at the Chapel Royal that Mr. Lloyd made a hit by his singing in Bach's "Passion" at the Gloucester festival. He was then only 23, but so widely was the success noised abroad that he was at once flooded with offers of engagements from all parts of the country.

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He distrusts all intoxicants as stimulants to the voice, and thinks that they are much less resorted to in this way than some people suppose. "There is certainly no profuse passion," he points out, "of liquor at the big concert halls. At St. James's Hall, for instance, all that is placed on the table of an artist's room is a decanter of port, a small bottle of sherry and a bottle of claret with some Apollinaris water. Strange to say, in all these years the only person whom I have seen take any drinks has been the accompanist, whose labors at a concert are, I consider, always the most arduous."

Mr. Lloyd adds that the only thing he has found to be of any real use in nourishing the voice is an egg beaten up in milk, and this he sometimes takes just before starting out for a concert.

Boston Journal.
MORNING EDITION.
FRIDAY MORNING, APRIL 11, 1890.

The Handel and Haydn Festival.

The third performance of this society consisted of Gounod's "Redemption," and there was a very large audience. It was the most even and satisfactory performance of any thus far. The grand chorals of the work were finely sung, and the entire work of the chorus was admirable. Of course, the enthusiasm was great at the rendition of "Unfold, ye portals," but no more than was warranted. The orchestration of the "Redemption" is a remarkable piece of work, and it was very fortunate for the society that it has such a body of musicians as the Symphony Orchestra to interpret it. There cannot be too much praise bestowed upon this body for last night's performance.

The soloists were Misses De Vere and Winant, Messrs. Lloyd and Whitney, with the assistance of Mr. Ludwig and Mrs. Walker. As Miss De Vere was the only soloist who has not appeared at the festival, it needs only to be said of the rest that they more than confirmed the reputation which they have already achieved. Mr. Lloyd's narratives were a study; his enunciation was so perfect that his pianissimo passages could be distinctly understood in every part of the hall, and Mr. Whitney was in superb voice, insuring an almost perfect rendition. Miss De Vere was a stranger to Boston in oratorio music, and there was considerable interest attached to her rendition. It became clear at the outset that the management had made no error of judgment in engaging her for this work, and after the "From Thy Love as a Father" she was given an ovation. Her notes are particularly clear and pure, and this was made specially manifest in the C in alt with the chorus, which stood out in bold relief against the choir, producing an electrical effect. It was a very artistic, sympathetic and delightful rendition. The closing performance of the festival Sunday night will consist of "Israel in Egypt."

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[illegible] and H. Festival Concerts---"The Redemption."

Gounod's Sacred Trilogy Given a Grand Performance—The German Opera Season Continued with "Lohengrin"—Perotti and Reichmann Share the Evening's Honors.

The series of performances included in the festival scheme of the Handel and Haydn Society, in commemoration of the 75th anniversary of its organization, was continued last evening by the presentation of Gounod's sacred trilogy, "The Redemption," the work having its fifth hearing here by this society on this occasion. The popularity of this typical modern composition with the local public has been steadily maintained since its original production here seven years ago, and the size of last evening's audience again proved the favor with which the patrons of this society hold this number of its repertoire. The great festival chorus had the assistance in this performance of:

Miss Clementine DeVere	Soprano
Mrs. Jennie Patrick Walker	Soprano
Miss Emily Winant	Alto
Mr. Edward Lloyd	Tenor
Mr. William Ludwig	Bass
Mr. Myron W. Whitney	Bass
Mr. Carl Zerrahn	Conductor
Mr. B. J. Lang	Organist

and the Boston Symphony orchestra, with Mr. Franz Kneisel as principal.

A more competent list of soloists has not been had in any of the previous performances of the trilogy here, and the enjoyment of the performance was not marred by a single serious fault, either on the part of the principals or chorus, while the wonderful beauties of the orchestral score were given with a degree of even excellence that rounded out the production with delightful results. It is impossible, in listening to such a performance as that given on this occasion, to avoid a feeling of personal obligation to Mr. Carl Zerrahn for his conscientious labors in this class of performances during well nigh an entire generation; and the only real estimate that can be put upon his services in the cause of all that is best in music can only be made by a retrospective glance over the field of local musical endeavor during the period of his service in his present position. His direction of the performance last evening again proved his complete mastery of choral and orchestral forces, and his entire success in identifying himself with the composer's intent in all classes of compositions. The chorus again acquitted themselves with great credit, singing their tuneful numbers with excellent effect throughout the evening, and rising to the highest level in choral work in the great dramatic number, "Unfold, Ye Portals." The appearance of Mlle. DeVere proved a gratifying success, and her entire fitness for the trying soprano role of the work was fully proven. Her voice is peculiarly suited to the music assigned this role, and she displayed the faultless purity of her tones, the rarely sympathetic character of her voice, and her admirable skill and intelligence as a singer in all her numbers. Miss Emily Winant was similarly successful in the alto role, repeating her former interpretation of its music in earlier appearances here in the work with entire success. Mr. Lloyd, who gains steadily in favor with repeated hearings, sung the difficult tenor role with a degree of artistic finish in its delivery that charmed all hearers. There are times when exceptions may be taken to his phrasing, not because of any lack of elegance, but on account of his departure from the traditions associated with earlier performance, and there are times, also, when he gives evidence of not having entirely freed his throat from his native fogs; but against these characteristics he preserves such a thorough mastery of the oratorio style, sings with so much intelligence and expression, and shows so full an appreciation of the art of clean cut enunciation that the foremost rank he holds among English singers of oratorio music must be conceded as justly due him by all fair-minded hearers. No one has sung the music of the role of Jesus more acceptably than Mr. Ludwig did last evening, and he created as marked an impression in its delivery as he did in his performance in "Elijah" last Sunday evening. The music of the bass narrator was admirably well sung by Mr. Whitney, and the single number, assigned to Mrs. Walker, served to display her voice at its best. The performance was heartily appreciated by the great audience in attendance. The final performance of the festival will be given on Sunday evening, when Handel's "Israel in Egypt" will be given.

Boston Daily Globe.

FRIDAY, APRIL 11.

"THE REDEMPTION."

Gounod's Famous Trilogy Sung by the Handel and Haydn.

No work could be more appropriate for an Eastertide musical festival than Gounod's "Redemption." It is one of the noblest offerings in all the school of sacred music.

Music Hall was crowded by an attentive assemblage, and the performance of the trilogy proved altogether worthy. Upon Mr. Lloyd, as first narrator, devolved a task of a good deal of difficulty, which he admirably fulfilled. Mr. Ludwig sang the music of Jesus with admirable judgment and reserve. He made the appeal, "Why hast thou forsaken me?" singularly affecting. Miss De Vere gave the soprano solos beautifully. Her clear, sweet voice is easily the equal to every requirement of the part. Mrs. Walker, Miss Winant and Mr. Whitney added to the general good effect of the performance. The quartet in the first part did not make a particularly good impression, however. The chorus covered itself with honor, not only in "Unfold Ye Portals," but in the finale, given with superb confidence and power.

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BOSTON DAILY ADVERTISER

Established 1813

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"The Redemption."

With the third concert of the Handel and Haydn Society's 75th anniversary festival in Music Hall last evening, came "The Redemption," by Charles Gounod. First, let the acknowledgment be made in the heartiest manner that in their performance of the work the venerable society and the indefatigable conductor, Mr. Zerrahn, attained a genuine triumph. To the extent of their thorough, brilliant and painstaking service, at least, the performance might well impel the voice of criticism to remain silent and only that of praise be heard. Even had the great composer himself conducted it is difficult of belief that the spirit of his music would have breathed through every measure of the chorus more truly than it did. Let all slight faults of intonation be forgotten in memory of the sympathetic feeling in the utterance of words: The psychical observance of the various gradations of tone which were most sincerely and no less reverentially observed. The mocking chorus of the crucifixion, the chorus of the prophetic choir; and that grandest of all oratorio choruses—always excepting Handel's "Hallelujah"—the "Unfold Ye Portals," were magnificently sung.

The trilogy itself must have decisively gained in many a musician's estimate by this performance. Yet what a strange conglomeration of qualities the oft-discussed trilogy presents. True, it is far from being any such dull and lugubrious monotony long spun out, as an initial experience with it may have implied. It is nevertheless hard to become reconciled to certain portions of it. In the March to Calvary we surely have a pre-historic Pagan music. What else can it be? It was indeed a Pagan crowd, with scoffing yells and hissing dissonance that thirsted for the Saviour's blood; and as Gounod illustrates it, the yells and scoffs are now orchestrated with all of the composer having gone music mad, in his subserviency to the mere chaos of his theme. Most beautiful and effective, however, is the sobbing and sighing of the orchestra as it accompanies the immortal hymn, "Vexilla Regis Prodeunt," as it is first given out by soprani and then unisonally by the entire choir.

Perhaps the trilogy as a whole may best be described as a somewhat desultory epitome set to music, of the history of the musician's art from the early days of the church to the present time. Any student of history might naturally derive such an impression in noticing how strangely the old hymns alternate with the instrumental effects and monochromatic harmonies of the orchestral accompaniment. Contrasting with all this the vocal parts are studiously simple, and it is here alone that the devout aims of the composer appear to be adequately expressed. One can not fail to admire the liturgical character of most of the recitations, as well as the characteristically church-like strains of the hymn, "Forth the royal banners go," and finally let it be said, as the result of an adequate assessment of the work, that the composer is at least entitled to the credit of having imbibed the spirit of the religious artists of olden times, such, for example, as Fra Angelico in painting and Palestrina in his music.

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In most respects the solo singing was a worthy complement to that of the chorus. The participating artists being selected as follows: Miss Clementine DeVere, soprano; Mrs. Jennie Patrick Walker, soprano; Miss Emily Winant, alto; Mr. Edward Lloyd, tenor; Mr. William Ludwig, bass; Mr. Myron W. Whitney, bass; Mr. Carl Zerrahn, conductor and Mr. B. J. Lang, organist. Each artist evidently made it a point of honor to place the French composer's music before the public in as devout a manner as possible, and all were successful, the most artistic honors of the evening, however, being with Messrs. Whitney and Lloyd, Mlle. De Vere, with her charming voice, was frequently at fault as regards phrasing; Mr. Ludwig's performance, while somewhat phlegmatic as regards his delivery, was otherwise excellent, and Miss Winant, also Mrs. Walker, were each heard with artistic effect in interpreting the holy women. Miss Winant's solo singing was also uncommonly good. As a whole, as has been pointed out, it was a remarkably interesting, artistic and effective performance.

C. L. CAPEN.

Boston Evening Transcript.

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An audience nearly as large as was gathered on Sunday night gave the closest attention throughout the evening.

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Boston Daily Graphic.

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BOSTON HERALD.

APRIL 11, 1890.

The H. and H. Festival Concerts---"The Redemption."

Gounod's Sacred Trilogy Given a Grand Performance--The German Opera Season Continued with "Lohengrin"--Perotti and Reichmann Share the Evening's Honors.

The series of performances included in the festival scheme of the Handel and Haydn Society, in commemoration of the 75th anniversary of its organization, was continued last evening by the presentation of Gounod's sacred trilogy, "The Redemption," the work having its fifth hearing here by this society on this occasion. The popularity of this typical modern composition with the local public has been steadily maintained since its original production here seven years ago, and the size of last evening's audience again proved the favor with which the patrons of this society hold this number of its repertoire. The great festival chorus had the assistance in this performance of:

Miss Clementine DeVere	Soprano
Mrs. Jennie Patrick Walker	Soprano
Miss Emily Winant	Alto
Mr. Edward Lloyd	Tenor
Mr. William Ludwig	Bass
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Mr. B. J. Lang	Organist

And the Boston Symphony orchestra, with Mr. Franz Kneisel as principal.

A more competent list of soloists has not been had in any of the previous performances of the trilogy here, and the enjoyment of the performance was not marred by a single serious fault, either on the part of the principals or chorus, while the wonderful beauties of the orchestral score were given with a degree of even excellence that rounded out the production with delightful results. It is impossible, in listening to such a performance as that given on this occasion, to avoid a feeling of personal obligation to Mr. Carl Zerrahn for his conscientious labors in this class of performances during well nigh an entire generation; and the only real estimate that can be put upon his services in the cause of all that is best in music can only be made by a retrospective glance over the field of local musical endeavor during the period of his service in his present position. His direction of the performance last evening again proved his complete mastery of choral and orchestral forces, and his entire success in identifying himself with the composer's intent in all classes of compositions. The chorus again acquitted themselves with great credit, singing their tuneful numbers with excellent effect throughout the evening, and rising to the highest level in choral work in the great dramatic number, "Unfold, Ye Portals." The appearance of Mlle. DeVere proved a gratifying success, and her entire fitness for the trying soprano role of the work was fully proven. Her voice is peculiarly suited to the music assigned this role, and she displayed the faultless purity of her tones, the rarely sympathetic character of her voice, and her admirable skill and intelligence as a singer in all her numbers. Miss Emily Winant was similarly successful in the alto role, repeating her former interpretation of its music in earlier appearances here in the work with entire success. Mr. Lloyd, who gains steadily in favor with repeated hearings, sung the difficult tenor role with a degree of artistic finish in its delivery that charmed all hearers. There are times when exceptions may be taken to his phrasing, not because of any lack of elegance, but on account of his departure from the traditions associated with earlier performance, and there are times, also, when he gives evidence of not having entirely freed his throat from his native fogs; but against these characteristics he preserves such a thorough mastery of the oratorio style, sings with so much intelligence and expression, and shows so full an appreciation of the art of clean cut enunciation that the foremost rank he holds among English singers of oratorio music must be conceded as justly due him by all fair-minded hearers. No one has sung the music of the role of Jesus more acceptably than Mr. Ludwig did last evening, and he created as marked an impression in its delivery as he did in his performance in "Elijah" last Sunday evening. The music of the bass narrator was admirably well sung by Mr. Whitney, and the single number, assigned to Mrs. Walker, served to display her voice at its best. The performance was heartily appreciated by the great audience in attendance. The final performance of the festival will be given on Sunday evening, when Handel's "Israel in Egypt" will be given.

Boston Daily Globe.

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"To return to our mutton" regarding the performance, an admirable effect was gained by placing the trumpets actually close to the orchestra in the opening chorus of the second part. Doubtless this may have been done at previous performances of the work, but if so it has escaped our memory.

In most respects the solo singing was a worthy complement to that of the chorus. The participating artists being selected as follows: Miss Clementine DeVere, soprano; Mrs. Jennie Patrick Walker, soprano; Miss Emily Winant, alto; Mr. Edward Lloyd, tenor; Mr. William Ludwig, bass; Mr. Myron W. Whitney, bass; Mr. Carl Zerrahn, conductor and Mr. B. J. Lang, organist. Each artist evidently made it a point of honor to place the French composer's music before the public in as devout a manner as possible, and all were successful, the most artistic honors of the evening, however, being with Messrs. Whitney and Lloyd. Mlle. De Vere, with her charming voice, was frequently at fault as regards phrasing; Mr. Ludwig's performance, while somewhat phlegmatic as regards his delivery, was otherwise excellent, and Miss Winant, also Mrs. Walker, were each heard with artistic effect in interpreting the holy women. Miss Winant's solo singing was also uncommonly good. As a whole, as has been pointed out, it was a remarkably interesting, artistic and effective performance.

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Mr. B. J. Lang	Organist

and the Boston Symphony orchestra, with Mr. Franz Kneisel as principal.

A more competent list of soloists has not been had in any of the previous performances of the trilogy here, and the enjoyment of the performance was not marred by a single serious fault, either on the part of the principals or chorus, while the wonderful beauties of the orchestral score were given with a degree of even excellence that rounded out the production with delightful results. It is impossible, in listening to such a performance as that given on this occasion, to avoid a feeling of personal obligation to Mr. Carl Zerrahn for his conscientious labors in this class of performances during well nigh an entire generation; and the only real estimate that can be put upon his services in the cause of all that is best in music can only be made by a retrospective glance over the field of local musical endeavor during the period of his service in his present position. His direction of the performance last evening again proved his complete mastery of choral and orchestral forces, and his entire success in identifying himself with the composer's intent in all classes of compositions. The chorus again acquitted themselves with great credit, singing their tuneful numbers with excellent effect throughout the evening, and rising to the highest level in choral work in the great dramatic number, "Unfold, Ye Portals." The appearance of Mlle. DeVere proved a gratifying success, and her entire fitness for the trying soprano role of the work was fully proven. Her voice is peculiarly suited to the music assigned this role, and she displayed the faultless purity of her tones, the rarely sympathetic character of her voice, and her admirable skill and intelligence as a singer in all her numbers. Miss Emily Winant was similarly successful in the alto role, repeating her former interpretation of its music in earlier appearances here in the work with entire success. Mr. Lloyd, who gains steadily in favor with repeated hearings, sung the difficult tenor role with a degree of artistic finish in its delivery that charmed all hearers. There are times when exceptions may be taken to his phrasing, not because of any lack of elegance, but on account of his departure from the traditions associated with earlier performance, and there are times, also, when he gives evidence of not having entirely freed his throat from his native fogs; but against these characteristics he preserves such a thorough mastery of the oratorio style, sings with so much intelligence and expression, and shows so full an appreciation of the art of clean cut enunciation that the foremost rank he holds among English singers of oratorio music must be conceded as justly due him by all fair-minded hearers. No one has sung the music of the role of Jesus more acceptably than Mr. Ludwig did last evening, and he created as marked an impression in its delivery as he did in his performance in "Elijah" last Sunday evening. The music of the bass narrator was admirably well sung by Mr. Whitney, and the single number, assigned to Mrs. Walker, served to display her voice at its best. The performance was heartily appreciated by the great audience in attendance. The final performance of the festival will be given on Sunday evening, when Handel's "Israel in Egypt" will be given.

Boston Daily Globe.
FRIDAY, APRIL 11.

"THE REDEMPTION."

Gounod's Famous Trilogy Sung by the Handel and Haydn.

No work could be more appropriate for an Eastertide musical festival than Gounod's "Redemption." It is one of the noblest offerings in all the school of sacred music.

Music Hall was crowded by an attentive assemblage, and the performance of the trilogy proved altogether worthy. Upon Mr. Lloyd, as first narrator, devolved a task of a good deal of difficulty, which he admirably fulfilled. Mr. Ludwig sang the music of Jesus with admirable judgment and reserve. He made the appeal, "Why hast thou forsaken me?" singularly affecting. Miss De Vere gave the soprano solos beautifully. Her clear, sweet voice is easily the equal to every requirement of the part. Mrs. Walker, Miss Winant and Mr. Whitney added to the general good effect of the performance. The quartet in the first part did not make a particularly good impression, however. The chorus covered itself with honor, not only in "Unfold Ye Portals," but in the finale given with superb confidence and power.

"Israel in Egypt" is to close the Handel and Haydn anniversary festival on Sunday evening.

BOSTON DAILY ADVERTISER
Established 1813
FRIDAY MORNING, APRIL 11, 1890.

"The Redemption."

With the third concert of the Handel and Haydn Society's 75th anniversary festival in Music Hall last evening, came "The Redemption," by Charles Gounod. First, let the acknowledgment be made in the heartiest manner that in their performance of the work the venerable society and the indefatigable conductor, Mr. Zerrahn, attained a genuine triumph. To the extent of their thorough, brilliant and painstaking service, at least, the performance might well impel the voice of criticism to remain silent and only that of praise be heard. Even had the great composer himself conducted it is difficult of belief that the spirit of his music would have breathed through every measure of the chorus more truly than it did. Let all slight faults of intonation be forgotten in memory of the sympathetic feeling in the utterance of words: The psychical observance of the various gradations of tone which were most sincerely and no less reverentially observed. The mocking chorus of the crucifixion, the chorus of the prophetic choir; and that grandest of all oratorio choruses—always excepting Handel's "Hallelujah"—the "Unfold Ye Portals," were magnificently sung.

The trilogy itself must have decisively gained in many a musician's estimate by this performance. Yet what a strange conglomeration of qualities the oft-discussed trilogy presents. True, it is far from being any such dull and lugubrious monotony long spun out, as an initial experience with it may have implied. It is nevertheless hard to become reconciled to certain portions of it. In the March to Calvary we surely have a pre-historic Pagan music. What else can it be? It was indeed a Pagan crowd, with scoffing yells and hissing dissonance that thirsted for the Saviour's blood; and as Gounod illustrates it, the yells and scoffs are now orchestrated with all of the composer having gone music mad, in his subserviency to the mere chaos of his theme. Most beautiful and effective, however, is the sobbing and sighing of the orchestra as it accompanies the immortal hymn, "Vexilla Regis Prodeunt," as it is first given out by soprani and then unisonally by the entire choir.

Perhaps the trilogy as a whole may best be described as a somewhat desultory epitome set to music, of the history of the musician's art from the early days of the church to the present time. Any student of history might naturally derive such an impression in noticing how strangely the old hymns alternate with the instrumental effects and monochromatic harmonies of the orchestral accompaniment. Contrasting with all this the vocal parts are studiously simple, and it is here alone that the devout aims of the composer appear to be adequately expressed. One can not fail to admire the liturgical character of most of the recitations, as well as the characteristically church-like strains of the hymn, "Forth the royal banners go," and finally let it be said, as the result of an adequate assessment of the work, that the composer is at least entitled to the credit of having imbibed the spirit of the religious artists of olden times, such, for example, as Fra Angelico in painting and Palestrina in his music.

"To return to our mutton" regarding the performance, an admirable effect was gained by placing the trumpets actually close to the orchestra in the opening chorus of the second part. Doubtless this may have been done at previous performances of the work, but if so it has escaped our memory.

In most respects the solo singing was a worthy complement to that of the chorus. The participating artists being selected as follows: Miss Clementine DeVere, soprano; Mrs. Jennie Patrick Walker, soprano; Miss Emily Winant, alto; Mr. Edward Lloyd, tenor; Mr. William Ludwig, bass; Mr. Myron W. Whitney, bass; Mr. Carl Zerrahn, conductor and Mr. B. J. Lang, organist. Each artist evidently made it a point of honor to place the French composer's music before the public in as devout a manner as possible, and all were successful, the most artistic honors of the evening, however, being with Messrs. Whitney and Lloyd. Mlle. De Vere, with her charming voice, was frequently at fault as regards phrasing; Mr. Ludwig's performance, while somewhat phlegmatic as regards his delivery, was otherwise excellent, and Miss Winant, also Mrs. Walker, were each heard with artistic effect in interpreting the holy women. Miss Winant's solo singing was also uncommonly good. As a whole, as has been pointed out, it was a remarkably interesting, artistic and effective performance.

C. L. CAPEN.

Boston Evening Transcript.
FRIDAY, APRIL 11, 1890.

THE HANDEL AND HAYDN FESTIVAL.

At the third concert of the festival held to celebrate the seventy-fifth anniversary of the Handel and Haydn Society, given in the Music Hall last evening, Gounod's "The Redemption" was performed. The solo parts were assigned as follows: Mrs. Jennie Patrick Walker and Miss Clementine de Vere, sopranos; Miss Emily Winaut, contralto; Mr. Edmund Lloyd, tenor; Messrs. William Ludwig and Myron W. Whitney, bassos;

This is the fifth time that Gounod's sacred trilogy has been presented by the society. Its first performance here, within five months after its original production in Birmingham, was highly creditable to the society as an evidence of its purpose to keep abreast of the times; and to include it in the scheme of the festival was also wise, in order that the several phases of oratorio writing might be fairly represented. Considered on purely musical grounds, however, "The Redemption" does not wear well. The company, more or less glorious, of opera writers who have also written for the church or have produced concert-works founded on scriptural or religious subjects gains no greater glory by the addition of Gounod. The great Mr. Handel, first in the list, may stand by himself. Later came Rossini with his "Stabat Mater," and Verdi with his "Manzoni Requiem," and neither work suffers in any respect by comparison with "The Redemption." Either Italian is to be credited with an honesty of purpose which led him to express himself freely and in his own manner,—to let himself go, so to speak. Gounod, on the other hand, either held himself back or endeavored to clothe himself in a new skin. The usual result followed. "The Redemption" is not first-class theatrical work, as one may call Rossini's sensuous setting of the famous hymn, or Verdi's lurid pictures in his Requiem, and is immeasurably behind the great work on which it is apparently modelled, the "Saint Matthew Passion Music." Occasionally, there is an enlivening moment in "The Redemption," the spirited chorus at the end of part two, "Unfold, ye portals," for instance. One is also pleasantly soothed by the two movements for soprano solo and chorus, "From thy love as a Father" and "Lovely appear over the mountains," and with reasonable frequency are found other passages that are well worth the hearing, while the orchestral work is always interesting and often highly effective. Against all its beauties set the tedious recitatives with their constant chromatics, and the unison choruses and the humdrum chorales, and much of the hearer's satisfaction is neutralized by the lifeless character of these portions.

The performance was very good, so far as the solo singers were concerned. Miss de Vere's bright voice and straightforward manner were displayed to fine advantage in the few opportunities offered. The others showed the good vocal characteristics that are severally theirs, and with which the patrons of the society's concerts are more or less familiar. As the composer, however, gives no one of the solo voices a chance for the exhibition of a power of expression, the solo work of the evening was generally dull in effect, as it has been at all previous performances of the trilogy. The chorus and orchestra were almost unvaryingly accurate in their movement, but were not always true to pitch.

An audience nearly as large as was gathered on Sunday night gave the closest attention throughout the evening.

The festival will be ended with the fourth concert on Sunday night, when Handel's "Israel in Egypt" will be performed, with Misses Clementine De Vere and Clara Poole, and Messrs. Edward Lloyd, William Ludwig and Myron W. Whitney for solo artists.

Boston Daily Traveller.
FRIDAY, APRIL 11, 1890.

MUSICAL MATTERS.

Gounod's "Redemption" by the Handel and Haydn Society.

The third evening of this the festival week of the Handel and Haydn Society was devoted to a performance of Gounod's "Redemption." The soloists were Miss Clementine DeVere, Miss Emily Winant, Mr. Edward Lloyd, Mr. M. W. Whitney, and Mr. William Ludwig. Mrs. Jennie Patrick Walker assisted in the concerted solo music for female voices. There was a very large audience, every seat being occupied, and nearly as many stood as at the "Elijah." Last night's performance of the "Redemption" was the fifth in seven years by the Handel and Haydn Society, so the public needs no new description of the characteristics of the work that created a veritable sensation when it was first brought out at the Birmingham Festival of 1882. It is such a setting of the story of the death and resurrection of Christ as might come out of France, possibly Italy, but certainly nowhere else. The sentiment of the "Redemption" is superficial, and its style is theatric. The sum of the composer's effort does not leave the hearer impressed by the solemnity of the theme. The march to Calvary might fitly accompany the burial of some jolly French officer whose life was sacrificed in a melee at some fashionable cafe, but does such a melody as Gounod uses here illustrate the awful nearness of the crucifixion? Again: In the scene at Christ's tomb, as the soldiers of the watch stand with terror before the miracle of the resurrection, is the snarly oboe obligato introduced an aid in depicting the intensity of the moment? These quotations will suffice to indicate our opinion on the value of the musical means used by Gounod to illustrate the most profound theme that poet or composer could accept. Considered only as music, the succession of airs, quartets, choruses and instrumental episodes Gounod has provided are interesting, and often beautiful. The French master has the most subtle and thorough knowledge of the human voice, and writes more understandingly and sympathetically for it than any of his *confreres* of the French school. Chorally the "Redemption" is not noteworthy. The part writing is easy and melodious and one or two of the new numbers are pompous and effective, but Gounod avoids vocal counterpoint and his polyphony is confined to a couple of pages in the final chorus. The several scenes are treated with very much variety, both vocal and instrumental, and Gounod deserves credit for one or two innovations. There is in the instrumental score a use of representative themes which is artistic and tends to give the work coherency. At this late day Gounod's charming qualities as a writer for instruments need no new acknowledgment; although the "Redemption" is marred by the composer's penchant for progression of semitone, the orchestration is very lovely and supports the voices admirably.

Of the performance as a whole, the heartiest praise may be spoken; we perhaps should say hearty praise, for the orchestra, always fine in tonality and fairly up to its own best level in matters of expression (it must be remembered it was in the hands of another than its own conductor), failed often in a prompt attack, the basses falling perceptibly behind in a number of places. The performance of the chorus was good, though in the "Redemption," more than any work thus far given, this week is there opportunity for expressive singing, which was not availed of. "Unfold ye portals" made a stupendous effect; the chorals were sung tunefully, and were well supported by Mr. Lang at the organ, and the separate and smaller choruses were in excellent hands. The "chorus" of "The reproaches" was sung by the solo quartet. The first place among the soloists belongs to Mr. Lloyd. The part of the tenor narrator is full of lyric beauty, and has moments of great tenderness. Mr. Lloyd's exquisite art, his perfectly-controlled voice, and the fervor of his singing have had no better expression than in this part; moreover, the music lies well for a high tenor. The beauty of Mr. Lloyd's voice was last night seen at its best, and the emission of tone was clearer than at any time before this week. The society might have complimented some of the younger singers of the city by entrusting to other voices than those of the narrators, the music assigned the two thieves, written respectively for tenor and bass. Oratorio singers are "discovered" in just this way, and the opportunities for giving a promising voice a trial are never very numerous. Mr. Lloyd's "technique" ought to set every tenor in this part of the country at work; then the race of pretty parlor and church singers might develop into artists. Mr. Whitney sang the music of the bass narrator with vocal freedom; his tones were free and full, and in style he was admirable. Mr. Whitney's voice seems in better condition than last year. Mr. Ludwig sang the music of Jesus with great tenderness. Miss DeVere proved herself most satisfying in the soprano part, singing with real feeling, and in the air "Lovely appear" with great charm of sentiment. There was no need of her forcing the voice in the earlier concerted music of the work; the organ itself is so beautifully pure and carries so well that harsh measures are not only unnecessary but tend to injure its delicate texture. Miss Winant sang with pathos her one solo and was enjoyed in all her work. Mrs. Walker was satisfactory in the trio. The festival will close on Sunday, with a performance of Handel's "Israel in Egypt." The soloists will be Miss DeVere, Miss Pool, Mr. Lloyd, Mr. Ludwig and Mr. Whitney.

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The Beacon.

BOSTON, SATURDAY, APR. 12, 1890.

THE ORATORIO FESTIVAL.

There remains to give but one more of the nobly splendid oratorios with which the Handel and Haydn society is fitly commemorating its seventy-fifth anniversary—Handel's "Israel in Egypt," in which the solos will be sung by Miss De Vere, Miss Poole and Messrs. Lloyd, Ludwig and Whitney, the association of the last two artists insuring a thrilling performance of the great bass duet "The Lord is a Man of War." This concert is appointed for tomorrow evening, and it will be attended, like the others, by an immense and cultivated company. The week has been indeed one for which the society may be proud and in which the listeners have found the highest and best pleasure. There has been no insufficiency and no untoward incident to mar the beauty and the fulness of the performances—nothing indeed to wish for, except that a chorus of five hundred should be able to sing the delicately intertwining harmonies of Bach as lightly and clearly as a small trained choir and that grand oratorio should not have to be content with such meagre and graceless organ tone as can crawl out of the dilapidated instrument and over the sounding-board to join the general blending of voices and instruments. We should like to dwell at length upon the several oratorios, but we must be content with adverting to the salient features of the series. Beginning then with a broad line of praise for the chorus and orchestra, and for the steady, experienced and positive conducting of Mr. Zerrahn, we may note the thorough satisfaction which has come from Mr. Lloyd's singing. Expectation had been raised high, but it has been in no wise disappointed; in purity, exactness, compass and volume of voice the artist is an ideal tenor, while his delivery, secure in sense and honest in sentiment, is generous without excess or reserved without coldness, always adding to his music the value of his own personality, but never obtruding himself before his author. In "Elijah" his part was comparatively slight, and he gave less brilliancy to "Then shall the Righteous" then it might bear, while in the recitatives there was something more of *portamento* than we quite like; but as the *Evangelist* in the Bach "Christmas" oratorio he presented the long recitatives with the best proportion and finish, and added such a rendering of "In Native Worth" as was an experience and a lesson. Mme. Kalisch-Lehmann bore the weight of the soprano music in "Elijah," but with some hesitancy of step; the *Widow's* part and portions of "Hear ye, Israel" did not come home to one quite as when Mrs. Houston-West gave them at her best, and possibly the *Youth's* music did not lie easily for her; but all else was in the right spirit and manner. Miss Poole sang the contralto music with deep feeling, and Mr. Ludwig's *Elijah* was as dramatic and real a representation of the many phases of the prophet's life as Boston has known; that he often sacrificed quality of tone to emotion is undeniable, but the sense of indignation, contempt, depression, weakness and pathetic longing which he gave, overweighed in its rarity all technical defects. The second quartette, Mrs. Walker, Mrs. Wyman, Mr. Johnson and Dr. Clark, were exceptionally competent, and the concerted music went as almost never before; the "Angel" trio (Mme. Lehmann, Mrs. Walker and Miss Poole) was perfection. On Tuesday, in the Bach oratorio, Miss Winant and Mr. Whitney appeared, reading with devotional quietude, and Mme. Nordica gave the one soprano bit rightly, just warming her voice, as it were, for "On Mighty Pens," which she sang later with limpid tone and elegant phrasing. On this evening also Mr. J. C. D. Parker's "Saint John" was first heard, and made a great and genuine success. That Mr. Parker would write well—like a thoughtful gentleman and a finished scholar—was to be expected, but almost none could have been prepared for the genial warmth of feeling, at once soft and strong, the richly varied and always apposite orchestration and the new but never strained fancy which he showed. The cantata is eminently vocal, every bar of it lying easily and effectively, and the solo portions rising quietly but surely to telling climax. The narrative is told almost entirely, in a kind of Greek fashion, by the male voices in an elastic unison, around which the shifting accompaniment casts light and color; four soloists are required, although the soprano leads, having a long encouraging air early in the work and ending it with a jubilant and lofty strain soaring above the chorus; there is also an unaccompanied quartette of distinct value. The same artists sang here as in the Bach, and Mme. Nordica again showed her command of general method and specifically devotional style. Mr. Parker conducted simply but efficiently, obtaining many nice gradations of tone and expression. On Thursday there was an audience about as large as on Sunday evening to hear Gounod's "Redemption" and greet Miss De Vere on her appearance for the soprano. Just why this work should be so popular is not easy to understand; eliminate a few sweet airs and ringing choruses, which bring as much effusive relief as a melody of more than four notes in a Nibelung music-drama, and all the rest might be summed up as a set of serious studies in chromatic scales and chords, wearisome to listeners in their similarity and thankless for singers because of the limitations they impose. The artists carried this performance through gratefully by their perfect art and their devotion to duty; for the chorus was not always in tune and there was not so much made of their magnificent tone nor of the capacity of the orchestra as might and should have been. There were some alterations in effect, but no gradations, and the instrumental numbers lacked picturesqueness and character, and indeed with less intelligent players even the accompaniments would have been dully uniform in color. The long recitatives received exquisitely clear and simple statement alike from all the singers; Mr. Lloyd led by his perfectly poised tone and delicate enunciation, but Mr. Whitney was a close second, while Mr. Ludwig, having the advantage of phrases slightly more melodious in the music of *Jesus*, could add some warmth to his earnest and precise speech. Miss Winant's rich voice was well used in the small alto part, Mrs. Walker gave brightness to the little second soprano, and Miss DeVere sang the sky-seeking solos fervidly and brilliantly. The solo quartette began a little lamely, probably because the singers were separated, but came out well, and the great jubilant chorus of the last part, "Unfold, ye heavenly portals," was delivered splendidly—almost thrillingly. The performance was evidently much enjoyed, very few of the audience leaving before the end, and the interesting parts were heartily applauded.

Music.

THE TWENTY-SECOND SYMPHONY CONCERT.

Cherubini.....Overture, "Water Carriers"
Cowen.....Symphony No. 3, in C minor, "Scandinavian"
Reinecke.....Entr'acte from "Manfred"
Wagner.....Overture, "The Flying Dutchman"

Cowen's "Scandinavian" Symphony was put in the place of the Symphony in C minor by Frederic Cliffe, and it is said that the latter work will not be played this season. Many who have heard of the great success of this symphony wherever it has been played are disappointed. The reasons given for this sudden change of program are many and conflicting; it is said that at rehearsal the conductor was dissatisfied with the work itself; it is said again, that since it was the end of the season, it was thought hardly worth the while to spend so much time upon a new work. This, however, is mere gossip; the fact remains that Mr. Cliffe's Symphony in C minor has been put upon a shelf.

The concert of last Saturday does not call for an extended notice. Certainly the feature of the evening was the great performance of the "Flying Dutchman" overture. The "Scandinavian" Symphony of Cowen is in many respects a pleasing if not a strong work. The first movement contains much that is admirable, though the second motive is worked out *ad infinitum* and *ad nauseam*. The adagio is melodious, abounding in sentiment which comes dangerously near sentimentalism. It would have gained in effect, had the horns been put in a room adjacent to the stage. The Scherzo is musically weak, and as "imitative" music is unrealistic. The writer of the "notes" which were prepared for the first performance of this Symphony in London, 1880, asks apropos of the last movement, "Are we now in the midst of the ponderous giants and stern deities of the dark, albeit 'true and tender,' North? Is this the entrance of Thor with his hammer?" And without answering his self-propounded conundrums he leaves us there, panting and impatient. For surely the music itself gives no solution.

The sugary entr'acte of Reinecke does not deserve a place on a Symphony program, even though the venerable composer is still regarded at Leipsic as a bright and shining light. At a summer concert it can be listened to with pleasure, when it is judiciously sandwiched between a pot-pourri and a Strauss waltz.

What a contrast between the noble severity of the Cherubini Overture and the "tone-painting" of the woes of the tempest-tossed Dutchman pursued by the vengeance of Heaven, redeemed by the devotion of a pure and faithful woman. Is it the subject of congratulation or is it to be deplored that to modern ears the Wagner Overture seems immeasurably the greater work? Will the listeners in 1990, when the pendulum has swung in the other direction, class Wagner with Hans Makart and, tired of sensuous coloring, pronounce in favor of the severe outlines and cold musical ideas of Cherubini the Florentine?

HANDEL AND HAYDN FESTIVAL.

The Seventy-fifth Anniversary Festival of the Handel and Haydn Society, a society which has for years been the pride of this city, began Easter night. The oratorio chosen was "Elijah." The artists who took part were: Mrs. Lilli L. Kalisch, soprano; Mrs. Jennie P. Walker, soprano; Miss Clara Poole, alto; Mrs. W. C. Wyman, alto; Mr. Edward Lloyd, tenor; Mr. Herbert O. Johnson, tenor; Mr. William Ludwig, bass; Dr. George R. Clark, bass; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist. The orchestra was made up of members of the Boston Symphony Orchestra; Mr. Kneisel was the first violinist.

The demand for seats for the opening night far outstripped the supply; exorbitant prices were asked and obtained by the speculators; and every available inch of room was filled by men and women, willing, yes, eager to stand throughout the entire performance. It is possible that curiosity to hear the soloists had much to do with this unprecedented demand for seats; then, too, the oratorio chosen for the first night of the festival was a favorite. Nor are the reasons for the popularity of Mendelssohn's work remote or obscure. While it is regarded by many musicians as inferior as a work of art to "Paul" or the fragment "Christus," it is, so far as the first part is concerned, more dramatic in its text and in its music. It is true that certain of the German critics, and they are among the worshipers of Mendelssohn, insist that the text of Elijah is clumsily arranged, that the episode of the widow and her son is lugged in without fitness, and that the chorus is not judiciously employed. They also claim that the character of the Prophet while it is imposing is unsympathetic; that he shuts the heavens for the innocent as well as the guilty, that he causes the unoffending to suffer pangs of hunger, that he slays the priests of Baal and overthrows a kingdom, without definite purpose, without an abiding result. These criticisms do not appear to be well-founded; at least, the people care nothing for them. Whether the text be truly well adapted for music or for awakening and holding the popular attention, the fact remains that "Elijah" is a favorite work. The people exult and lament with the savage Prophet. Nor can it be said with truth that the first part of the oratorio is not dramatic. The introduction of Elijah at the very start, before the Overture, rivets the attention; and from the first chorus to the "Thanks be to God," there is a steady, well-maintained *crescendo* of interest.

Then, again, the music of "Elijah" contributes much to the wide-spread popularity of the work. While as pure music, it must stand below the "Walpurgis Night," the "Hymn of Praise," and, perhaps, "St. Paul," it appeals as a whole more potently to the popular ear. It is full of dramatic passages; there are familiar and pleasing solos; there are several superb choruses; the part of the Prophet is finely conceived, and carried out with an intensity rarely found in the works of Mendelssohn; and the orchestral writing is brilliant and diversified.

Elijah the Tishbite, of the inhabitants of Gilead, is the central figure in this oratorio, and not the chorus. From the opening inhuman curse to his mysterious disappearance from the earth, he is the dominating character. Cruel, vindictive, a zealot, the incarnation of a narrow and sublime faith, of him might Hugo have said as of Ezekiel, "this demagogue of the Bible would have joined '93 in the frightful sweeping out of Saint-Denis." The difficult role was sung, and almost acted I am tempted to say, by Mr. Ludwig in a remarkable manner. His conception of the part was wholly admirable. He was the shaggy man of the wilderness, the genius of the cave, who launched the thunderbolts of wrath against Ahab. Unmoved by the beauty of painted Jezebel, he laughed aloud, foreseeing that the dogs should eat her by the wall of Jezreel, and that they should find no more of her than the skull, and the feet, and the palms of her hands. He comforted the widow, railed at the priests of Baal, and broken-hearted prayed for death. Dramatically it was a wonderful performance; and although at times he forced his voice (notably, in the "Is not his word") so that he ceased to emit musical sounds, and at times juggled with it in a distressing manner, his declamation of the recitatives was full of intelligence and dramatic instinct. His delivery of the phrase "I journey hence to the wilderness," and his singing of the great air which follows are never to be forgotten. The same voice which forced seemed unendurable, was filled with tear-compelling pathos.

Mr. Edward Lloyd has but little opportunity in "Elijah." The singing of the few recitatives and solos allotted him was characterized by pure and beautiful tone, exquisite phrasing free from affectation or mannerisms, and a sympathetic, manly delivery, which qualities have combined to place him where he rightly belongs—at the head of oratorio tenors.

Mrs. Lehmann-Kalisch in the scenes between the Widow and Elijah did excellent work; as the Youth she did not succeed in animating the dead music of the part; the air "Hear ye Israel" was finely sung. It is an unpleasant duty to add that in the concerted "Holy" and in the final Quartet her singing was unsatisfactory. In the former her trill was incorrect and extremely unmusical; in the Quartet mentioned, her singing of the last two measures of the opening solo was unworthy of such an artist. It is perhaps unnecessary to add that when the music called for dramatic delivery, the expression of strong emotions, she rose to those demands.

Miss Poole while she sang throughout respectably, in the familiar "Oh rest in the Lord," made no distinct impression. Mrs. Walker, Mrs. Wyman and Messrs. Johnson and Clark filled acceptably the minor parts.

The unaccompanied trio was sung delightfully; seldom is heard such a blending of voices, such purity of intonation. The Quartet "Cast thy burden" was also well done, although the tenor part was unduly prominent.

And how about the work of the chorus? Perhaps it would be better in speaking in general of the present condition of the Handel and Haydn Society to defer judgment until the Festival is over and the gigantic choruses of "Israel in Egypt" have been sung. In "Elijah" several choruses which demanded simple power and vigor, as for instance, "Thanks be to God" and "Be not afraid" were sung in a most creditable manner. In several choruses, again, there was a hearty attack and a sonorous close, with thin and almost ragged middle passages. The altos were weak in attack and in four-part harmony. Both the men and women, in imitative passages, were often careless in "finishing" their phrases. They would begin bravely, struggle courageously, and end feebly. It must also be said that there were few if any *pianissimo* effects. For this reason the choruses "Behold, God the Lord," and "He that shall endure" were not satisfactorily sung, nor was the performance of "He watching over Israel" worthy of the society, the contrasts between *forte* and *piano* being hardly noticeable. Throughout the evening the work of the male chorus was particularly good, and the sopranos refrained from screaming. The orchestra as a rule played discreetly and with precision.

The oratorio was listened to with profound attention and the outbursts of delight were frequent and hearty. Nor were the faithful labors of Mr. Zerrahn passed by unnoticed. The presentation to him of a wreath was accompanied with spontaneous and long-continued applause.

"CHRISTMAS ORATORIO."—Tuesday the second evening of the Handel and Haydn Festival, was devoted to the performance of the first two parts of Bach's "Christmas Oratorio" and "St. John," a cantata written by Mr. J. D. C. Parker in 1889 for this very Festival. Between these works, "On Mighty Pens" and "In Native Worth" were sung by Mrs. Nordica and Mr. Lloyd respectively. The soloists of the evening were Mrs. Lillian Nordica, soprano; Miss Emily Winant, alto; Mr. Edward Lloyd, tenor, and Mr. Myron W. Whitney, bass.

Bach's "Christmas Oratorio," composed in 1734, and first given after his death at Breslau, 1844, is a hexamerous composition which, if given in its entirety, would be unendurable. Musically it cannot stand beside the mighty "Matthew Passion," or the "John," or many of the Church Cantatas. There is but little contrast; there is hardly any relief from a joy which ever-present becomes monotonous. The original text which serves as an amplification and explanation of the passages from Scripture is of a sickening sweetness, the infant Jesus being caressed and coddled with amatory diminutives, as was the fashion in German religious poetry in the eighteenth century; for the texts of that day were often of as inflammable nature as some of the Cantiques of the Romanists so deservedly mocked at by Alphonse Karr in "Les Femmes."

We have all been repeatedly told that the church music of Bach is, so far as religious feeling is concerned, a thing apart; that every note has a deep religious sense; that when Bach sat down to write his sacred works his soul was filled with mystic yearnings, and so forth and so on throughout the catalogue of musical-religious gush. Now what are the facts about the composition of this work? It is established that the greater part of the "Christmas Oratorio," nearly all of it in fact with the exception of the Chorals and Recitatives, was taken by Bach from his compositions of a secular nature written for special occasions; this music written for other words he applied to this "sacred" text often without change, and when changes were made they were generally confined to a change in the key. (See Bach's Works, Edition of the "Leipziger Bach-Gesellschaft," 5th year, 2d number). Sixteen numbers of the "Christmas Oratorio" are to be found partly in his "Dramma per Musica" 1733; partly in the Drama, "The Choice of Hercules" 1733; partly in a "Congratulatory Cantata on the arrival of the King." In fact, the first two secular cantatas are carried nearly bodily into the Oratorio. So it seems that Bach in this case was as practical a musician as Handel or Rossini in the making of a pasticcio; nor was Bach directly "inspired" by the contemplation of the Babe in a manger.

The performance of the choruses of this Oratorio by the Handel and Haydn Society brings up the question, whether it is judicious to entrust such extremely difficult pieces of polyphonic writing as "Glory to God in the Highest" to so large a chorus. True musical volume is not in direct proportion with the size of a chorus. Often better results are obtained from a comparatively small number of well trained and "musical" singers. (Witness the admirable performance of the "Hymn of Praise" a year ago, under the direction of Mr. Lang.) The works of the early Italian school were performed by a small choir, and we know from a letter of Bach that his great works were sung by a choir of fifty-four of which choir "seventeen members were competent, twenty hardly skilful enough, and seventeen unfit." Certainly the performance of that involved "Gloria" Tuesday night was unsatisfactory; it was neither clear nor musical, and the difficulty of the work was made apparent, not concealed by the finish of the execution. The chorals were sung with full tone and with little expression. The choral, "For us to earth," was taken at too fast a pace, and its orchestral part was not sufficiently subordinated.

So far as the soloists were concerned, Mr. Lloyd bore off the honors. His delivery of the recitatives was noble in its simplicity and full of musical sense, while his singing of the extremely difficult "Haste, ye Shepherds," was a masterpiece of vocal art, where intelligence, refined taste met nature and technique in friendly rivalry. The same may be said of his singing of the air from the "Creation."

Mr. Whitney declaimed the difficult and ungrateful recitatives with vigor, and was loudly applauded at the close of the air "Mighty Lord."

Miss Winant sang conscientiously the music which fell to her.

Mr. Parker's cantata has the elements of popularity; whether it was worthy of the occasion is another question. The most effective and the most musical parts of the work are the choral recitatives which are happily conceived and well worked out. The choruses, though they show commendable scholarship, are neither very original nor effective. The alto solo is weak in construction and barren in melody; the air of the soprano is of a trivial nature with a tawdry accompaniment; the quartet will, without doubt, prove to be a popular number, and Tuesday evening it met with manifest favor; yet both this quartet and the duet which follows a cleverly constructed recitative of altos and tenors, are disfigured by sentimentalism. The lack of unity seen in the work comes perhaps from the disconnected, thrown-together text. The whole work suffers, in truth, from a lack of dignity. It was well received, however, and Mr. Parker who conducted it was loudly applauded throughout the work and at its close.

Mrs. Lillian Nordica sang the music given to the solo-soprano as well as a recitative in the "Christmas Oratorio," and "On mighty pens" from the "Creation." An admirable singer in certain operas, endowed with a very pleasing voice which has been well trained, she is out of place in oratorio. To sing of earthly passion with the woes and raptures which cease with the final fall of the curtain is one thing; to sing of the mystic joys of the communion of the soul with its Maker, to sing of the drama in which men and women are the players before an unseen, invisible audience—this requires a special equipment. There are limitations to the powers of each and every singer. Take an aria in "operatic style," such as "On mighty pens," and Mme. Nordica can sing it so as to win well-deserved applause.

THE REDEMPTION.—Gounod's "Redemption" was given Thursday evening, the third night of the Handel and Haydn Festival, with the following soloists: Miss Clementine De Vere, soprano; Mrs. J. P. Walker, soprano, and Miss Emily Winant, alto. The music of the narrators was sung by Messrs. Lloyd and Whitney, and Mr. Ludwig sang the part of Jesus.

A more intimate acquaintance with this work of Gounod leads one to believe that its musical life will be short and that deservedly. It is a weak and rambling composition with here and there a cheap theatrical effect. Gounod is nothing if not amorous; and it was to be expected that in a work of this length there would be many sensuous passages; but the sensuousness seen in the "Redemption" is that of an old man dreaming of his youth. What religious feeling is found is like unto that which is aroused by the sight of the celebrant's robe and the smell of the pastil. The recitatives are long and dreary, and in the solos and choruses there is an absence of dignity and true dramatic strength. It is to be regretted that the work was chosen by the society for this occasion.

Nor can the performance be praised without qualification. It is true that the soloists did their best to invest the barren recitatives with a foreign charm, and in this Mr. Lloyd was particularly successful. The air "From thy love" was well sung by Miss De Vere, while her solo in the Third Part was made ineffective by the extraordinary tempo taken by Mr. Zerrahn who took both the solo and the chorus which precedes it at an absurdly fast pace. "The earth is my possession" was coarsely given and the "typical melody" given after this chorus to the flute, then to the clarinet was roughly dealt with. But a criticism of the performance of each number is not worth the pains; suffice it to say that in spite of occasional false intonation the chorus work as a whole was respectable.

It would have been more to the credit of the Society had it chosen as an example of the modern school, Verdi's Requiem, or Brahm's Requiem or a work by Berlioz or Gouvy. For the "Redemption," though it has gained a certain popularity in England, must be regarded as a failure, deserving the bitter remark of a well-known German critic, that it redeemed no one, not even Gounod as a writer of sacred music.

Mrs. Magdalena Steinbach Johns, who will sing at the concert of the Boston Symphony Orchestra on April 19, and will go with the orchestra on its concert tour to Philadelphia, Baltimore, Washington and Western cities, is a soprano of recognized worth in Leipsic and other cities of Germany. She has chiefly been distinguished for her performances of the opera soubrettes, such as Marcellina in "Fidelio," Aunchen in "Der Freischütz," Zerlina in "Don Juan," and Cherubino in "Figaro." She is also credited with successful assumptions of characters requiring far deeper dramatic expression, Senta in "The Flying Dutchmen," for example. From 1882 until within a few years she was at the Leipsic Stadttheatre. Of late she has lived away from the theatre, but has occasionally appeared at charity concerts, the announcement of her assistance on such occasions being always sufficient to fill the house. She is said to be about thirty years old.

BOSTON, SUNDAY, APRIL 13, 1890.

HANDEL AND HAYDN FESTIVAL

The seventh triennial festival and seventy-fifth anniversary of the Handel and Haydn society opened with brilliant success in Music hall on Sunday evening. The oratorio was "Elijah," and the house was literally packed, the invariable success in point of patronage that is so characteristic of the society's concerts being, if possible, more than ever before conspicuous. "Elijah" is by far the more important of Mendelssohn's two oratorios, and by not a few it is regarded as perhaps the very grandest of oratorios. The performance on the society's part of it was well-nigh flawless from beginning to end. The color, uniformity, precision and grandeur with which the choruses were rendered can only be referred to in the heat of the moment as beyond praise.

The audience at the start may have been somewhat cold and critical, as Boston audiences usually are, but there was unrestrained enthusiasm at the manner in which the title rôle of the work was rendered by Mr. Ludwig, for his singing of the difficult part was simply magnificent. Never before has his voice been heard here at such telling advantage. His singing of "Is not his word like fire" was with a thrilling effect that has seldom been equalled here by any interpreter of the part; and in "I go my way" and "It is enough" his splendid voice came out with a fervor and sentiment that were simply entrancing. In the effective and declamatory passages of "Hear Ye, Israel," it cannot be said that Mme. Lehmann was adequately emphatic, nor was the episode of the Widow's song given out with all her customary intelligence. There seemed a slight inequality in her singing throughout the evening, and she occasionally sang with an explosiveness of vocal utterance that seemed wholly uncharacteristic of her. The lower tones of Miss Poole's voice came out with charming effect in the trio, "Lift thine eyes," and here, too, both Mmes. Kalisch and Walker sang finely. Messrs. Johnson and Clark also did excellent work, but the chief success of the performance, as has been stated, was with Mr. Ludwig's Elijah; also the splendid chorus work.

* * *

In the concert for Tuesday evening there could not have been a dull moment to such as were intelligent listeners, and that the musical public would be most generous in their response was a foregone conclusion. The works selected were Bach's Christmas oratorio and a sacred cantata entitled "St. John," by J. C. D. Parker. The choruses throughout the evening were finely rendered, the altos and basses meriting special mention for contributing to the ensemble a rich and musical quality of tone, while there was none the less an admirable balance of parts, and Mr. Zerrahn's sympathies as usual were solely with the spirit of the music at hand, so that the concert from beginning to end was a delightfully artistic success.

The new cantata by J. C. D. Parker is a richly endowed work, the subject being faithfully and devoutly treated throughout, and with rare mastery.

The composer has shown characteristic skill, consistent at least with his reputation as a musician, in his treatment of themes, and has subordinated the technical to the spiritual development of his task after the manner of the true composer. The inherent loveliness of the music is enhanced very materially by the scholarly yet none the less spontaneous harmonization employed.

Of the soloists for the concert Mr. Edward Lloyd, who had appeared on Sunday evening with indifferent success, contributed on the present occasion a genuine surprise, for his phrasing was flawless, his intonation perfect and his shading as artistic and refined as the most captious could have desired. His singing of "Native Worth" was a genuine triumph. Mme. Nordica also created much enthusiasm by her fine rendering of "On Mighty Pens." Mr. Whitney's voice was never under more perfect control. In Mr. Parker's work the soloists were throughout correspondingly good.

* * *

On Thursday evening Gounod's "Redemption" was given. Again the attendance was so immense as to completely fill the hall, the audience being one of the most fashionable and intelligent gatherings that has ever assembled in this city, so that the extremely favorable verdict with which the performance of the work was received could not have come from a more authoritative and competent jury.

For an adequate performance of Gounod's "Redemption" it is absolutely necessary that the choral portions that form such an important feature of the oratorio should be rendered by an ensemble that can not only sing but feel.

It is a matter for congratulation therefore that Boston can claim in the Handel and Haydn society such a remarkably well trained body of vocalists, who are capable of affording such choruses as the "Redemption" contains a genuine perception of their sacred import. Now that the true character of the trilogy is being generally understood, the simple means by which the composer speaks to the hearts of the people have become plain; and, with a certain power that the incredulous will at least acknowledge, steals upon them with a height of intensity that has rarely been attained by the greatest of composers.

In comparison with similar works of recent times its form is less stereotyped, while it emulates the devotional coloring without the severity of the ancient sacred music. The liturgical form of most of the recitatives, the song of the prophetic choir and the inspired chorals incident to the scene of the crucifixion fit it beyond most oratorios for general adoption at Christmas or Easter time in the musical service of the churches.

The chorus rendering of the trilogy was excellent and in the highest degree creditable to Conductor Zerrahn. The chorus merits special commendation for the sonority of the voices and for the observance of the nuances, and the ensemble's task, important and elaborate as it was, justified the highest encomiums. The soloists were Mr. Myron W. Whitney, Mr. Edward Lloyd, Miss Emily Winant, Miss Clementine de Vere and Mrs. Jennie Patrick Walker.

Mr. Lloyd's interpretation of the tenor rôle was one of the very ablest performances of the festival.

Miss De Vere was not wholly efficient in her rôle and this, too, notwithstanding the natural purity and freshness of her voice; but it is a voice that lacks power, and her singing, owing to her inartistic phrasing, had little of the smooth and refined style which the part demanded.

Mr. Whitney sang admirably, as did also Mr. Ludwig and Miss Winant. Mrs. Walker's voice also came out with its usual purity of effect in the ensemble numbers.

Tonight the performance will consist of Handel's "Israel in Egypt."

BOSTON HERALD.

MONDAY, APRIL 14, 1890.

The "Israel" Ends the Handel and Haydn Festival.

The fourth and last of the performances to commemorate the 75th anniversary of the organization of the Handel and Haydn Society given at Music Hall last evening, consisted of Handel's "Israel," a work that has not had a hearing here for five years. The oratorio is not calculated to create as much interest in an audience as it does in the chorus taking part in its performance, and so possibly a more brilliant work would have given a more pleasing ending to the festival scheme. However, the manner of its performance was as good a test as could be desired of the abilities of the chorus and the way in which the difficulties were attacked and conquered by the singers under Mr. Zerrahn, spoke volumes for his painstaking work in preparing for this performance. The faithful occupants of the chorus seats rallied for the last event of the season with full ranks, and sung as if the reputation of the society depended upon each and every member of the chorus. Indeed, it is difficult to recall a performance by this society in which there has been a more unanimous attempt to make the very best performance known in the society's experience. There was unusual care taken in the matter of light and shade, clearness of enunciation and sharp attack, and all these characteristics went to give the most desirable general results. Among the chorus numbers calling for especial commendation were the great "Hail Stone," the "He Rebuked the Red Sea," "The Horse and His Rider" and "He Spake the Word," all of which were fine examples of the ability of the chorus to meet the severest tests in the class of compositions. The society had the assistance in this concert of

Miss Clementine De Vere	Soprano
Miss Clara Poole	Alto
Mr. Edward Lloyd	Tenor
Mr. William Ludwig	Bass
Mr. Myron W. Whitney	Bass
Mr. Carl Zerrahn	Conductor
Mr. B. J. Lang	Organist

Mlle. de Vere again gave great satisfaction in the music of the soprano role, and quite gained her audience by her fine interpretation of her leading numbers. She is a rarely pleasing artist in whatever she undertakes, and shows herself a good musician as well as a cultured singer, at all times. She gave especial pleasure in the "Sing Ye to the Lord," which made a most pronounced success among the notable numbers of the evening. Miss Clara Poole has evidently been benefited by a dose of her native east wind, and her singing showed evidence of a marked gain in her condition. Always a pleasing artist, she gave especial delight in the "Thou Shalt Bring Them in," which was delivered with fine taste and expression. Mr. Lloyd has also evidently come to appreciate the beauties of the Boston climate and to know how to take its peculiarities. He was in fine form, and sung with perfect freedom in all his numbers. His recitatives were delivered with true artistic finish, and in "The Enemy Said I Will Pursue" he gave a remarkably brilliant effort in true oratorio singing. Messrs. Ludwig and Whitney were very happily suited in the two bass roles. Mr. Ludwig gave an especially brilliant effort in the "He Layeth the Beams," and Mr. Whitney sung the "Wave from Wave" in his best style, while these two great singers surpassed all previous interpretations of the duet "The Lord Is a Man of War." The orchestral work of the evening was in keeping with the record of the Symphony men during the week, and they have certainly contributed not a little to the enjoyment of the festival patrons by their efforts. The festival thus ended will be counted as a red letter event in the history of the society, and cannot but give added strength to its hold upon the local musical public. Financially, it is a pleasure to say, the result has been more than was expected, as, in round numbers, there will be a profit of about $2000 in the affair, which sum goes to swell the guarantee fund, making it about $32,000. It would be grossly unjust to close the record of the festival without a recognition of the service done by Mr. Carl Zerrahn, the veteran conductor. Where can his like be found in America? He has labored unceasingly, patiently and intelligently, as he always does in whatever he undertakes, and with the usual good results. The Handel and Haydn society and the public of New England will never fully realize his worth until his place has to be filled by another. May that day be far distant, and may another decade see him still able to lead the festival forces of 1900 to victory. A pleasant event of the evening was the presentation to Mr. Zerrahn from the chorus of an elegant floral tribute, which was passed up to the veteran leader as the chorus rose and greeted him with hand clappings and the waving of handkerchiefs.

BOSTON DAILY ADVERTISER

Established 1813

MONDAY MORNING, APRIL 14, 1890.

The Handel and Haydn Festival, "Israel in Egypt," Last Night.

It was especially fitting that the great choral oratorio, "Israel in Egypt," should close the festival of a great chorus society, and the performance in Music Hall last night proved the stamina of the society more thoroughly than any other work that could have been selected. The grandeur of the Old Testament is in every part of the work, and its intricate double choruses make it an impossibility for any but the largest and best trained vocal societies.

The Handel and Haydn Society has another proud distinction; it is the only organization which spells Handel's middle name "Frideric," in spite of baptismal register, tombstone, the Roubillaic memorial monument in Westminster Abbey, the usage of all English and German choral societies, etc., etc. Nevertheless the bad spelling can be borne more easily than the retrogression in the arrangement of the work which was made. The interpolated songs are seldom given in the performances abroad at present, and they only retard the action and mar the choral effects.

In such a work it is fitting to speak of the choruses first, and the success attending the first part was unequivocal in the choral portions. The finale also was a triumph both for Mr. Zerrahn and the society. In the double choruses, the first chorus was at times timid in attack and weak in volume, this being evident even in the first concerted number. "They loathed to drink" was splendidly sung. How much of imagination there is in music! The commentators all tell us how full of nausea the phrases in this number are, yet the unprejudiced auditor will find nothing but sweetness. The accompaniments of some of the choruses and solos are however, realistic enough, and the skipping of the frogs and the buzzing of the locusts were given very effectively by the orchestra, albeit the touches are by no means as photographic as Haydn's oratorio tone-pictures. "He led them forth like sheep" was another success. It is one of the few pastoral effects in which Handel has deserted his favorite 12-8 rhythm. But the great choral success of the first part was the "Hailstone chorus," which was nobly sung, the antiphonal effects being splendidly brought out, and the basses covering themselves with glory.

The organ work in "He sent a thick darkness" was given by Mr. Lang with his customary musicianship, but the instrument seemed out of tune, and soon the chorus followed. The number is by no means such an impressive groping in the dark as the wonderful solo picture of darkness in the "Messiah." In the second part the chorus were a little over-anxious in "The horse and his rider," and it attained only mediocrity; but when, at the finale, the same song of Miriam becomes glorified with all the resources of the master's art, the result was something stupendous. Miss de Vere sang Miriam's phrases with ringing power, and the chorus sang as if inspired. There could not have been a worthier end to the festival.

As to the soloists: Miss de Vere sang unequally, sometimes too vehemently and sometimes off the pitch; Miss Poole sang at her best in "Thou shalt bring them in," although she took rather bold liberties with the phrasing. The worst part of the solo work was the duet of the two singers named above, "The Lord is my strength," which very nearly met with shipwreck. Mr. Ludwig presented the same merits and defects which I have already chronicled. His great dramatic intelligence carries the audience along with him always; nor is this in any sense meretricious, but it is to be wished that a less vehement vein and a more equal quality of tone were present. At times the phrases were too deep for the singer's voice, and at others the disagreeable *timbre* already spoken of, appeared, but it must be added that occasionally the voice would attain the loftiest power imaginable. On the other hand, spite of one very noticeable break, Mr. M. W. Whitney sang with a steadiness and delicious quality of tone that can scarcely be overpraised, and his singing of "Wave from Wave" was so lofty and dignified that it gave ample excuse for *that* interpolation. In the duet for basses, "The Lord is a Man of War," the two voices refused to coalesce; Mr. Ludwig became inaudible at times, and Mr. Whitney was occasionally out of tune.

Mr. Edward Lloyd again impressed me as a most intelligent artist in his school. He did not make quite the artistic success of last Tuesday in his one aria, "The enemy said," but this was because he was hampered with too slow an accompaniment, the ensemble being far from perfect here, and our low pitch (we are thankful that we have it) troubled him in a few phrases. But the public were in a frenzy of delight at the aria, and truth to tell, Mr. Lloyd's brilliancy and spirit deserved the recognition. But his recitatives were better evidences of his greatness and we have never had these thankless portions of oratorio so well declaimed, so purely and refinedly sung. It might give a new meaning to such work in the minds of the multitude, if they could hear such an artist in Bach's "Passion Music." So ends the great festival, and all concerned are to be congratulated. The chorus gave two elegant presents to Mr. Zerrahn last night, the one floral, the other literary, and it may be conceded that he, and the chorus, the managers and the orchestra have carried the festival to far more than ordinary success.

LOUIS C. ELSON.

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MONDAY MORNING, APRIL 14, 1890.

The Handel and Haydn Festival.

The closing concert in the festival of this society was given last evening by a performance of Handel's "Israel in Egypt." The hall was well filled, and a large number of the standees were following the oratorio with scores. It is essentially a choral oratorio—there being no less than 28 double choruses linked together by a few bars of recitatives. Few choral societies would be equal to the effort, and the excellent performance showed, more than anything during the festival, the sterling qualities of the Handel and Haydn Society. Much time must have been spent. Some of the choruses seemed very inharmonious, and it almost looked like a waste of time to learn them. But they were given with a volume of tone, a sharpness of attack and an intelligence that was inspiriting. The hailstone chorus went with a verve that moved everything, and it was vigorously applauded. All the chorals were so well sung—the division of the chorus was so even—that it would be useless to particularize, had we space to do so. Very much credit is due to the society and to the able director who has wielded the baton so many years for this society. After the chorus "I will sing unto the Lord," in the second part, a large and magnificent basket of flowers was handed to him—the gift of the chorus. It was a happy and justly deserved tribute to the veteran leader.

The soloists were Miss De Vere, Mme. Poole, Messrs. Lloyd, Ludwig and Whitney. No extended work is assigned to any of them, but that little is difficult, catchy and thankless in many cases. No artist would think of making a concert selection of anything except the duet for the basses, "The Lord is a man of war." This was given by Ludwig and Whitney with grand effect, and Mr. Whitney showed again what an artist he is. His voice has all the mellow tones, all the smoothness of utterance which has been so often praised at former performances of the society. Mr. Lloyd was given an ovation after the delivery of his single aria. It was one of the best things he has done, requiring dramatic force as well as a clean cut execution and phrasing. Miss De Vere's single aria was given with a breadth of style and an artistic spirit such as we have come to expect from her. The concerted numbers of the soloists were well done, barring a slip here and there, which was neither serious nor worthy of much attention. The festival has been a financial as well as artistic success, thanks to the liberality of the management.

SUNDAY HERALD.

BOSTON, APRIL 13, 1890.

THE HANDEL AND HAYDN FESTIVAL.

No more satisfactory result has attended any event in the long history of the Handel and Haydn Society than that which has rewarded the enterprise and good judgment shown in planning and carrying out the scheme of the anniversary festival commemorative of the 75th year of this organization's existence. All of the performances of the scheme have yielded a profit, and the reserve fund of the society will be materially increased by the profits of this undertaking. The final performance, to be given at Music Hall this evening, will consist of Handel's "Israel in Egypt," which has not had a hearing here since Easter Sunday, five years ago. The society will have the assistance, as soloists, of Miss Clementina De Vere, Mr. Edward Lloyd, Miss Clara Poole, Mr. William Ludwig and Mr. Myron W. Whitney, none of whom have any need of introduction to a Boston audience.

EDWARD LLOYD AT HOME.

All who have enjoyed the singing of the famous English tenor, Edward Lloyd, at the Handel and Haydn festival during the week will be interested to know of the quiet English life of this singer. In recently speaking of his home life the artist said: "My house at Tulse hill is my home, my club, and everything. If I am singing in the West end the concert is usually over at 10:30, and my brougham takes me home by 11:15. I am content to live, you must know, by a very simple rule. By 7:30 in the morning I am up and about, and we all breakfast together at 8:30. My morning is occupied in practising, writing my letters, etc. In the afternoon I take a walk, or, in summer time, play tennis in the garden. I dine at 2 o'clock, and take nothing except tea before going to the concert in the evening, unless it is an egg beaten up in milk just before starting out. If I am not singing, by 10 o'clock I am in bed. I am quite out of the West end world. I have been asked to accept membership of both the musical clubs—the Lyric and Meistersingers—but declined. If you frequent a club, it means going home at 2 or 3 o'clock in the morning and catching colds in cabs. Toole, no doubt, really enjoys plenty of 'life' and society, or else he must surely have succumbed to so much feting. But I don't think singers should freely indulge in social pleasures. They can't rush from concert halls to clubs or drawing rooms and continually keep late hours without their art suffering. My grandfather was a bandmaster in the time of George IV.; my father had a fine tenor voice, and my uncle succeeded Stanford as choirmaster at Trinity College, Cambridge. My mother was also a good musician, and when my father died, at the early age of 45, leaving her very poor, with six children, she obtained an appointment at the newly established college for ladies at Cheltenham. I sang at Westminster Abbey, and Sir Arthur Sullivan and Cellier were among the other boys in the choir. I have often talked with Sullivan over those old times. With a little fellow named Dykes, who did not enter the profession, I was selected to sing the solos at the princess royal's wedding. A few months after going to Cheltenham with my mother I discovered the germs of a tenor voice. I was then about 18, and the voice had not broken. One day my uncle from Cambridge came and heard me sing—it was 'You and I,' an almost forgotten song—and he said there was a vacancy for a soloist in his choir, which I might be able to obtain. The appointment was to be filled by open competition, and 20 competitors came from different parts of the country. How well I remember that day! Not being able to sleep, I got up early in the morning and took a long walk—about the worst thing I could have done, so far as my voice was concerned. But I won the post, my successful piece being 'Angels Ever Bright and Fair.'"

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THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 13, 1890.

HANDEL AND HAYDN FESTIVAL

The seventh triennial festival and seventy-fifth anniversary of the Handel and Haydn society opened with brilliant success in Music hall on Sunday evening. The oratorio was "Elijah," and the house was literally packed, the invariable success in point of patronage that is so characteristic of the society's concerts being, if possible, more than ever before conspicuous. "Elijah" is by far the more important of Mendelssohn's two oratorios, and by not a few it is regarded as perhaps the very grandest of oratorios. The performance on the society's part of it was well-nigh flawless from beginning to end. The color, uniformity, precision and grandeur with which the choruses were rendered can only be referred to in the heat of the moment as beyond praise.

The audience at the start may have been somewhat cold and critical, as Boston audiences usually are, but there was unrestrained enthusiasm at the manner in which the title rôle of the work was rendered by Mr. Ludwig, for his singing of the difficult part was simply magnificent. Never before has his voice been heard here at such telling advantage. His singing of "Is not his word like fire" was with a thrilling effect that has seldom been equalled here by any interpreter of the part; and in "I go my way" and "It is enough" his splendid voice came out with a fervor and sentiment that were simply entrancing. In the effective and declamatory passages of "Hear Ye, Israel," it cannot be said that Mme. Lehmann was adequately emphatic, nor was the episode of the Widow's song given out with all her customary intelligence. There seemed a slight inequality in her singing throughout the evening, and she occasionally sang with an explosiveness of vocal utterance that seemed wholly uncharacteristic of her. The lower tones of Miss Poole's voice came out with charming effect in the trio, "Lift thine eyes," and here, too, both Mmes. Kalisch and Walker sang finely. Messrs. Johnson and Clark also did excellent work, but the chief success of the performance, as has been stated, was with Mr. Ludwig's Elijah; also the splendid chorus work.

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In the concert for Tuesday evening there could not have been a dull moment to such as were intelligent listeners, and that the musical public would be most generous in their response was a foregone conclusion. The works selected were Bach's Christmas oratorio and a sacred cantata entitled "St. John," by J. C. D. Parker. The choruses throughout the evening were finely rendered, the altos and basses meriting special mention for contributing to the ensemble a rich and musical quality of tone, while there was none the less an admirable balance of parts, and Mr. Zerrahn's sympathies as usual were solely with the spirit of the music at hand, so that the concert from beginning to end was a delightfully artistic success.

The new cantata by J. C. D. Parker is a richly endowed work, the subject being faithfully and devoutly treated throughout, and with rare mastery.

The composer has shown characteristic skill, consistent at least with his reputation as a musician, in his treatment of themes, and has subordinated the technical to the spiritual development of his task after the manner of the true composer. The inherent loveliness of the music is enhanced very materially by the scholarly yet none the less spontaneous harmonization employed.

Of the soloists for the concert Mr. Edward Lloyd, who had appeared on Sunday evening with indifferent success, contributed on the present occasion a genuine surprise, for his phrasing was flawless, his intonation perfect and his shading as artistic and refined as the most captious could have desired. His singing of "Native Worth" was a genuine triumph. Mme. Nordica also created much enthusiasm by her fine rendering of "On Mighty Pens." Mr. Whitney's voice was never under more perfect control. In Mr. Parker's work the soloists were throughout correspondingly good.

* * *

On Thursday evening Gounod's "Redemption" was given. Again the attendance was so immense as to completely fill the hall, the audience being one of the most fashionable and intelligent gatherings that has ever assembled in this city, so that the extremely favorable verdict with which the performance of the work was received could not have come from a more authoritative and competent jury.

For an adequate performance of Gounod's "Redemption" it is absolutely necessary that the choral portions that form such an important feature of the oratorio should be rendered by an ensemble that can not only sing but feel.

It is a matter for congratulation therefore that Boston can claim in the Handel and Haydn society such a remarkably well trained body of vocalists, who are capable of affording such choruses as the "Redemption" contains a genuine perception of their sacred import. Now that the true character of the trilogy is being generally understood, the simple means by which the composer speaks to the hearts of the people have become plain; and, with a certain power that the incredulous will at least acknowledge, steals upon them with a height of intensity that has rarely been attained by the greatest of composers.

In comparison with similar works of recent times its form is less stereotyped, while it emulates the devotional coloring without the severity of the ancient sacred music. The liturgical form of most of the recitatives, the song of the prophetic choir and the inspired chorals incident to the scene of the crucifixion fit it beyond most oratorios for general adoption at Christmas or Easter time in the musical service of our churches.

The general rendering of the trilogy was excellent and in the highest degree creditable to Conductor Zerrahn. The chorus merits special commendation for the sonority of the voices and for the observance of the nuances, and the ensemble's task, important and elaborate as it was, justified the highest encomiums. The soloists were Mr. Myron W. Whitney, Mr. Edward Lloyd, Miss Emily Winant, Miss Clementine de Vere and Mrs. Jennie Patrick Walker.

Mr. Lloyd's interpretation of the tenor rôle was one of the very ablest performances of the festival.

Miss De Vere was not wholly efficient in her rôle and this, too, notwithstanding the natural purity and freshness of her voice; but it is a voice that lacks power, and her singing, owing to her inartistic phrasing, had little of the smooth and refined style which the part demanded.

Mr. Whitney sang admirably, as did also Mr. Ludwig and Miss Winant. Mrs. Walker's voice also came out with its usual purity of effect in the ensemble numbers.

Tonight the performance will consist of Handel's "Israel in Egypt."

BOSTON HERALD.

MONDAY, APRIL 14, 1890.

The "Israel" Ends the Handel and Haydn Festival.

The fourth and last of the performances to commemorate the 75th anniversary of the organization of the Handel and Haydn Society given at Music Hall last evening, consisted of Handel's "Israel," a work that has not had a hearing here for five years. The oratorio is not calculated to create as much interest in an audience as it does in the chorus taking part in its performance, and so possibly a more brilliant work would have given a more pleasing ending to the festival scheme. However, the manner of its performance was as good a test as could be desired of the abilities of the chorus and the way in which the difficulties were attacked and conquered by the singers under Mr. Zerrahn, spoke volumes for his painstaking work in preparing for this performance. The faithful occupants of the chorus seats rallied for the last event of the season with full ranks, and sung as if the reputation of the society depended upon each and every member of the chorus. Indeed, it is difficult to recall a performance by this society in which there has been a more unanimous attempt to make the very best performance known in the society's experience. There was unusual care taken in the matter of light and shade, clearness of enunciation and sharp attack, and all these characteristics went to give the most desirable general results. Among the chorus numbers calling for especial commendation were the great "Hail Stone," the "He Rebuked the Red Sea," "The Horse and His Rider" and "He Spake the Word," all of which were fine examples of the ability of the chorus to meet the severest tests in the class of compositions. The society had the assistance in this concert of

Miss Clementine De Vere	Soprano
Miss Clara Poole	Alto
Mr. Edward Lloyd	Tenor
Mr. William Ludwig	Bass
Mr. Myron W. Whitney	Bass
Mr. Carl Zerrahn	Conductor
Mr. B. J. Lang	Organist

Mlle. de Vere again gave great satisfaction in the music of the soprano role, and quite gained her audience by her fine interpretation of her leading numbers. She is a rarely pleasing artist in whatever she undertakes, and shows herself a good musician as well as a cultured singer, at all times. She gave especial pleasure in the "Sing Ye to the Lord," which made a most pronounced success among the notable numbers of the evening. Miss Clara Poole has evidently been benefited by a dose of her native east wind, and her singing showed evidence of a marked gain in her condition. Always a pleasing artist, she gave especial delight in the "Thou Shalt Bring Them in," which was delivered with fine taste and expression. Mr. Lloyd has also evidently come to appreciate the beauties of the Boston climate and to know how to take its peculiarities. He was in fine form, and sung with perfect freedom in all his numbers. His recitatives were delivered with true artistic finish, and in "The Enemy Said I Will Pursue" he gave a remarkably brilliant effort in true oratorio singing. Messrs. Ludwig and Whitney were very happily suited in the two bass roles. Mr. Ludwig gave an especially brilliant effort in the "He Layeth the Beams," and Mr. Whitney sung the "Wave from Wave" in his best style, while these two great singers surpassed all previous interpretations of the duet "The Lord Is a Man of War." The orchestral work of the evening was in keeping with the record of the Symphony men during the week, and they have certainly contributed not a little to the enjoyment of the festival patrons by their efforts. The festival thus ended will be counted as a red letter event in the history of the society, and cannot but give added strength to its hold upon the local musical public. Financially, it is a pleasure to say, the result has been more than was expected, as, in round numbers, there will be a profit of about $2000 in the affair, which sum goes to swell the guarantee fund, making it about $32,000. It would be grossly unjust to close the record of the festival without a recognition of the service done by Mr. Carl Zerrahn, the veteran conductor. Where can his like be found in America? He has labored unceasingly, patiently and intelligently, as he always does in whatever he undertakes, and with the usual good results. The Handel and Haydn society and the public of New England will never fully realize his worth until his place has to be filled by another. May that day be far distant, and may another decade see him still able to lead the festival forces of 1900 to victory. A pleasant event of the evening was the presentation to Mr. Zerrahn from the chorus of an elegant floral tribute, which was passed up to the veteran leader as the chorus rose and greeted him with hand clappings and the waving of handkerchiefs.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APRIL 14, 1890.

The Handel and Haydn Festival, "Israel in Egypt," Last Night.

It was especially fitting that the great choral oratorio, "Israel in Egypt," should close the festival of a great chorus society, and the performance in Music Hall last night proved the stamina of the society more thoroughly than any other work that could have been selected. The grandeur of the Old Testament is in every part of the work, and its intricate double choruses make it an impossibility for any but the largest and best trained vocal societies.

The Handel and Haydn Society has another proud distinction; it is the only organization which spells Handel's middle name "Frideric," in spite of baptismal register, tombstone, the Roubillaic memorial monument in Westminster Abbey, the usage of all English and German choral societies, etc., etc. Nevertheless the bad spelling can be borne more easily than the retrogression in the arrangement of the work which was made. The interpolated songs are seldom given in the performances abroad at present, and they only retard the action and mar the choral effects.

In such a work it is fitting to speak of the choruses first, and the success attending the first part was unequivocal in the choral portions. The finale also was a triumph both for Mr. Zerrahn and the society. In the double choruses, the first chorus was at times timid in attack and weak in volume, this being evident even in the first concerted number. "They loathed to drink" was splendidly sung. How much of imagination there is in music! The commentators all tell us how full of nausea the phrases in this number are, yet the unprejudiced auditor will find nothing but sweetness. The accompaniments of some of the choruses and solos are however, realistic enough, and the skipping of the frogs and the buzzing of the locusts were given very effectively by the orchestra, albeit the touches are by no means as photographic as Haydn's oratorio tone-pictures. "He led them forth like sheep" was another success. It is one of the few pastoral effects in which Handel has deserted his favorite 12-8 rhythm. But the great choral success of the first part was the "Hailstone chorus," which was nobly sung, the antiphonal effects being splendidly brought out, and the basses covering themselves with glory.

The organ work in "He sent a thick darkness" was given by Mr. Lang with his customary musicianship, but the instrument seemed out of tune, and soon the chorus followed. The number is by no means such an impressive groping in the dark as the wonderful solo picture of darkness in the "Messiah." In the second part the chorus were a little over-anxious in "The horse and his rider," and it attained only mediocrity; but when, at the finale, the same song of Miriam becomes glorified with all the resources of the master's art, the result was something stupendous. Miss de Vere sang Miriam's phrases with ringing power, and the chorus sang as if inspired. There could not have been a worthier end to the festival.

As to the soloists: Miss de Vere sang unequally, sometimes too vehemently and sometimes off the pitch; Miss Poole sang at her best in "Thou shalt bring them in," although she took rather bold liberties with the phrasing. The worst part of the solo work was the duet of the two singers named above, "The Lord is my strength," which very nearly met with shipwreck. Mr. Ludwig presented the same merits and defects which I have already chronicled. His great dramatic intelligence carries the audience along with him always; nor is this in any sense meretricious, but it is to be wished that a less vehement vein and a more equal quality of tone were present. At times the phrases were too deep for the singer's voice, and at others the disagreeable *timbre* already spoken of, appeared, but it must be added that occasionally the voice would attain the loftiest power imaginable. On the other hand, spite of one very noticeable break, Mr. M. W. Whitney sang with a steadiness and delicious quality of tone that can scarcely be overpraised, and his singing of "Wave from Wave" was so lofty and dignified that it gave ample excuse for *that* interpolation. In the duet for basses, "The Lord is a Man of War," the two voices refused to coalesce; Mr. Ludwig became inaudible at times, and Mr. Whitney was occasionally out of tune.

Mr. Edward Lloyd again impressed me as a most intelligent artist in his school. He did not make quite the artistic success of last Tuesday in his one aria, "The enemy said," but this was because he was hampered with too slow an accompaniment, the ensemble being far from perfect here, and our low pitch (we are thankful that we have it) troubled him in a few phrases. But the public were in a frenzy of delight at the aria, and truth to tell, Mr. Lloyd's brilliancy and spirit deserved the recognition. But his recitatives were better evidences of his greatness and we have never had these thank, less portions of oratorio so well declaimed, so purely and refinedly sung. It might give a new meaning to such work in the minds of the multitude, if they could hear such an artist in Bach's "Passion Music." So ends the great festival, and all concerned are to be congratulated. The chorus gave two elegant presents to Mr. Zerrahn last night, the one floral, the other literary, and it may be conceded that he, and the chorus, the managers and the orchestra have carried the festival to far more than ordinary success.

LOUIS C. ELSON.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, APRIL 14, 1890.

The Handel and Haydn Festival.

The closing concert in the festival of this society was given last evening by a performance of Handel's "Israel in Egypt." The hall was well filled, and a large number of the standees were following the oratorio with scores. It is essentially a choral oratorio—there being no less than 28 double choruses linked together by a few bars of recitatives. Few choral societies would be equal to the effort, and the excellent performance showed, more than anything during the festival, the sterling qualities of the Handel and Haydn Society. Much time must have been spent. Some of the choruses seemed very inharmonious, and it almost looked like a waste of time to learn them. But they were given with a volume of tone, a sharpness of attack and an intelligence that was inspiriting. The hailstone chorus went with a verve that moved everything, and it was vigorously applauded. All the chorals were so well sung—the division of the chorus was so even—that it would be useless to particularize, had we space to do so. Very much credit is due to the society and to the able director who has wielded the baton so many years for this society. After the chorus "I will sing unto the Lord," in the second part, a large and magnificent basket of flowers was handed to him—the gift of the chorus. It was a happy and justly deserved tribute to the veteran leader.

The soloists were Miss De Vere, Mme. Poole, Messrs. Lloyd, Ludwig and Whitney. No extended work is assigned to any of them, but that little is difficult, catchy and thankless in many cases. No artist would think of making a concert selection of anything except the duet for the basses, "The Lord is a man of war." This was given by Ludwig and Whitney with grand effect, and Mr. Whitney showed again what an artist he is. His voice has all the mellow tones, all the smoothness of utterance which has been so often praised at former performances of the society. Mr. Lloyd was given an ovation after the delivery of his single aria. It was one of the best things he has done, requiring dramatic force as well as a clean cut execution and phrasing. Miss De Vere's single aria was given with a breadth of style and an artistic spirit such as we have come to expect from her. The concerted numbers of the soloists were well done, barring a slip here and there, which was neither serious nor worthy of much attention. The festival has been a financial as well as artistic success, thanks to the liberality of the management.

SUNDAY HERALD.

BOSTON, APRIL 13, 1890.

THE HANDEL AND HAYDN FESTIVAL.

No more satisfactory result has attended any event in the long history of the Handel and Haydn Society than that which has rewarded the enterprise and good judgment shown in planning and carrying out the scheme of the anniversary festival commemorative of the 75th year of this organization's existence. All of the performances of the scheme have yielded a profit, and the reserve fund of the society will be materially increased by the profits of this undertaking. The final performance, to be given at Music Hall this evening, will consist of Handel's "Israel in Egypt," which has not had a hearing here since Easter Sunday, five years ago. The society will have the assistance, as soloists, of Miss Clementina De Vere, Mr. Edward Lloyd, Miss Clara Poole, Mr. William Ludwig and Mr. Myron W. Whitney, none of whom have any need of introduction to a Boston audience.

EDWARD LLOYD AT HOME.

All who have enjoyed the singing of the famous English tenor, Edward Lloyd, at the Handel and Haydn festival during the week will be interested to know of the quiet English life of this singer. In recently speaking of his home life the artist said: "My house at Tulse hill is my home, my club, and everything. If I am singing in the West end the concert is usually over at 10:30, and my brougham takes me home by 11:15. I am content to live, you must know, by a very simple rule. By 7:30 in the morning I am up and about, and we all breakfast together at 8:30. My morning is occupied in practising, writing my letters, etc. In the afternoon I take a walk, or, in summer time, play tennis in the garden. I dine at 2 o'clock, and take nothing except tea before going to the concert in the evening, unless it is an egg beaten up in milk just before starting out. If I am not singing, by 10 o'clock I am in bed. I am quite out of the West end world. I have been asked to accept membership of both the musical clubs—the Lyric and Meistersingers—but declined. If you frequent a club, it means going home at 2 or 3 o'clock in the morning and catching colds in cabs. Toole, no doubt, really enjoys plenty of 'life' and society, or else he must surely have succumbed to so much feting. But I don't think singers should freely indulge in social pleasures. They can't rush from concert halls to clubs or drawing rooms and continually keep late hours without their art suffering. My grandfather was a bandmaster in the time of George IV.; my father had a fine tenor voice, and my uncle succeeded Stanford as choirmaster at Trinity College, Cambridge. My mother was also a good musician, and when my father died, at the early age of 45, leaving her very poor, with six children, she obtained an appointment at the newly established college for ladies at Cheltenham. I sang at Westminster Abbey, and Sir Arthur Sullivan and Cellier were among the other boys in the choir. I have often talked with Sullivan over those old times. With a little fellow named Dykes, who did not enter the profession, I was selected to sing the solos at the princess royal's wedding. A few months after going to Cheltenham with my mother I discovered the germs of a tenor voice. I was then about 18, and the voice had not broken. One day my uncle from Cambridge came and heard me sing—it was 'You and I,' an almost forgotten song—and he said there was a vacancy for a soloist in his choir, which I might be able to obtain. The appointment was to be filled by open competition, and 20 competitors came from different parts of the country. How well I remember that day! Not being able to sleep, I got up early in the morning and took a long walk—about the worst thing I could have done, so far as my voice was concerned. But I won the post, my successful piece being 'Angels Ever Bright and Fair.'"

Gazette

SUNDAY MORNING EDITION

Handel and Haydn Festival.

The Festival concerts of the Handel and Haydn Society last week were, in many respects, the best that the organization has ever given. The work of the chorus throughout was of an exceptionally high order of merit, and was especially noticeable for its steadiness, its precision, and the rich and well-balanced body of tone evolved. Another point for which the chorus is to be distinctly commended is the tone-color that was imparted to its singing through a careful observance of musical dynamics, by means of which a greater variety of effect and a finer artistic result was obtained than has before been the case in the chorus singing of the society. The performance of "Elijah," with which the Festival opened on Sunday evening, was listened to by an enormous audience. Mme. Lehmann-Kalisch sang the soprano solos, and is first to be complimented upon the excellence of her pronunciation of English and the clearness with which she enunciated the text. Her singing on the concert stage is never fully as effective as it is in opera, but her work showed the finely-trained and thoroughly-experienced singer throughout. In the duet "What have I do with thee?" her efforts were marked by fine force and dramatic feeling. In "Hear ye Israel" she was heard with impressive effect, except in the closing phrases, which were given with an unaccountable tameness that in its results, was an anti-climax. In the quartets she was heard to special advantage. Her interpretation of the music of the Youth was not so satisfying, owing to the thinness of the tone and the absence of expression with which it was sung. The contralto solos were sung by Miss Clara Poole, for whom, we understand, some consideration is to be made on account of recent serious illness. The consequence was that the familiar solo "Oh, rest in the Lord" was not as effectively sung as it is but just to concede it would have been under more favorable circumstances. The recitatives, especially those of the Angel, were admirably declaimed, and with a thorough sympathy with their dramatic force. In the tenor solos Mr. Edward Lloyd was heard on our concert stage for the first time. The oratorio does not afford any very striking opportunities for the tenor, but Mr. Lloyd made it clear beyond all cavil that he has a sweet and powerful voice that has been trained carefully in the best school; that his style is finished and artistic to the highest degree, and that the much abused word "artist" can be applied to him in its best sense. He does not stir by the vigor or the passionateness of his singing, and seems, perhaps, a trifle perfunctory in effect; but it is a genuine pleasure to listen to such finished and such perfect singing as is his. His performance of the recitative, "Ye people, rend your hearts," and the following air, "If with all your hearts," was of rare beauty. The expressiveness of his declamation in "Man of God" was not less exquisite. The great success of the night, however, fell to Mr. William Ludwig, whose singing of Elijah's music was masterly in every essential. Never before has the part been sung here with such splendid dramatic force or such finely-sustained power. A strong individuality was imparted to the character, and the impression made was remarkably vivid. The reading was not only brilliant, but it was strikingly original, and the results obtained were always within the line of refined and lofty art. The vigor of the effort was immense, and it was never relaxed for a moment. Where all was so fine, it is not easy or necessary to select any point for special praise. The singing was almost perfect, the only fault left for exacting criticism to dwell upon being a certain explosiveness of voice that became somewhat monotonous through repetition. For the rest, the effort was incomparably fine, and its success was as overwhelming as it was deserved.

On Tuesday evening the first and second parts of Bach's Christmas Oratorio, two solo selections from Haydn's "The Creation," and Mr. J. C. D. Parker's new cantata, "St. John," were performed, the soloists being Mad. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney. The chorus work in the Bach oratorio was strong, clear and massive in the chorals, but in the more florid choruses it was cloudy in effect. This, however, was not owing to any lack of familiarity on the part of the singers with their music, but is to be traced to the impossibility of so many voices singing such music with due distinctness in effect. There was no hesitation; the attack was always prompt and steadiness was invariably maintained; but the rolling passages jostled each other and reached the ear confusedly. Madame Nordica sang but one brief recitative, in which there was no opportunity for a display of her powers. Miss Winant sang as she always sings, with care, intelligence and skill in equal combination, reaching her highest point in the lovely solo, "Slumber, Beloved." Mr. Whitney sang the bass solos with vigor and nobility of style, especially in "Mighty Lord and King," though the more florid passages did not flow with the smoothness and fluency most to be desired. Mr. Lloyd intensified the fine impression he made at the earlier performance, by his singing of the tenor solos, which was marked by exquisite beauty in phrasing, purity in style, justness in expression, and a thoroughly musicianly feeling in every essential. In the solo, "Haste ye Shepherds," he showed the possession of technical resources of a rare order in a modern tenor singer. It was, however, in Haydn's aria, "In Native Worth," that he was heard in the fulness of his powers. Nothing finer in the way of vocal art, nothing more sympathetic with the innermost meaning of the music, nothing more beautifully phrased and more perfectly sung than was this selection by Mr. Lloyd can be conceived. Its effect upon the chorus, the orchestra and the audience was electrical, and the artist was recalled three times with as thundering and as enthusiastic applause as has ever been heard in Music Hall. Madame Nordica sang "On Mighty Pens," also from "The Creation." The effort cannot be justly commended as an interpretation of Haydn in any sense. It was tunefully and smoothly sung, though its possibilities of expression were not reached by the artist. Her most praiseworthy moments were in her singing in half-voice, which was very sweet. At other times the cold and metallic quality of her voice and the lack of fervor in her style were obtrusive. She was heartily and loudly applauded and recalled. Mr. Parker's cantata, which brought the performance to an end, is of exceptional worth and interest, and enlists the attention and the respect of the listener from the very outset. It is rich in pure and graceful melody, is at once scholarly and flexible in style, and the orchestration is steadily beautiful. The high finish bestowed upon the work from beginning to end is one of its notable features. Several of the numbers are pervaded by a deep poetic feeling. The knowledge of the composer is displayed in two admirably written fugues, in which there is nothing of stiffness, and which are masterly in the clearness of their counterpoint and polyphony. The choruses are written for the voices with a thorough feeling for what is best and most effective in vocal color. A novel and impressive result is produced by the chorus doing the work usually given to the Narrator, breaking in as it does unexpectedly upon the calm and steady flow of the orchestra. The quartet, "Now are we the sons of God," is one of the gems of a work that is overflowing in charm. Another fine number is the duet for soprano and tenor, "And there shall be no more curse," which opens perhaps somewhat conventionally, but which grows steadily in strength, power and freshness. The concluding soprano solo and chorus brings the work to a brilliant culmination. Mr. Parker has here written a work that will last and that is an honor to our native art. He directed it himself with excellent skill, manifesting the possession of coolness, precision and self-poise,—the most essential qualities in a conductor. The performance was very good, the choruses doing some of its best work of the week, and the soloists, Mme. Nordica, Miss Winant and Mr. Lloyd doing ample justice to their tasks. The work was well received and made a brilliant success.

On Thursday evening Gounod's "The Redemption" was given, with Miss Clementine De Vere, Mrs. J. P. Walker, Miss Emily Winant, Mr. E. Lloyd, Mr. W. Ludwig and Mr. M. W. Whitney as the soloists. The performance of the work was one of the successes of the week. The oratorio gains upon acquaintance in several directions; but there are long stretches of dreariness in it, and now and then a pompous operatic pretentiousness not overimpressive on the ground of dignity or propriety. Some of the choruses, however, are as noble and as true in feeling as any that modern musical art has produced, and the orchestration is wonderfully fine, and colors the sentiment of the text with great felicity. Mr. Lloyd again enforced his right to be considered a master in his art. His music did not present any opportunities for him to stir his audience to the enthusiasm he excited at the earlier concerts, but his singing was none the less exquisite in finish, phrasing and true artistic intelligence. Mr. Ludwig won another well-merited triumph by his singing of the part of Jesus, bringing to bear upon it no less just a sympathy with the spirit of the music and the character than was displayed by him as Elijah. It was chastely fervent in style and beautiful in its simple pathos and dignified intensity of expression. Mr. Whitney sang his solos in his best manner, and fairly shared in the principal successes of the evening. Miss De Vere, in the leading soprano solos, was, on the whole, a disappointment. She has a charming voice, but it is not well suited to oratorio, and she is lacking in that broad and sustained style essential to music of that order. She sang her two solos in a choppy, disconnected manner, except in the last bars of her first aria, "Rise to light supernal, on wings of lowly faith," which were beautifully given. For the rest, her phrasing was often exceptionally poor. The chief drawback, however, to a critical enjoyment of her efforts was the absence of a necessary sustained or sostenuto effect. The other soloists met the demands made upon them conscientiously. The chorus acquitted itself very well, indeed. Its task was a difficult one, owing to the chromatic nature of much of its music, and there were several lapses in intonation; but otherwise the singing of this body showed careful training and impressive results. The orchestra, save for an occasional untunefulness in the wind instruments, did its work admirably. To-night the festival will close with "Israel in Egypt," in our review of which, in our next, we shall consider the festival as a whole.

Boston Post

MONDAY MORNING, APRIL 14, 1890

"ISRAEL IN EGYPT."

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Boston Daily Globe.

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"Israel in Egypt" has been heard here eight times. The last presentation of this oratorio by the Handel and Haydn Society, previous to last evening, was five years ago, and so admirable was the singing on this occasion that the performance proved rarely enjoyable.

Mr. Edward Lloyd was again heard with pleasure, and the hearty applause which rewarded the efforts of the other artists testified to their popularity here. Mr. Lloyd sang his several solos in a manner worthy the foremost of English oratorio singers. The recitatives of the first part were beautifully given, and well-merited was the enthusiastic applause bestowed upon his singing of "The enemy said, I will pursue." Mr. Ludwig's success was in keeping with his other triumphs of this festival. Magnificent was his rendering of the recitative, "He measured the waters." Mr. Whitney, of course, sang his music delightfully. One of the treats of the evening was the duet by these two famous singers. Mlle. De Vere's pure, resonant voice was well suited to the soprano solos, all of which she gave with good effect. It is needless, perhaps, to state that Miss Clara Poole sang her role superbly. She is a thorough artist and may always be depended on for the best of work in oratorio. The chorus won many expressions of approval, while upon Conductor Zerrahn honors and flowers were freely bestowed.

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The great oratorio was not only given without cuts, but, as has been customary for some time, with some interpolated recitatives and airs from other works by Handel—a custom more honored in the breach than the observance. The only excuse for these interpolations is that they serve to break up that great Andes-chain of eleven choruses, from "He spake the word" to "And believed the Lord," and give the chorus singers occasional moments of rest. But, although something is undoubtedly gained in this way, by rendering the work less physically fatiguing to the singers than it would be in its original shape, those airs and recitatives tend to mar the unity of the composition, and one can not help wishing them out of the way.

Still, the presence of these interpolated numbers is not what is most to be regretted in performances of this grandest of all Handel's oratorios. The condition of the score is a far more serious subject for dissatisfaction. We do not know who wrote the additional accompaniments used in the airs and duets last evening; we suspect, however, that they were compiled from several sources. But, wherever they came from, they are insufficient. Every now and then the ear would be shocked by that eminently un-Handelian effect of the voice-part being supported by a mere ungarnished bass. At other times, even when the harmony was complete in Handel's score, orchestral effects were produced such as it is impossible that the composer should have contemplated. It is putting one's faith to a pretty severe test to try to argue that that faint, pastoral squeaking of two oboes and a bassoon in many parts of "The Lord is a man of war" would have satisfied Handel. Nothing could be more out of keeping with the massive and brilliant character of this mighty duet for two basses than this small piping on three reed instruments; it is simply comical. We know that oboe and bassoon parts were pretty heavily "doubled" in Handel's orchestra, as string parts are with us today; what more Handel did in passages like those we mention, with the organ or harpsichord, we do not know; but that he did something is more than probable. The Handel and Haydn society has shown no little energy of late years in the way of improving its chorus and making itself up to the times as an efficient body. It remains for it now to go one step further, and see to it that the Handel scores it gives shall be in a fit condition for performance. The high compliment Robert Franz paid the society, in dedicating to it his completed score of the "Messiah" ought to stimulate its ambition to do something of its own accord toward procuring adequate additional accompaniments to other scores of its "patron great master." The managers of the society must have found out by this time how idle it is to trust to heresay and English tradition in this matter. The additional accompaniments it has imported from London for the performance of some great works during the last few years—notably those for Bach's B minor mass—have proved mere snares and delusions, and have shown how little any reports "that they had been used in London with excellent effect" are to be trusted. True, Robert Franzes do not grow on every bush, and the society can hardly expect to find people to do such magnificent work for "Israel in Egypt" as he did for the "Messiah." But competent musicians can still be found to put the work into a far better shape than it is at present, especially as they would have in this case Mendelssohn's organ accompaniment to guide them. The good in this accompaniment of Mendelssohn's far outweighs the bad; and, although it is, unfortunately, practically useless for the most part in its present form, it would would be an admirable guide to any one who should undertake the task of filling out Handel's *continuo* in "Israel" orchestrally. It would be well for the Handel and Haydn to appreciate that, of all its artistic duties for the present and the near future, this one is the most imperative—to prevent the perpetuation of a crying injustice to Handel which no amount of tradition can make less unjust.

The performance last evening was, in the main, excellent, the chorus singing generally with vigor and precision. Of the solo work Mr. Lloyd's superb singing of "The enemy said" was especially memorable. It were hard to imagine how this terrible air could be better sung; it was magnificent at every point. Mr. Ludwig and Mr. Whitney were both capital in their bass solos, and in "The Lord is a man of war" (in which they are heartily to be thanked for *not* making the traditional turn in the last phrase), the one shining by his smooth and clear vocalization, and the other by his firm intellectual grasp of the music and his majestic vitality of style. Miss de Vere and Miss Poole did creditably; but both of them show to better advantage in music of another sort. The audience was simply enormous; indeed the whole festival has been one of the most successful the Handel and Haydn Society has ever given. It now enters upon the last quarter of its century with the fairest hopes for the future.

Boston Journal.

TUESDAY MORNING, APRIL 15, 1890.

The first Chopin recital by Vladimir de Pachmann was given yesterday afternoon in Chickering Hall. As an interpreter of Chopin the pianist's reputation is established, but the audience was hardly prepared for so brilliant, artistic and graceful a rendition as was given. The applause was unusually hearty for a piano recital. Like Von Bülow, the pianist has a habit of gazing at the audience when he had performed an unusually effective bit of work. Further recitals will be given Wednesday and Thursday.

The closing concert last evening by the Kneisel Quartette was one of exceeding interest. Miss Aus Der Ohe was the assisting artist in a fine rendition of Schubert's quintette in A major. There was also given Mozart's quartette for strings in C, and a very beautiful romance by Grieg, opening with the 'cello.

[illegible]

TUESDAY, APRIL 15.

Last Kneisel Quartet Concert.

The last of this season's concerts by the Kneisel quartet was given in Union Hall last evening. The audience was large and heartily expressed appreciation of the excellent programme, which included the quartet in C major by Mozart, the second movement from the quartet in G minor, Grieg and Schubert's "Forellen" quartet. Miss Adele Aus der Ohe was the soloist, and, needless to say, delighted the audience by her finished performance.

BOSTON DAILY ADVERTISER

Established 1813.

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THE KNEISEL QUARTETTE.

The last Kneisel Quartette concert of the season took place last night at Union Hall. Miss Aus der Ohe was the pianist, and a Mozart quartette movement from Grieg's quartette in G minor and Schubert's quartette in A major constituted the programmee.

Boston Post

TUESDAY MORNING, APRIL 15, 1890

THE KNEISEL QUARTETTE CONCERT.

Counter attractions did not detract one whit from the largeness of the audience gathered in Union Hall last evening to listen to the last of the series of six chamber music concerts given by the Kneisel Quartette. For five seasons the work of this organization has been favored with the large enthusiasm that was most richly deserved, and even in the surfeit of good music that is given here in musical Boston, it is to be doubted if any better work has been done. Of the three numbers given last night, the first and third made their second appearance on the programmes of this quartette.

Quartette for strings, C major.....Mozart
Romance (andantino); from quartette in G minor, op. 27.....Gregi
Quintette in A major, for piano, violin, viola, 'cello and bass, op. 114.....Schubert
Pass, Mr. Goldstein.

The Mozart quartette has been given so recently that it is unnecessary to write but a word, and that of high commendation, of the manner in which one and all entered into their work. The Grieg "Romance" is delicious in brightness of theme and the delicacy of the working out, and as a comparative novelty is so happy that it, too, should be given again—a second performance at Kneisel concerts—to make it on a par with its companions. Miss Adele Aus der Ohe played the Schubert quintette without notes with wonderful precision and technique, as she did before with the Schumann quartette given by the same club. It is so seldom that the critic does not deplore the fact that the pianist plays with the cover of the piano up, that it is almost a pleasure to have to regret that the reverse seemed to be a detriment, as it was last night. Miss Aus der Ohe's delicacy of touch made the pianissimos almost inaudible. The next season's music would be indeed incomplete unless the Kneisel Quartette add to it the brilliancy and eclat of their efforts.

[illegible]TON DAILY GLOBE.

[illegible]TUESDAY, APRIL 15.

PACHMANN'S DEBUT.

The Russian Virtuoso Brilliantly Interprets Chopin in Chickering Hall.

A short, thickset, bearded gentleman is Vladimir Pachmann, latest in the line of pianists to astonish Boston. At Chickering Hall yesterday afternoon the Russian artist began the first of a series of Chopin concerts, and began them most brilliantly.

Mr. Pachmann is unique among recent visitors to our concert stage in a good many respects. For one thing, he makes no disguise of his emotions. If the hall is too warm he tells his auditors as much; if a whisper reaches his ear, he rebukes the whisperer publicly. He is ingenuous, not to say child-like in manner, with a curious way of taking his audience into his confidence; his entire manner at the piano, indeed, is peculiar to a degree.

His execution is a marvel of facileness, grace, distinctness and brilliancy. More than this, it is accurate. More than all and artistically better than all, Pachmann has caught the thought and soul of his loved composer.

We have never heard a Chopin mazurka played as Pachmann plays it, and the familiar waltz dedicated to the Countess Potocka seemed to unfold new beauties under the master's touch. This was repeated in response to an enthusiastic outburst of applause. Two etudes, given with astonishing brilliancy: an impromptu, the allegro de concert, and a scherzo completed the offering.

After such a brilliant debut it will be strange if Mr. Pachmann does not look into the faces of as large an assemblage tomorrow afternoon as Chickering Hall can well accommodate. The programme, as was the case yesterday, is made up exclusively of Chopin selections.

Gazette

SUNDAY MORNING EDITION

Handel and Haydn Festival.

The Festival concerts of the Handel and Haydn Society last week were, in many respects, the best that the organization has ever given. The work of the chorus throughout was of an exceptionally high order of merit, and was especially noticeable for its steadiness, its precision, and the rich and well-balanced body of tone evolved. Another point for which the chorus is to be distinctly commended is the tone-color that was imparted to its singing through a careful observance of musical dynamics, by means of which a greater variety of effect and a finer artistic result was obtained than has before been the case in the chorus singing of the society. The performance of "Elijah," with which the Festival opened on Sunday evening, was listened to by an enormous audience. Mme. Lehmann-Kalisch sang the soprano solos, and is first to be complimented upon the excellence of her pronunciation of English and the clearness with which she enunciated the text. Her singing on the concert stage is never fully as effective as it is in opera, but her work showed the finely-trained and thoroughly-experienced singer throughout. In the duet "What have I do with thee?" her efforts were marked by fine force and dramatic feeling. In "Hear ye Israel" she was heard with impressive effect, except in the closing phrases, which were given with an unaccountable tameness that in its results, was an anti-climax. In the quartets she was heard to special advantage. Her interpretation of the music of the Youth was not so satisfying, owing to the thinness of the tone and the absence of expression with which it was sung. The contralto solos were sung by Miss Clara Poole, for whom, we understand, some consideration is to be made on account of recent serious illness. The consequence was that the familiar solo "Oh, rest in the Lord" was not as effectively sung as it is but just to concede it would have been under more favorable circumstances. The recitatives, especially those of the Angel, were admirably declaimed, and with a thorough sympathy with their dramatic force. In the tenor solos Mr. Edward Lloyd was heard on our concert stage for the first time. The oratorio does not afford any very striking opportunities for the tenor, but Mr. Lloyd made it clear beyond all cavil that he has a sweet and powerful voice that has been trained carefully in the best school; that his style is finished and artistic to the highest degree, and that the much abused word "artist" can be applied to him in its best sense. He does not stir by the vigor or the passionateness of his singing, and seems, perhaps, a trifle perfunctory in effect; but it is a genuine pleasure to listen to such finished and such perfect singing as is his. His performance of the recitative, "Ye people, rend your hearts," and the following air, "If with all your hearts," was of rare beauty. The expressiveness of his declamation in "Man of God" was not less exquisite. The great success of the night, however, fell to Mr. William Ludwig, whose singing of Elijah's music was masterly in every essential. Never before has the part been sung here with such splendid dramatic force or such finely-sustained power. A strong individuality was imparted to the character, and the impression made was remarkably vivid. The reading was not only brilliant, but it was strikingly original, and the results obtained were always within the line of refined and lofty art. The vigor of the effort was immense, and it was never relaxed for a moment. Where all was so fine, it is not easy or necessary to select any point for special praise. The singing was almost perfect, the only fault left for exacting criticism to dwell upon being a certain explosiveness of voice that became somewhat monotonous through repetition. For the rest, the effort was incomparably fine, and its success was as overwhelming as it was deserved.

On Tuesday evening the first and second parts of Bach's Christmas Oratorio, two solo selections from Haydn's "The Creation," and Mr. J. C. D. Parker's new cantata, "St. John," were performed, the soloists being Mad. Nordica, Miss Emily Winant, Mr. Edward Lloyd and Mr. Myron W. Whitney. The chorus work in the Bach oratorio was strong, clear and massive in the chorals, but in the more florid choruses it was cloudy in effect. This, however, was not owing to any lack of familiarity on the part of the singers with their music, but is to be traced to the impossibility of so many voices singing such music with due distinctness in effect. There was no hesitation; the attack was always prompt and steadiness was invariably maintained; but the rolling passages jostled each other and reached the ear confusedly. Madame Nordica sang but one brief recitative, in which there was no opportunity for a display of her powers. Miss Winant sang as she always sings, with care, intelligence and skill in equal combination, reaching her highest point in the lovely solo, "Slumber, Beloved." Mr. Whitney sang the bass solos with vigor and nobility of style, especially in "Mighty Lord and King," though the more florid passages did not flow with the smoothness and fluency most to be desired. Mr. Lloyd intensified the fine impression he made at the earlier performance, by his singing of the tenor solos, which was marked by exquisite beauty in phrasing, purity in style, justness in expression, and a thoroughly musicianly feeling in every essential. In the solo, "Haste ye Shepherds," he showed the possession of technical resources of a rare order in a modern tenor singer. It was, however, in Haydn's aria, "In Native Worth," that he was heard in the fulness of his powers. Nothing finer in the way of vocal art, nothing more sympathetic with the innermost meaning of the music, nothing more beautifully phrased and more perfectly sung than was this selection by Mr. Lloyd can be conceived. Its effect upon the chorus, the orchestra and the audience was electrical, and the artist was recalled three times with as thundering and as enthusiastic applause as has ever been heard in Music Hall. Madame Nordica sang "On Mighty Pens," also from "The Creation." The effort cannot be justly commended as an interpretation of Haydn in any sense. It was tunefully and smoothly sung, though its possibilities of expression were not reached by the artist. Her most praiseworthy moments were in her singing in half-voice, which was very sweet. At other times the cold and metallic quality of her voice and the lack of fervor in her style were obtrusive. She was heartily and loudly applauded and recalled. Mr. Parker's cantata, which brought the performance to an end, is of exceptional worth and interest, and enlists the attention and the respect of the listener from the very outset. It is rich in pure and graceful melody, is at once scholarly and flexible in style, and the orchestration is steadily beautiful. The high finish bestowed upon the work from beginning to end is one of its notable features. Several of the numbers are pervaded by a deep poetic feeling. The knowledge of the composer is displayed in two admirably written fugues, in which there is nothing of stiffness, and which are masterly in the clearness of their counterpoint and polyphony. The choruses are written for the voices with a thorough feeling for what is best and most effective in vocal color. A novel and impressive result is produced by the chorus doing the work usually given to the Narrator, breaking in as it does unexpectedly upon the calm and steady flow of the orchestra. The quartet, "Now are we the sons of God," is one of the gems of a work that is overflowing in charm. Another fine number is the duet for soprano and tenor, "And there shall be no more curse," which opens perhaps somewhat conventionally, but which grows steadily in strength, power and freshness. The concluding soprano solo and chorus brings the work to a brilliant culmination. Mr. Parker has here written a work that will last and that is an honor to our native art. He directed it himself with excellent skill, manifesting the possession of coolness, precision and self poise,—the most essential qualities in a conductor. The performance was very good, the choruses doing some of its best work of the week, and the soloists, Mme. Nordica, Miss Winant and Mr. Lloyd doing ample justice to their tasks. The work was well received and made a brilliant success.

On Thursday evening Gounod's "The Redemption" was given, with Miss Clementine De Vere, Mrs. J. P. Walker, Miss Emily Winant, Mr. E. Lloyd, Mr. W. Ludwig and Mr. M. W. Whitney as the soloists. The performance of the work was one of the successes of the week. The oratorio gains upon acquaintance in several directions; but there are long stretches of dreariness in it, and now and then a pompous operatic pretentiousness not oversensitive on the ground of dignity or propriety. Some of the choruses, however, are as noble and as true in feeling as any that modern musical art has produced, and the orchestration is wonderfully fine, and colors the sentiment of the text with great felicity. Mr. Lloyd again enforced his right to be considered a master in his art. His music did not present any opportunities for him to stir his audience to the enthusiasm he excited at the earlier concerts, but his singing was none the less exquisite in finish, phrasing and true artistic intelligence. Mr. Ludwig won another well-merited triumph by his singing of the part of Jesus, bringing to bear upon it no less just a sympathy with the spirit of the music and the character than was displayed by him as Elijah. It was chastely fervent in style and beautiful in its simple pathos and dignified intensity of expression. Mr. Whitney sang his solos in his best manner, and fairly shared in the principal successes of the evening. Miss De Vere, in the leading soprano solos, was, on the whole, a disappointment. She has a charming voice, but it is not well suited to oratorio, and she is lacking in that broad and sustained style essential to music of that order. She sang her two solos in a choppy, disconnected manner, except in the last bars of her first aria, "Rise to light supernal, on wings of lowly faith," which were beautifully given. For the rest, her phrasing was often exceptionally poor. The chief drawback, however, to a critical enjoyment of her efforts was the absence of a necessary sustained or sostenuto effect. The other soloists met the demands made upon them conscientiously. The chorus acquitted itself very well, indeed. Its task was a difficult one, owing to the chromatic nature of much of its music, and there were several lapses in intonation; but otherwise the singing of this body showed careful training and impressive results. The orchestra, save for an occasional untunefulness in the wind instruments, did its work admirably. To-night the festival will close with "Israel in Egypt," in our review of which, in our next, we shall consider the festival as a whole.

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Still, the presence of these interpolated numbers is not what is most to be regretted in performances of this grandest of all Handel's oratorios. The condition of the score is a far more serious subject for dissatisfaction. We do not know who wrote the additional accompaniments used in the airs and duets last evening; we suspect, however, that they were compiled from several sources. But, wherever they came from, they are insufficient. Every now and then the ear would be shocked by that eminently un-Handelian effect of the voice-part being supported by a mere ungarnished bass. At other times, even when the harmony was complete in Handel's score, orchestral effects were produced such as it is impossible that the composer should have contemplated. It is putting one's faith to a pretty severe test to try to argue that that faint, pastoral squeaking of two oboes and a bassoon in many parts of "The Lord is a man of war" would have satisfied Handel. Nothing could be more out of keeping with the massive and brilliant character of this mighty duet for two basses than this small piping on three reed instruments; it is simply comical. We know that oboe and bassoon parts were pretty heavily "doubled" in Handel's orchestra, as string parts are with us today; what more Handel did in passages like those we mention, with the organ or harpsichord, we do not know; but that he did something is more than probable. The Handel and Haydn society has shown no little energy of late years in the way of improving its chorus and making itself up to the times as an efficient body. It remains for it now to go one step further, and see to it that the Handel scores it gives shall be in a fit condition for performance. The high compliment Robert Franz paid the society, in dedicating to it his completed score of the "Messiah" ought to stimulate its ambition to do something of its own accord toward procuring adequate additional accompaniments to other scores of its "patron great master." The managers of the society must have found out by this time how idle it is to trust to heresay and English tradition in this matter. The additional accompaniments it has imported from London for the performance of some great works during the last few years—notably those for Bach's B minor mass—have proved mere snares and delusions, and have shown how little any reports "that they had been used in London with excellent effect" are to be trusted. True, Robert Franzes do not grow on every bush, and the society can hardly expect to find people to do such magnificent work for "Israel in Egypt" as he did for the "Messiah." But competent musicians can still be found to put the work into a far better shape than it is at present, especially as they would have in this case Mendelssohn's organ accompaniment to guide them. The good in this accompaniment of Mendelssohn's far outweighs the bad; and, although it is, unfortunately, practically useless for the most part in its present form, it would would be an admirable guide to any one who should undertake the task of filling out Handel's *continuo* in "Israel" orchestrally. It would be well for the Handel and Haydn to appreciate that, of all its artistic duties for the present and the near future, this one is the most imperative—to prevent the perpetuation of a crying injustice to Handel which no amount of tradition can make less unjust.

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Boston Journal.

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Boston Daily Advertiser.

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BOSTON DAILY ADVERTISER

Established 1813.

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Boston Post

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Counter attractions did not detract one whit from the largeness of the audience gathered in Union Hall last evening to listen to the last of the series of six chamber music concerts given by the Kneisel Quartette. For five seasons the work of this organization has been favored with the large enthusiasm that was most richly deserved, and even in the surfeit of good music that is given here in musical Boston, it is to be doubted if any better work has been done. Of the three numbers given last night, the first and third made their second appearance on the programmes of this quartette.

Quartette for strings, C major.....Mozart
Romance (andantino); from quartette in G minor, op. 27.....Gregi
Quintette in A major, for piano, violin, viola, 'cello and bass, op. 114.....Schubert
Pass, Mr. Goldstein.

The Mozart quartette has been given so recently that it is unnecessary to write but a word, and that of high commendation, of the manner in which one and all entered into their work. The Grieg "Romance" is delicious in brightness of theme and the delicacy of the working out, and as a comparative novelty is so happy that it, too, should be given again—a second performance at Kneisel concerts—to make it on a par with its companions. Miss Adele Aus der Ohe played the Schubert quintette without notes with wonderful precision and technique, as she did before with the Schumann quartette given by the same club. It is so seldom that the critic does not deplore the fact that the pianist plays with the cover of the piano up, that it is almost a pleasure to have to regret that the reverse seemed to be a detriment, as it was last night. Miss Aus der Ohe's delicacy of touch made the pianissimos almost inaudible. The next season's music would be indeed incomplete unless the Kneisel Quartette add to it the brilliancy and eclat of their efforts.

TON DAILY GLOBE—

TUESDAY, APRIL 15.

PACHMANN'S DEBUT.

The Russian Virtuoso Brilliantly Interprets Chopin in Chickering Hall.

A short, thickset, bearded gentleman is Vladimir Pachmann, latest in the line of pianists to astonish Boston. At Chickering Hall yesterday afternoon the Russian artist began the first of a series of Chopin concerts, and began them most brilliantly.

Mr. Pachmann is unique among recent visitors to our concert stage in a good many respects. For one thing, he makes no disguise of his emotions. If the hall is too warm he tells his auditors as much; if a whisper reaches his ear, he rebukes the whisperer publicly. He is ingenuous, not to say child-like in manner, with a curious way of taking his audience into his confidence; his entire manner at the piano, indeed, is peculiar to a degree.

His execution is a marvel of facileness, grace, distinctness and brilliancy. More than this, it is accurate. More than all and artistically better than all, Pachmann has caught the thought and soul of his loved composer.

We have never heard a Chopin mazurka played as Pachmann plays it, and the familiar waltz dedicated to the Countess Potocka seemed to unfold new beauties under the master's touch. This was repeated in response to an enthusiastic outburst of applause. Two etudes, given with astonishing brilliancy: an impromptu, the allegro de concert, and a scherzo completed the offering.

After such a brilliant debut it will be strange if Mr. Pachmann does not look into the faces of as large an assemblage tomorrow afternoon as Chickering Hall can well accommodate. The programme, as was the case yesterday, is made up exclusively of Chopin selections.

Gazette

SUNDAY MORNING EDITION

Handel and Haydn Festival.

The Festival concerts of the Handel and Haydn Society last week were, in many respects, the best that the organization has ever given. The work of the chorus throughout was of an exceptionally high order of merit, and was especially noticeable for its steadiness, its precision, and the rich and well-balanced body of tone evolved. Another point for which the chorus is to be distinctly commended is the tone-color that was imparted to its singing through a careful observance of musical dynamics, by means of which a greater variety of effect and a finer artistic result was obtained than has before been the case in the chorus singing of the society. The performance of "Elijah," with which the Festival opened on Sunday evening, was listened to by an enormous audience. Mme. Lehmann-Kalisch sang the soprano solos, and is first to be complimented upon the excellence of her pronunciation of English and the clearness with which she enunciated the text. Her singing on the concert stage is never fully as effective as it is in opera, but her work showed the finely-trained and thoroughly-experienced singer throughout. In the duet "What have I do with thee?" her efforts were marked by fine force and dramatic feeling. In "Hear ye Israel" she was heard with impressive effect, except in the closing phrases, which were given with an unaccountable tameness that in its results, was an anti-climax. In the quartets she was heard to special advantage. Her interpretation of the music of the Youth was not so satisfying, owing to the thinness of the tone and the absence of expression with which it was sung. The contralto solos were sung by Miss Clara Poole, for whom, we understand, some consideration is to be made on account of recent serious illness. The consequence was that the familiar solo "Oh, rest in the Lord" was not as effectively sung as it is but just to concede it would have been under more favorable circumstances. The recitatives, especially those of the Angel, were admirably declaimed, and with a thorough sympathy with their dramatic force. In the tenor solos Mr. Edward Lloyd was heard on our concert stage for the first time. The oratorio does not afford any very striking opportunities for the tenor, but Mr. Lloyd made it clear beyond all cavil that he has a sweet and powerful voice that has been trained carefully in the best school; that his style is finished and artistic to the highest degree, and that the much abused word "artist" can be applied to him in its best sense. He does not stir by the vigor or the passionateness of his singing, and seems, perhaps, a trifle perfunctory in effect; but it is a genuine pleasure to listen to such finished and such perfect singing as is his. His performance of the recitative, "Ye people, rend your hearts," and the following air, "If with all your hearts," was of rare beauty. The expressiveness of his declamation in "Man of God" was not less exquisite. The great success of the night, however, fell to Mr. William Ludwig, whose singing of Elijah's music was masterly in every essential. Never before has the part been sung here with such splendid dramatic force or such finely-sustained power. A strong individuality was imparted to the character, and the impression made was remarkably vivid. The reading was not only brilliant, but it was strikingly original, and the results obtained were always within the line of refined and lofty art. The vigor of the effort was immense, and it was never relaxed for a moment. Where all was so fine, it is not easy or necessary to select any point for special praise. The singing was almost perfect, the only fault left for exacting criticism to dwell upon being a certain explosiveness of voice that became somewhat monotonous through repetition. For the rest, the effort was incomparably fine, and its success was as overwhelming as it was deserved.

On Tuesday evening the first and second parts of Bach's Christmas Oratorio, two solo selections from Haydn's "The Creation," and Mr. J. C. D. Parker's new cantata, "St. John," were performed, the soloists being Mad. Nordica, Miss Emily Winant, Mr Edward Lloyd and Mr. Myron W. Whitney. The chorus work in the Bach oratorio was strong, clear and massive in the chorals, but in the more florid choruses it was cloudy in effect. This, however, was not owing to any lack of familiarity on the part of the singers with their music, but is to be traced to the impossibility of so many voices singing such music with due distinctness in effect. There was no hesitation; the attack was always prompt and steadiness was invariably maintained; but the rolling passages jostled each other and reached the ear confusedly. Madame Nordica sang but one brief recitative, in which there was no opportunity for a display of her powers. Miss Winant sang as she always sings, with care, intelligence and skill in equal combination, reaching her highest point in the lovely solo, "Slumber, Beloved." Mr. Whitney sang the bass solos with vigor and nobility of style, especially in "Mighty Lord and King," though the more florid passages did not flow with the smoothness and fluency most to be desired. Mr. Lloyd intensified the fine impression he made at the earlier performance, by his singing of the tenor solos, which was marked by exquisite beauty in phrasing, purity in style, justness in expression, and a thoroughly musicianly feeling in every essential. In the solo, "Haste ye Shepherds," he showed the possession of technical resources of a rare order in a modern tenor singer. It was, however, in Haydn's aria, "In Native Worth," that he was heard in the fulness of his powers. Nothing finer in the way of vocal art, nothing more sympathetic with the innermost meaning of the music, nothing more beautifully phrased and more perfectly sung than was this selection by Mr. Lloyd can be conceived. Its effect upon the chorus, the orchestra and the audience was electrical, and the artist was recalled three times with as thundering and as enthusiastic applause as has ever been heard in Music Hall. Madame Nordica sang "On Mighty Pens," also from "The Creation." The effort cannot be justly commended as an interpretation of Haydn in any sense. It was tunefully and smoothly sung, though its possibilities of expression were not reached by the artist. Her most praiseworthy moments were in her singing in half-voice, which was very sweet. At other times the cold and metallic quality of her voice and the lack of fervor in her style were obtrusive. She was heartily and loudly applauded and recalled. Mr. Parker's cantata, which brought the performance to an end, is of exceptional worth and interest, and enlists the attention and the respect of the listener from the very outset. It is rich in pure and graceful melody, is at once scholarly and flexible in style, and the orchestration is steadily beautiful. The high finish bestowed upon the work from beginning to end is one of its notable features. Several of the numbers are pervaded by a deep poetic feeling. The knowledge of the composer is displayed in two admirably written fugues, in which there is nothing of stiffness, and which are masterly in the clearness of their counterpoint and polyphony. The choruses are written for the voices with a thorough feeling for what is best and most effective in vocal color. A novel and impressive result is produced by the chorus doing the work usually given to the Narrator, breaking in as it does unexpectedly upon the calm and steady flow of the orchestra. The quartet, "Now are we the sons of God," is one of the gems of a work that is overflowing in charm. Another fine number is the duet for soprano and tenor, "And there shall be no more curse," which opens perhaps somewhat conventionally, but which grows steadily in strength, power and freshness. The concluding soprano solo and chorus brings the work to a brilliant culmination. Mr. Parker has here written a work that will last and that is an honor to our native art. He directed it himself with excellent skill, manifesting the possession of coolness, precision and self poise,—the most essential qualities in a conductor. The performance was very good, the choruses doing some of its best work of the week, and the soloists, Mme. Nordica, Miss Winant and Mr. Lloyd doing ample justice to their tasks. The work was well received and made a brilliant success.

On Thursday evening Gounod's "The Redemption" was given, with Miss Clementine De Vere, Mrs. J. P. Walker, Miss Emily Winant, Mr. E. Lloyd, Mr. W. Ludwig and Mr. M. W. Whitney as the soloists. The performance of the work was one of the successes of the week. The oratorio gains upon acquaintance in several directions; but there are long stretches of dreariness in it, and now and then a pompous operatic pretentiousness not overimpressive on the ground of dignity or propriety. Some of the choruses, however, are as noble and as true in feeling as any that modern musical art has produced, and the orchestration is wonderfully fine, and colors the sentiment of the text with great felicity. Mr. Lloyd again enforced his right to be considered a master in his art. His music did not present any opportunities for him to stir his audience to the enthusiasm he excited at the earlier concerts, but his singing was none the less exquisite in finish, phrasing and true artistic intelligence. Mr. Ludwig won another well-merited triumph by his singing of the part of Jesus, bringing to bear upon it no less just a sympathy with the spirit of the music and the character than was displayed by him as Elijah. It was chastely fervent in style and beautiful in its simple pathos and dignified intensity of expression. Mr. Whitney sang his solos in his best manner, and fairly shared in the principal successes of the evening. Miss De Vere, in the leading soprano solos, was, on the whole, a disappointment. She has a charming voice, but it is not well suited to oratorio, and she is lacking in that broad and sustained style essential to music of that order. She sang her two solos in a choppy, disconnected manner, except in the last bars of her first aria, "Rise to light supernal, on wings of lowly faith," which were beautifully given. For the rest, her phrasing was often exceptionally poor. The chief drawback, however, to a critical enjoyment of her efforts was the absence of a necessary sustained or sostenuto effect. The other soloists met the demands made upon them conscientiously. The chorus acquitted itself very well, indeed. Its task was a difficult one, owing to the chromatic nature of much of its music, and there were several lapses in intonation; but otherwise the singing of this body showed careful training and impressive results. The orchestra, save for an occasional untunefulness in the wind instruments, did its work admirably. To-night the festival will close with "Israel in Egypt," in our review of which, in our next, we shall consider the festival as a whole.

Boston Post

MONDAY MORNING, APRIL 14, 1890

"ISRAEL IN EGYPT."

The Händel and Haydn Society's seventy-fifth anniversary festival was brought to a close at Music Hall last evening with a performance of Händel's "Israel in Egypt," the soloists being Miss Clementine De Vere, soprano; Miss Clara Poole, contralto; Mr. Edward Lloyd, tenor, and Mr. Myron W. Whitney and Mr. William Ludwig, basses. "Israel in Egypt" is one of the less familiar oratorios, last evening's production being but the eighth given by the Händel and Haydn Society since its first performance in 1859. The score consists chiefly of choral numbers that tested the strength and ability of the society; but the careful training of Mr. Zerrahn bore abundant fruit, and the most difficult passages were rendered with a smoothness and accuracy quite in contrast with some of the society's former efforts. The spirited number, "He gave them hailstones for rain," was sung with excellent effect, the orchestra rounding out the chorus, and this, with the more subdued passage, "But as for his people," was among the best choral numbers of the performance. The arias in the oratorio are not many, but, being somewhat intricate, require more than ordinary musical ability even for an oratorio singer. Mr. Lloyd made another distinct success in the tenor role. His voice showed marked purity of tone, as well as power, and in all the passages allotted to him there was little that could be improved. He was equally satisfactory in both aria and recitative, and in the principal number, "The enemy said, I will pursue," he won well-deserved applause from both audience and chorus. Mr. Ludwig also displayed his usual good taste in the bass numbers, and, with the exception of an occasional uncertainty in some of the notes, he was more than satisfactory. Mr. Myron W. Whitney gave a splendid performance and sang with the same vigor and depth of tone that has always been characteristic of his efforts in oratorio. Seldom has he been in better voice, and his aria, "Wave upon wave," was by far the best number of the programme. Miss Clara Poole's voice was not of sufficient volume to meet the requirements of the contralto role; and although her singing was in every way artistic, it lacked power. The same may be said of Miss De Vere. Her tones were pure and faultless, and in her opening recitative she sustained the high notes with excellent effect; but the heavy demands on her voice began to show results before the performance was concluded, and she displayed a marked weakness in some of the closing numbers. The oratorio, however, was most successful, and served as a fitting termination of the festival, demonstrating that the Händel and Haydn Society has not fallen from its original high musical standard and has every reason to hope for a successful existence of another three-quarters of a century. It is a singular coincidence that the oratorio was given on the 131st anniversary of the death of its composer.

Boston Daily Globe.

MONDAY, APRIL 14.

"ISRAEL IN EGYPT" SUNG.

Close of the Handel and Haydn Festival in Music Hall.

The anniversary festival of the Handel and Haydn Society was ended last evening by a performance of Handel's "Israel in Egypt." Again was Music Hall crowded to its capacity by an audience worthily representative of Boston's highest social and musical circles. The festival has proved successful beyond all expectations, financially as well as artistically. It was feared that the counter attraction of grand opera in German would detract from patronage of the oratorios, but larger audiences would only have been possible in a larger hall. Bostonians are naturally proud of a society capable of giving productions so meritorious, and have expressed appreciation in the substantial form of liberal patronage. It is pleasant to know of this willingness to lend support, as it promises well for the success of future undertakings by this organization.

"Israel in Egypt" has been heard here eight times. The last presentation of this oratorio by the Handel and Haydn Society, previous to last evening, was five years ago, and so admirable was the singing on this occasion that the performance proved rarely enjoyable.

Mr. Edward Lloyd was again heard with pleasure, and the hearty applause which rewarded the efforts of the other artists testified to their popularity here. Mr. Lloyd sang his several solos in a manner worthy the foremost of English oratorio singers. The recitatives of the first part were beautifully given, and well-merited was the enthusiastic applause bestowed upon his singing of "The enemy said, I will pursue." Mr. Ludwig's success was in keeping with his other triumphs of this festival. Magnificent was his rendering of the recitative, "He measured the waters." Mr. Whitney, of course, sang his music delightfully. One of the treats of the evening was the duet by these two famous singers. Mlle. De Vere's pure, resonant voice was well suited to the soprano solos, all of which she gave with good effect. It is needless, perhaps, to state that Miss Clara Poole sang her role superbly. She is a thorough artist and may always be depended on for the best of work in oratorio. The chorus won many expressions of approval, while upon Conductor Zerrahn honors and flowers were freely bestowed.

Boston Evening Transcript.

MONDAY, APRIL 14, 1890.

THE HANDEL AND HAYDN FESTIVAL.

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The great oratorio was not only given without cuts, but, as has been customary for some time, with some interpolated recitatives and airs from other works by Handel—a custom more honored in the breach than the observance. The only excuse for these interpolations is that they serve to break up that great Andes-chain of eleven choruses, from "He spake the word" to "And believed the Lord," and give the chorus singers occasional moments of rest. But, although something is undoubtedly gained in this way, by rendering the work less physically fatiguing to the singers than it would be in its original shape, those airs and recitatives tend to mar the unity of the composition, and one can not help wishing them out of the way.

Still, the presence of these interpolated numbers is not what is most to be regretted in performances of this grandest of all Handel's oratorios. The condition of the score is a far more serious subject for dissatisfaction. We do not know who wrote the additional accompaniments used in the airs and duets last evening; we suspect, however, that they were compiled from several sources. But, wherever they came from, they are insufficient. Every now and then the ear would be shocked by that eminently un-Handelian effect of the voice-part being supported by a mere ungarnished bass. At other times, even when the harmony was complete in Handel's score, orchestral effects were produced such as it is impossible that the composer should have contemplated. It is putting one's faith to a pretty severe test to try to argue that that faint, pastoral squeaking of two oboes and a bassoon in many parts of "The Lord is a man of war" would have satisfied Handel. Nothing could be more out of keeping with the massive and brilliant character of this mighty duet for two basses than this small piping on three reed instruments; it is simply comical. We know that oboe and bassoon parts were pretty heavily "doubled" in Handel's orchestra, as string parts are with us today; what more Handel did in passages like those we mention, with the organ or harpsichord, we do not know; but that he did something is more than probable. The Handel and Haydn society has shown no little energy of late years in the way of improving its chorus and making itself up to the times as an efficient body. It remains for it now to go one step further, and see to it that the Handel scores it gives shall be in a fit condition for performance. The high compliment Robert Franz paid the society, in dedicating to it his completed score of the "Messiah" ought to stimulate its ambition to do something of its own accord toward procuring adequate additional accompaniments to other scores of its "patron great master." The managers of the society must have found out by this time how idle it is to trust to heresay and English tradition in this matter. The additional accompaniments it has imported from London for the performance of some great works during the last few years—notably those for Bach's B minor mass—have proved mere snares and delusions, and have shown how little any reports "that they had been used in London with excellent effect" are to to be trusted. True, Robert Franzes do not grow on every bush, and the society can hardly expect to find people to do such magnificent work for "Israel in Egypt" as he did for the "Messiah." But competent musicians can still be found to put the work into a far better shape than it is at present, especially as they would have in this case Mendelssohn's organ accompaniment to guide them. The good in this accompaniment of Mendelssohn's far outweighs the bad; and, although it is, unfortunately, practically useless for the most part in its present form, it would would be an admirable guide to any one who should undertake the task of filling out Handel's *continuo* in "Israel" orchestrally. It would be well for the Handel and Haydn to appreciate that, of all its artistic duties for the present and the near future, this one is the most imperative—to prevent the perpetuation of a crying injustice to Handel which no amount of tradition can make less unjust.

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Boston Post

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THE KNEISEL QUARTETTE CONCERT.

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Quartette for strings, C major.....Mozart
Romance (andantino); from quartette in G minor, op. 27.....Gregi
Quintette in A major, for piano, violin, viola, 'cello and bass, op. 114.....Schubert
Bass, Mr. Goldstein.

The Mozart quartette has been given so recently that it is unnecessary to write but a word, and that of high commendation, of the manner in which one and all entered into their work. The Grieg "Romance" is delicious in brightness of theme and the delicacy of the working out, and as a comparative novelty is so happy that it, too, should be given again—a second performance at Kneisel concerts—to make it on a par with its companions. Miss Adele Aus der Ohe played the Schubert quintette without notes with wonderful precision and technique, as she did before with the Schumann quartette given by the same club. It is so seldom that the critic does not deplore the fact that the pianist plays with the cover of the piano up, that it is almost a pleasure to have to regret that the reverse seemed to be a detriment, as it was last night. Miss Aus der Ohe's delicacy of touch made the pianissimos almost inaudible. The next season's music would be indeed incomplete unless the Kneisel Quartette add to it the brilliancy and eclat of their efforts.

TON DAILY GLOBE—

TUESDAY, APRIL 15.

PACHMANN'S DEBUT.

The Russian Virtuoso Brilliantly Interprets Chopin in Chickering Hall.

A short, thickset, bearded gentleman is Vladimir Pachmann, latest in the line of pianists to astonish Boston. At Chickering Hall yesterday afternoon the Russian artist began the first of a series of Chopin concerts, and began them most brilliantly.

Mr. Pachmann is unique among recent visitors to our concert stage in a good many respects. For one thing, he makes no disguise of his emotions. If the hall is too warm he tells his auditors as much; if a whisper reaches his ear, he rebukes the whisperer publicly. He is ingenuous, not to say child-like in manner, with a curious way of taking his audience into his confidence; his entire manner at the piano, indeed, is peculiar to a degree.

His execution is a marvel of facileness, grace, distinctness and brilliancy. More than this, it is accurate. More than all and artistically better than all, Pachmann has caught the thought and soul of his loved composer.

We have never heard a Chopin mazurka played as Pachmann plays it, and the familiar waltz dedicated to the Countess Potocka seemed to unfold new beauties under the master's touch. This was repeated in response to an enthusiastic outburst of applause. Two etudes, given with astonishing brilliancy: an impromptu, the allegro de concert, and a scherzo completed the offering.

After such a brilliant debut it will be strange if Mr. Pachmann does not look into the faces of as large an assemblage tomorrow afternoon as Chickering Hall can well accommodate. The programme, as was the case yesterday, is made up exclusively of Chopin selections.

[illegible]el's "Israel in Egypt" Closes the Handel and Haydn Festival.

[illegible] Handel's oratorio of "Israel in Egypt," performed on Sunday evening in the presence of a vast audience, brought to a close the [illegible] performances with which the Handel and Haydn Society commemorated its seventy-fifth anniversary. Mr. Zerrahn conducted, Mr. Lang was the organist, and the soloists were Miss Clementine De Vere, Miss Clara Poole, Mr. Edward Lloyd, Mr. William Ludwig, and Mr. Myron W. Whitney.

Mr. Handel's great gift of taking somebody's else tune and in the twinkling of an eye winding an harmonic and polyphonic web about it has not been equalled. This faculty was not only the rarest among Mr. Handel's many talents, but he exercised it with extraordinary perseverance. "Israel in Egypt" is certainty his *chef d'œuvre* in this respect. It is a monumental pasticcio. Where did he get his material? Oh, early Italian cantatas, youthful works of his own, organ fugues of prehistoric Germans, themes from this and that composer, all went into the vast Handelian melting pot. A "Magnificat" by Erba, published in 1690, and a Serenade by Stradella were very nearly completely injected into "Israel."

Nine numbers have been taken from the "Magnificat." Among them are: The chorus, "He is my God"; soprano duet, "The Lord is my strength"; the chorus, "He rebuked the Red Sea"; the fragment, "Thy right hand, O Lord"; the great duet for two basses, "The Lord is a Man of War"; the chorus, "Thou sendeth forth thy wrath"; chorus, "And with a blast of thy nostrils"; duet, "Thou in thy mercy"; chorus, "The earth swallowed them." Six numbers are taken from the Serenade.

The passages from the "Magnificat" went into "Israel" with very little change, but Mr. Flotow's tunes were somewhat "worked." Ah, but Mr. Handel, Händel, Hendel, George Frederic, or Georg Frideric, whichever way Mr. Hagar, Mr. Elson or Mr. Jenks will permit us to spell the mighty magician's name, was a great man!

He compiled "Israel" in twenty-four days. As to the choruses, they are majestic, but a sorrier lot of melodies no immortal composer before or after Mr. Handel ever stole or invented. Then the words of the English version are so unpleasantly realistic; the "bug" chorus of the first part brings a terrible strain on polite society. The Handel and Haydn Society were not guilty of the henious crime perpetrated by a society at Kiel, Germany, which was reported in the Musikalisches Wochenblatt to have omitted three choruses ("They loathed to drink," "Egypt was glad," and "He is my God"); to have taken the duet "The Lord is my strength and my song" from its proper place and placed it in the first part after "But as for his people"; to have interpolated two songs between the choruses—the air, "It is the Lord that ruleth the sea," from the "Chandos Anthems," before the chorus "He rebuked the Red Sea," and the florid song, "Hallelujah" from "Esther," inserted by special desire of the soprano after the chorus, "Thy right hand, O Lord," which, to our thinking, was perfectly permissible jugglery; nor did it allot the duet, "The Lord is a Man of War," to all the tenors and basses of the chorus, as was done at Crystal Palace under Mr. Barnby.

The performance of "Israel in Egypt" was the best chorally of the week. The intricate polyphonic passages were safely bridged, and that is saying a good deal; there was at times a lack of tone, the basses of the second chorus were inaudible in the florid portions of the chorus "The horse and its rider," and in the chorus "He sent a thick darkness" the bad use of consonants produced a varied assortment of s's; but as a whole the pedestal of the performance was set in the chorus, and it and the conductor deserve all credit. The "attack" was very fine, and the tenors outdid themselves, that held high A natural in "But as for his people" ought to go into the fifth volume of the society's records. In view of the fine work of this department of the chorus we are justified in not mentioning the entrance just in front of the beat of the little old gentleman who, for some forty years more or less, has had this failing (?) must point out the mistake made in singing staccato the line "There was not one of them" in number fourteen; it destroyed all the continuous grandeur of tone the composer intended.

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Louis C. Elson.

UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

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Mr. LOUIS SVEĆENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

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VI. CONCERT.

(LAST OF THE SEASON.)

MONDAY, APRIL 14TH, AT 8, P. M.

PROGRAMME.

MOZART. QUARTET for STRINGS, C major, (Köchel 465).
Adagio: Allegro.—
Andante cantabile.—
Menuetto, (Allegretto).—
Allegro molto.

GRIEG. ROMANCE.—(Andantino); from QUARTET in G minor, op. 27.

SCHUBERT. QUINTET in A major, for PIANO, VIOLIN, VIOLA, 'CELLO and BASS. op. 114.
Allegro vivace.—Andante.—Scherzo, (Presto).—
Andante con variazione.—Allegro giusto.
Bass, Mr. GOLDSTEIN.

The Pianoforte is a Steinway.

BOSTON POST, TUESDA[Y]

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Sonata, B minor. Ballade, G minor. Nocturne, op. 55, No. 1. Etudes, op. 25, Nos. 2 and 3. Allegrode Concert, A major. Impromptu, A-flat major. Preludes, op. 28, Nos. 21 and 22. Mazourka, op. 41, No. 1. Valse, D-flat major, No. 1. Scherzo, B-flat minor.

It is impossible to speak of this long programme in detail, but it is immediately evident to the connoisseur that the selection was most carefully made to exhibit Chopin's genius in many different moods, and all of them were so exquisitely performed that the interest and enthusiasm of the audience did not flag for an instant. No lover of this wonderful music—which is and always will be a school apart—should miss hearing this artist who talks to you in Chopin's voice and tells you all his deepest secrets. Even words and sentences are sometimes vague, ambiguous and difficult to comprehend, but this Russian's Chopin playing is as clear as crystal.

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Handel's oratorio of "Israel in Egypt," performed on Sunday evening in the presence of a vast audience, brought to a close the four performances with which the Handel and Haydn Society commemorated its seventy-fifth anniversary. Mr. Zerrahn conducted, Mr. Lang was the organist, and the soloists were Miss Clementine De Vere, Miss Clara Poole, Mr. Edward Lloyd, Mr. William Ludwig, and Mr. Myron W. Whitney.

Mr. Handel's great gift of taking somebody's else tune and in the twinkling of an eye winding an harmonic and polyphonic web about it has not been equalled. This faculty was not only the rarest among Mr. Handel's many talents, but he exercised it with extraordinary perseverance. "Israel in Egypt" is certainty his *chef d'œuvre* in this respect. It is a monumental pasticcio. Where did he get his material? Oh, early Italian cantatas, youthful works of his own, organ fugues of prehistoric Germans, themes from this and that composer, all went into the vast Handelian melting pot. A "Magnificat" by Erba, published in 1690, and a Serenade by Stradella were very nearly completely injected into "Israel."

Nine numbers have been taken from the "Magnificat." Among them are: The chorus, "He is my God"; soprano duet, "The Lord is my strength"; the chorus, "He rebuked the Red Sea"; the fragment, "Thy right hand, O Lord"; the great duet for two basses, "The Lord is a Man of War"; the chorus, "Thou sendeth forth thy wrath"; chorus, "And with a blast of thy nostrils"; duet, "Thou in thy mercy"; chorus, "The earth swallowed them." Six numbers are taken from the Serenade.

The passages from the "Magnificat" went into "Israel" with very little change, but Mr. Flotow's tunes were somewhat "worked." Ah, but Mr. Handel, Händel, Hendel, George Frederic, or Georg Frideric, whichever way Mr. Hagar, Mr. Elson or Mr. Jenks will permit us to spell the mighty magician's name, was a great man!

He compiled "Israel" in twenty-four days. As to the choruses, they are majestic, but a sorrier lot of melodies no immortal composer before or after Mr. Handel ever stole or invented. Then the words of the English version are so unpleasantly realistic; the "bug" chorus of the first part brings a terrible strain on polite society. The Handel and Haydn Society were not guilty of the henious crime perpetrated by a society at Kiel, Germany, which was reported in the Musikalisches Wochenblatt to have omitted three choruses ("They loathed to drink," "Egypt was glad," and "He is my God"); to have taken the duet "The Lord is my strength and my song" from its proper place and placed it in the first part after "But as for his people"; to have interpolated two songs between the choruses—the air, "It is the Lord that ruleth the sea," from the "Chandos Anthems," before the chorus "He rebuked the Red Sea," and the florid song, "Hallelujah" from "Esther," inserted by special desire of the soprano after the chorus, "Thy right hand, O Lord," which, to our thinking, was perfectly permissible jugglery; nor did it allot the duet, "The Lord is a Man of War," to all the tenors and basses of the chorus, as was done at Crystal Palace under Mr. Barnby.

The performance of "Israel in Egypt" was the best chorally of the week. The intricate polyphonic passages were safely bridged, and that is saying a good deal; there was at times a lack of tone, the basses of the second chorus were inaudible in the florid portions of the chorus "The horse and its rider," and in the chorus "He sent a thick darkness" the bad use of consonants produced a varied assortment of s's; but as a whole the pedestal of the performance was set in the chorus, and if and the conductor deserve all credit. The "attack" was very fine, and the tenors outdid themselves, that held high A natural in "But as for his people" ought to go into the fifth volume of the society's records. In view of the fine work of this department of the chorus we are justified in not mentioning the entrance just in front of the beat of the little old gentleman who, for some forty years more or less, has had this failing (?) must point out the mistake made in singing staccato the line "There was not one of them" in number fourteen; it destroyed all the continuous grandeur of tone the composer intended.

The soloists, considered collectively, were unsatisfactory. The individual excellences were: Mr. Whitney's "Wave from wave," which was the most satisfactory single effort of the whole performance; Miss Poole's singing of "Thou shalt bring them in," and Mr. Ludwig's of "He Measured the waters," met a good average, but were not altogether good. Miss Poole has not been well during the week, and her shortcomings as to style may be condoned. Mr Ludwig's voice is too short for the music assigned the higher bass in "Israel"; this lack was painfully manifested in the duet, "The Lord is a man of war," which, though it won much applause, was comparatively ineffective. Miss De Vere's selection for the soprano solos of "Israel" was a mistake; she is not artist enough in oratorio singing to cope with Mr. Handel's bold periods. The duet with the alto, "The Lord is my strength," tottered a good deal. Miss De Vere also pushed her voice beyond its normal limit and it lost in quality. It remains to speak of Mr. Lloyd, who astonished us by making two serious breaks in the phrase of "The evening said"; he was so put out by it that at the close of the aria he [illegible] to make amends by a ringing high [illegible] was fine, and the audience was delighted, but the [illegible] shook their heads. Of course, there was some temporary excuse for it, but all the same it came as a shock.

Everything else Mr. Lloyd did was admirable in style, but his tones were not so free from throatiness as in the "Redemption." There were two pretty incidents last night: Mr. Zerrahn was given a huge basket of flowers by the chorus, and after Miss De Vere's air an old gentleman in the near from rows walked up to the platform and gave her a bunch of lilies of the valley.

Our concluding word on the festival must be brief. The society showed much enterprise in embarking upon so costly a series of performances, and it is gratifying to know that there is a balance of about $2000 on the right side. The scheme of works was a good one, albeit the substitute of something more resolute than Gounod's "Redemption" would have improved it. With the except ion of the assignment in "Israel," the allotment of soloists was admirable. Mr. Lloyd's singing entirely justified the expense and trouble it took to get him. We overlooked Mme. Lehmann's performance of the Youth in "Elijah"; we recall it now to agree with the writer of the communication sent to this morning's Post, who declares it to be the most beautiful conception and rendering of the part he ever listened to. And Ludwig's Elijah was as Mendelssohn wished it: "A thorough prophet; such an one as we might need in our own day—strong and zealous and even stern, wrathful and gloomy—a contrast to the court myrmidons and popular rabble, in opposition almost to the whole world, and yet borne as on angels' wings." The Handel and Haydn chorus was never so fine as at present; with the possible exception of the Chicago Apollo Club, which we have not heard, it is by all odds the best in the land. Mr. Zerrahn has done well during his long career with it, but for the future there is need of new blood, methods and ideas. The patronage given the society emphatically justifies Boston's proud position as the choral centre of the country.

DAILY ADVERTISER [illegible]

[illegible]ted him with a APRIL 15, [illegible]E

The First Pachmann Recitals Yesterday Afternoon.

Chickering Hall should have been crowded to the doors yesterday afternoon when M. Vladimir de Pachmann gave his first Chopin recital. Spite of all his eccentricities this man is a great pianist, and the ill-natured remark of the New Yorkers that he is only a great *pianissimist* is more witty than truthful. He certainly does not make Chopin mawkish in any degree, and is a standing rebuke to those pianists who feel called upon to shed tears over the keyboard whenever they play any of his works. It is, however, undoubtedly true that M. de Pachmann embellishes his performance with a totally unnecessary series of grimaces and gazes out into the hall with affectionate glances that are uncalled for. He seems to devote too large a share of his attention to developing an *entente cordiale* between the audience and himself. No one of the general public enjoys M. de Pachmann's playing better than M. de Pachmann himself. I do not know whether the story is true, that at the end of an especially excellent performance, the pianist cried out, with the audience, "Bravo, Pachmann!" but it is certain that he is endeavoring to rival von Bülow as a concert orator, for yesterday he took the entire audience into his confidence from the first number, where he communicated the fact, "Il fait chaud!" to a series of comments on the allegro di concert. Nevertheless, if one closes his eyes to these ill-chosen exhibitions (which lower the dignity of a great artist in the eyes of the public even while they applaud them) one finds a Chopin genius revealed. The *rubato* is often used in the players interpretations, but this is entirely in accord with the spirit of the composer. It is said of Chopin that he used the *rubato* so freely that he never played the same composition twice alike, and when he was in one of his jesting moods and was urged to play, he would perform one of his works in an exact tempo, and the effect was ludicrous to those who were accustomed to his free interpretation. M. de Pachmann understands this well, and the true spirit and delicacy of Chopin breathed from every one of the numbers given, spite of his grimaces. The B minor sonato was in just this free, elastic delivery, never *übertrieben*, always effective. The shading of the two etudes was entirely faultless, and the brilliancy of the Allegro di Concert was most commendable. There were not any slips or false notes to condone in any of the numbers, and I have seldom heard a surer pianist. The careful use of the pedal, too, calls for unmitigated praise. In fact in this opening concert of the series animadversion is silenced. Yet amid all the excellences one may choose the best, and I think that the shorter numbers display the artist better than those cast in a larger and grander mold. The gem of the entire programme was the waltz in D flat major, op. 64, which has never been so deliciously given in Boston. When it was rapturously redemanded the pianist played it over again in a slightly different, yet not less effective vein. The public enthusiasm was constant during the recital, and to a blind man, who could not perceive the affectation of manner, and the gestures *a la* Jullien, with which the work was garnished, M. de Pachmann would seem the *beau ideal* of a Chopin interpreter.

LOUIS C. ELSON.

UNION HALL, 18 BOLYSTON STREET.

FIFTH SEASON 1889-90.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.
WITH THE ASSISTANCE OF
Miss ADELE AUS DER OHE, Pianist.

VI. CONCERT.

(LAST OF THE SEASON.)

MONDAY, APRIL 14TH, AT 8, P. M.

PROGRAMME.

MOZART. QUARTET for STRINGS, C major, (Köchel 465).
Adagio; Allegro.—
Andante cantabile.—
Menuetto, (Allegretto).—
Allegro molto.

GRIEG. ROMANCE.—(Andantino); from QUARTET in G minor, op. 27.

SCHUBERT. QUINTET in A major, for PIANO, VIOLIN, VIOLA, 'CELLO and BASS. op. 114.
Allegro vivace.—Andante.—Scherzo, (Presto).—
Andante con variazione.—Allegro giusto.
Bass, Mr. GOLDSTEIN.

The Pianoforte is a Steinway.

BOSTON POST, TUESDA[illegible]

MORNING, APRIL 15, [illegible]

MR. VLADIMIR DE PACHMANN'S RECITAL.

After yesterday afternoon it is very easy to understand the *furore* which Mr. de Pachmann's playing has just created in New York. There exist many anecdotes of the extraordinary power which Chopin himself exerted over his listeners when he played his own music. We are told, for example, that on one occasion, when he was travelling through Poland, he began to play upon a rather antiquated piano in the "Post-haus" while the horses were being changed. Landlord, waiters, hostlers, peasants and the like all came crowding into the room; listened with tears in their eyes, and when he left they offered simple little presents to him and carried him to the diligence. Indeed, there does exist a peculiar power, an indescribable mysterious force in his music which appeals most vehemently to people's impressions—if the performer can really make the music speak—and just this Mr. de Pachmann most preëminently succeeds in accomplishing. So Chopin must have thought and felt and played this music himself. This Russian interpreter of the great Slavic piano poet's burning music verses has great technique and an almost faultless gift of phrasing, but these are not the points which chiefly impress the listener—it is the spontaneous truth of his musical intelligence which is overpowering. One cannot for a moment escape the feeling that he really is interpreting the music and truly showing what it means, and this uncommon talent is as delightful as it is unusual. He played the following varied and well-chosen programme:

Sonata, B minor. Ballade, G minor. Nocturne, op. 55, No. 1. Etudes, op. 25, Nos. 2 and 3. Allegrode Concert, A major. Impromptu, A-flat major. Preludes, op. 28, Nos. 21 and 22. Mazourka, op. 41, No. 1. Valse, D-flat major, No. 1. Scherzo, B-flat minor.

It is impossible to speak of this long programme in detail, but it is immediately evident to the connoisseur that the selection was most carefully made to exhibit Chopin's genius in many different moods, and all of them were so exquisitely performed that the interest and enthusiasm of the audience did not flag for an instant. No lover of this wonderful music—which is and always will be a school apart—should miss hearing this artist who talks to you in Chopin's voice and tells you all his deepest secrets. Even words and sentences are sometimes vague, ambiguous and difficult to comprehend, but this Russian's Chopin playing is as clear as crystal.

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Six quartets, composed in Vienna during the years 1782-85, and dedicated to his master, Josef Haydn, are the highest expression of Mozart's genius in this form. The quartet in C major (465 K) was the last one of these written. In number, Mozart's quartets are fewer than Haydn's, though Mozart was the more rapid writer, and both lived in Vienna at a time when chamber music was earnestly followed. As Haydn (who gave the quartet characteristic form) was at first met with suspicion, so likewise Mozart—his follower and contemporary, who with settled purpose, renounced the genial master's fanciful style (notably in the quartets 1782-85) for one more broad—found himself misunderstood. A kind critic (Vienna 1787) said: "It is a pity that in his truly artistic and beautiful compositions, Mozart should carry his effort after originality so far, to the detriment of the sentiment and heart of his works. His new quartets, dedicated to Haydn, are much too highly spiced to be palatable for any length of time." These are strange words to the generation who listen to Schubert, Schumann and Brahms. Among musicians and connoisseurs the new quartets were at first rejected. Inaccurate, some said, contrary to all rule and euphony, while the *introduction* to the one in C major produced a veritable riot among the critics, Haydn merely saying that, "if Mozart wrote it, he must have had his reasons."

In his great work on Mozart, Otto Jahn treats of the quartets with singular clearness, and the exhaustive character of his research is everywhere shown. To quote him will be profitable. Of the six quartets, he says: "An equal wealth of characterization and technical elaboration meets us in comparison of the separate movements. The ground-plan of the first movement is the usual one, and the centre of gravity is alwavs the working out at the beginning of the second part, which is therefore distinguished by its length as a principal portion of the movement. The working out of each quartet is peculiar to itself . . . in the C major quartet the treatment of the principal subject is indicated at once, but the importance of the modest theme is only made apparent by the harmonic and contrapuntal art of its working out, leading to the expressive climax of the *coda* and conclusion. The slow movements of the quartets are the mature fruit of deep feeling and masterly skill. . . . The crown of them all in delicacy of form and depth of expression is the *andante* of the last quartet, in C major; it belongs to those wonderful manifestations of genius which are only of the earth in so far as they take effect upon human minds. . . . The *minuets* are characteristic of Mozart's tendencies as opposed to Haydn's. . . . Haydn's are the product of a laughter-loving, national life, Mozart's give the tone of good society. . . . The finales have more meaning and emphasis than has hitherto been the case in Mozart's instrumental compositions. Three of them are in *rondo* form—the C major being one—quick, easy-flowing movements, rich in graceful motifs and interesting features in the working out." Referring in particular to the C major quartet, Jahn says: "The frame of mind expressed in it is a noble, manly cheerfulness, rising in the *andante* to an almost supernatural serenity. The sharp accents of the first and second movements, the struggling agony of the *trio* in the *minuet*, the wonderful depth of beauty in the subject of the *finale*, startling us by its entry, first in E flat and then in A flat major, are perhaps the most striking illustrations of this; but the *introdnction* stands forth as an element which gives birth to all the happy serenity of the work. The contrast between the troubled depressed phrase, and the shrill, agitated one, has a direct effect upon the hearer; both phrases have one solution. The manner in which they are opposed to each other and the devices by which their opposition is thrown into strong relief, are of unusual but by no means unjustifiable harshness. But the goal is not reached by one bound; no sooner does serenity seem to be attained than the recurrence of the b draws the clouds together again, and peace and the power of breathing and moving freely are only won by slow and painful degrees." (*Second performance at Kneisel Concerts.*)

Edward Grieg is a true Norseman. "My native place," he says, "is Bergen, and my home is still in the neighborhood of that town. I passed my early childhood among some of the grandest scenery of the North, and ever since I can remember has the beauty of my country impressed me as something wonderful and magnificent beyond expression. It is our mountains, our lakes and forests which have influenced my work far more than any human being has done, and even now, though I am over forty (I was born in 1843), they have the self-same power over me. My musical education up to my fifteenth year was solely in the hands of my mother, who was a very good pianist indeed, and who was very careful in her teaching. I remember one amusing scene at school, when I was about nine years old, and when my first composition failed to find favor in the eyes of my master. We were having a German lesson, and every pupil was supposed to bring a bulky dictionary to school. I had forgotten mine, and was duly scolded by the teacher, when the boy who sat next to me burst out, 'He hasn't got his dictionary, but he has got something else. He has a piece of music which he himself has written.' It had to be produced, and the verdict was that I would far better leave such rubbish at home and think of my lessons. I dare say it was rubbish. At all events, it does not exist any more."

Schubert's pianoforte quintet, op. 114, contains as the subject of the *andantino*, Schubert's own lied, "Die Forelle." Grove says that Schubert achieved in the same feat which is somewhere ascribed to Mozart, of writing out the separate parts without first making a score, and no doubt played the pianoforte part by heart. The quintet, which his biographers pass hastily over, was composed at a time when Schubert was comparatively happy. It is an early work—his best chamber music, the quartets in D minor and G major, came later—and was written during a summer holiday spent with loving friends. (*Second performance at Kneisel Concerts.*)

SUMMARY OF WORKS PERFORMED AT SIX CONCERTS. SEASON OF 1889-1890.

BEETHOVEN. Four Scotch Songs.
" Piano Trio, D, op. 70, No. 1.
" Piano Trio, B flat, op. 97.
" String Quartet, C minor, op. 18, No. 4.
" String Quartet, C, op. 59. No. 3.

BRAHMS. String Quartet, B flat, op. 67.
" String Quintet, F, op. 88.
" Song. "An die Tauben."

CHADWICK. Piano Quintet, E flat.

FOOTE. Piano and Violin Sonata, G minor, op. 20. (New.)

GREIG. Romance from String Quartet, G minor, op. 27.

HAYDN. String Quartet in G, op. 33, No. 5.

LISZT. Song. "Die Lorelei."

MOSZKOWSKI. Song. "Schlaf Bübchen Schlaf."

MOZART. String Quartet, C. (K 465.)

PRESSER. Song. "By the Danube."

SCHUBERT. Piano Quintet, A, op. 114.
" String Quartet, D minor.
" String Quintet, C, op. 163.

SCHUMANN. Song. "The Almond Tree."

VOLKMANN. String Quartet, E minor, op. 35, No. 4.

WELD. Adagio from String Quartet, C.

T. WOLFF. Song. "Tuscan Song."

G. H. W.

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The performance of "Israel in Egypt" was the best chorally of the week. The intricate polyphonic passages were safely bridged, and that is saying a good deal; there was at times a lack of tone, the basses of the second chorus were inaudible in the florid portions of the chorus "The horse and its rider," and in the chorus "He sent a thick darkness" the bad use of consonants produced a varied assortment of s's; but as a whole the pedestal of the performance was set in the chorus, and it and the conductor deserve all credit. The "attack" was very fine, and the tenors outdid themselves, that held high A natural in "But as for his people" ought to go into the fifth volume of the society's records. In view of the fine work of this department of the chorus we are justified in not mentioning the entrance just in front of the beat of the little old gentleman who, for some forty years more or less, has had this failing (?) must point out the mistake made in singing staccato the line "There was not one of them" in number fourteen; it destroyed all the continuous grandeur of tone the composer intended.

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LOUIS C. ELSON.

BOSTON POST, TUESD[AY]

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[illegible], APRIL 14, 1890.

DE PACHMANN'S RECITALS.

The advent of a pianist who can command a financial success in these days is an event of so rare an occurrence that it calls for prominent mention. Vladimir de Pachmann has done this, and he has accomplished it by his merits as a player, unaided by the arts of the professional manager, his appearance having been made with hardly more than a stereotyped announcement of his coming, coupled with the statement that he would confine his recitals to the works of his favorite composer, Chopin. His programmes have been made evidently with a view to affording the widest possible range within the limit set, and also to afford a hearing of many compositions by this composer that seldom appear upon the concert programmes of the day. Yesterday afternoon, at Chickering Hall, a large audience listened to the first of the three programmes announced here, the numbers played being as follows:

1. Sonata, op. 58.
2. Ballade, op. 23.
3. Nocturne, op. 55.
4. Etudes, op. 25. (Nos. 2 and 3.)
5. Allegro de concert, op. 46.
6. Impromptu, op. 29.
7. Preludes, op. 28. (Nos. 21 and 22.)
8. Mazourka, op. 41. (No. 1.)
9. Valse, op. 64. (No. 1.)
10. Scherzo, op. 31.

Vladimir de Pachmann is not a great artist, but he is a thoroughly enjoyable one. He may not command the admiration that a man of broader intellectuality and more solid musical ability receives, but he has merits as a pianist that are well calculated to make a marked impression upon the average concert patron, and he certainly accomplished this desired result in his first effort in this city. His personal and artistic characteristics are peculiarly suited to the playing of the romantic music of Chopin, and whatever exception may be taken to his manner or methods it can but be admitted that he is a most charming interpreter of the compositions chosen for his present series of concerts. In style he more nearly resembles Joseffy when he was first heard in this country than any player of the present period, and he gains his success by much the same means as were used so successfully by Joseffy. With all his ability as a pianist, it is doubtful if De Pachmann would create the impression he does without exercising his faculty of winning an audience by taking them into his confidence, and, by a look or gesture, calling their attention to the points he makes in playing. He is an adept at this sort of stage business, and his success in this line at his concert yesterday quite captured his audience. The sympathies of the feminine attendants—and nine out of ten were of this sex, were immediately engaged by his remark, "It ees zo hot," after the opening movement of the sonata, and he lost no opportunity to disarm criticism by a look of disgust whenever a slip of any sort occurred in his playing. He has the key board under marvellous control in the production of the gossamer like tones which were such a characteristic of Josseffy in his earlier years here, but his playing lacks character and force wherever these qualities are demanded. His touch is faultlessly clear and pearly, even in passages of lightning-like rapidity, and he produces at times a singing tone of velvety softness which both surprises and charms the hearer. Whatever this pianist may be from the standard of calm criticism, his power to please and charm an audience cannot be denied, and so his debut here was an admitted success. He plays again at Chickering Hall on Wednesday and Thursday afternoons in other Chopin programmes.

THE KNEISEL QUARTET.

The closing concert of the season's series by the Kneisel string quartet was given at Union Hall last evening, the assisting artist being Miss Adele Aus Der Ohe, pianist, and the programme including the quartet in C major, Mozart; second movement from the quartet in G minor, Grieg, and quintet (Forrellen), Schubert. The works chosen for the evening again proved the excellent judgment of Mr. Franz Kneisel as a programme maker, and the performance of the several members was in keeping with the high standard that has always been maintained in the concerts by this organization. Miss Aus der Ohe gave excellent assistance in the Schubert quintet, proving herself as satisfying in ensemble playing as she is as a soloist. The concerts of the season thus ended have reached the highest point of excellence known here in the line of chamber music performances, and have gained a substantial financial support, which insures their continuance in the future under the same auspices.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, APRIL 17, 1890.

MUSICAL MATTERS.

The Second De Pachmann Recital Yesterday Afternoon.

At Chickering Hall, yesterday afternoon, Vladimir de Pachmann gave the second instalment of evidence that he is the most consummate of Chopin interpreters. There was a large audience present, and an amount of enthusiasm was evinced that is rarely seen at a Boston piano recital. The programme was a well-selected one, and was calculated to display to best advantage the great virtuosity of the pianist, as well as his fine appreciation for the master he reveals. The same mannerisms appeared in the player's methods, but they grow less offensive on acquaintance, and may be put down as arising from his intense interest in his work. It should be said here that De Pachmann was certainly not at his best on Monday, and that yesterday's glorious performance was a revelation to the critics, who were not entirely disposed at first to rank him as the greatest player of Chopin.

The concert began with the fantasie, op. 49, and gave no decided promise of the splendid achievements that were to follow. Nor, indeed, did the sonata, op. 35, nor the polonaise, op. 26, which came next, though the sherzo of the sonata was crisply and delicately done. Evidently De Pachmann has his moods, and the glories of today may be partial disappointments tomorrow. But when the great ballade, op. 47, was reached it became evident enough that a master genius was at the piano, and that such a superbly romantic and technically faultless rendering of the work had never before been heard in this city. The no turne op 27 which followed was also played with great feeling, never degenerating into sentimentalism, and the impromptu op. 35 was most satisfactory. Then came the triumph of the afternoon in the shape of the etude op. 25, with its extremely difficult continuous double trill. This was played with the most perfect smoothness and finish, and aroused a tremendous amount of enthusiasm among the auditors, who demanded and obtained an encore. The recital closed with the valse op. 42, which was all that could be desired.

Boston Evening Transcript.

MONDAY, APRIL 14, 1890.

MR. DE PACHMANN'S RECITAL.

Mr. Vladimir de Pachmann gave the first of his three Chopin recitals in Chickering Hall yesterday afternoon, the programme being as follows:

Sonata in B minor, Op. 58.
Ballade in G minor, Op. 23.
Nocturne in F minor, Op. 55. No. 1.
Etudes in F minor and F major, Op. 25, Nos. 2 and 3.
Allegro de Concert in A, Op. 46.
Impromptu in A-flat, Op. 29.
Preludes in B-flat and G minor, Op. 28, Nos. 21 and 22.
Mazurka in C-sharp minor, Op. 41, No. 1.
Waltz in D-flat, Op. 64, No. 1.
Scherzo in B-flat minor, Op. 31.

Mr. de Pachmann is so unusual a pianist in many respects that one does not quite know how to foot him up artistically after but a single recital. His wonderfully clear and fluent technique calls for nothing but admiration; but a wonderful technique is nowadays as much of a *sine qua non* with pianists of world-wide reputation as an amazing mastery over the art of orchestration is with modern French composers. His technique alone does not differentiate him from other great living pianists; in this matter perfection is to be expected.

There is, however, one trait in him that does distinguish him from most of the more famous heroes of the keyboard whom we have heard during the past few years, and one which peculiarly fits him for being a Chopin player: he is always mindful of producing a pure and beautiful tone from the pianoforte; he never pounds, nor strikes through his tone. He does not impute to the pianoforte more than it can legitimately do.

Specially, as a Chopin player, however, he makes one curious impression. It almost seems as if he must have studied some of the prevailing faults in the average Chopin playing of today, and then have done his best to push the diametric opposite of these faults *ad absurdum*. For instance, it has been noticed of more than one pianist of late how, in playing Chopin, undue prominence was given to the left hand, either in the way of over-emphasizing repeated chords in the middle of the keyboard (thus giving a mere harmonic accompaniment too much value in relation to the melody), or else by thundering down in the bass, to the utter extinction of what is played in the right hand. Mr. de Pachmann does just the opposite: his left hand is often all but inaudible. Of his moderate treatment of the middle parts in the harmony (where the accompaniment is purely homophonic) one can speak only in high praise; but in many passages, like the greater part of the D-flat Waltz, or that glorious *cantilena* in D-flat major in the first part of the B-flat minor Scherzo, you hear virtually no *bass* at all. This is almost as bad as the other way! Again, as if in protest against that frantic pounding and thundering in which some players are wont to indulge themselves, making the music sound as if it had been written by the avenging Furies, instead of by Chopin, Mr. de Pachmann pushes *pianissimo* effects fairly to excess. During the first third of the recital one hardly heard a real *fortissimo*.

In the matter of interpretation Mr. de Pachmann is among the freest of the free. At times he will not even allow Chopin the right to his own expression marks, but substitutes *staccato* for *legato*, *pianissimo* for *forte*, and the like, with the utmost coolness. Now, as in parts of the G minor Ballade, he will positively bewilder you with the rapidly shifting variety of effects he heaps upon the music, and again, as in the slow movement of the sonata, you stand amazed at the complete monotony of his playing.

Yet with and in spite of all this, the man has great magnetism and an indescribable charm. It is a very sophisticated, artificial, hot-house sort of fascination, if you will; we could find no touch of genuine, wholesome Nature in it, nor any of that equally genuine morbidness of feeling from which Chopin himself was by no means free; but it is undeniably fascinating, for all that. Its worst side is its all too evident seeming affectation. All those wonderful *salon* airs and graces in phrasing made one think of Herz, Hünten and writers of that ilk, far more than of the warm-feeling and sincere Chopin. We have rarely heard a pianist take the art of being charming so seriously; he seemed to be playing to all the pretty women in the audience. At moments he made Chopin sound absolutely coquettish. But his great merit of always playing the pianoforte like a pianoforte, and not like an orchestra, the invariable beauty of his tone, the exquisite effects he produces, still remain. We have seldom heard a player in such complete sympathy with the nature of his instrument.

Boston Post

THURSDAY MORNING, APRIL 17, 1890

THE SECOND PACHMANN CHOPIN RECITAL.

This was again a very delightful concert. One cannot always agree with the idea of this extraordinary pianist, and he occasionally falls wholly short of making the least effect. For example, his playing of the celebrated *marche funèbre*, from the sonata, op. 35, was anything but agreeable, and did not at all move the audience, but this is a mere detail of no importance, for his playing in some places was so simply entrancing that he might have easily redeemed all the failures of his life in five minutes at the piano. His playing of the celebrated etude in thirds (op. 25, No. 6) is probably the most remarkable pianistic *tour-de-force* which has ever been heard in this city, and it is to be hoped that he will repeat it this afternoon. Again, the A flat song or ballade, op. 67, was played in a manner that fairly brought down the house. His pianissimo touch is almost fabulous; it gets so very soft that one hardly expects to hear the next note at all, and yet it is all perfectly clear; and opposed to this, he has also a very fine, virile and clear-cut fortissimo, but, as aforesaid, his mastery of his art lies in his beautiful interpretation rather than in his astounding technique. This afternoon (his last appearance) he plays, among other things, the Fantasie Impromptu and the great polonaise, op. 53.

ARTHUR WELD.

Boston Daily [illegible]

TUESDAY, APRIL 15, 1890.

The Kneisel Quartet Concert.

The sixth and last concert of the season by the Kneisel Quartet took place at Union Hall Monday evening, Miss Aus der Ohe assisting.

The following programme was given: Mozart, Quartet for Strings, C major; Grieg, Romance from Quartet in G minor, op. 27; Schubert, Quintet in A major, op. 114. The contrasting elements in this programme afforded ample opportunity for the display of skill and versatility which have come to be expected from this talented quartet of players. The Mozart Quartet and Schubert Quintet, both of which were given for the second time, are characteristic of their composers, the first revealing Mozart's tendency to withdraw from the more florid school of quartet-writing, of which Haydn was then one of the leading exponents—and the latter introducing in the third movement the simple but beautiful theme from his own "Die Forelle," thus showing his proneness to remain in the field of German lieder wherein his talents have made him the compeer of Schumann and Franz. The Grieg Romance abounds in sharp transitions of key, broken rythms and unexpected intervals, which suggested that the composer's mind was colored not only by the natural scenery of his native Bergen, but the Norse mythology as well. The romance proper then begins to assume form upon the three higher stringed instruments, its suave flowing melody being in strong contrast to the rugged earlier passages. The quartet played throughout with exquisite finish, shading and unity of sentiment. Miss Ous der Ohe did not find in the piano-score of the quintet opportunity for the full exhibition of her virtuosity, but nevertheless showed in her ensemble-playing, a commendable willingness to subordinate her instrument to its true proportional value in the combined effect. That this accomplished young player has long been possessed of the most thorough technique and ample resources, is patent to all—that she is now content to sink her personality in order to secure the highest ends of music, is an earnest of the mellower and maturer art which will surely be hers and place her in the foremost ranks not only of pianists but musicians.

E. H. G.

De Pachmann, Pianist.

The first of Vladimir De Pachmann's three concerts, devoted to the pianoforte music of Chopin, was given yesterday afternoon in Chickering Hall. The programme: Sonata, op. 58; ballade, op. 23; nocturne, op. 55; etudes, op. 25 (Nos. 2 and 3); allegro de concert, op. 46; impromptu, op. 29; preludes, op. 28 (Nos. 21 and 22); mazourka, op. 41 (No. 1); valse, op. 64 (No. 1); scherzo, op. 31. Here, indeed, is a poet player. De Pachmann is not imperious, like Rubinstein, nor the bulwark of intellectuality Von Buelow is; he is gentle, tender and caressing. With technique ample and consummate he makes you forget the intricacies of the structure of what he plays, because of the charm with which he adorns it. Then, too, his powerful personality exerts an influence. The man loves his music and it is no wonder that he takes the audience into his confidence as he passes over some particularly interesting or expressive phrase. There is no question about De Pachmann's beautiful piano playing, to a consideration of which we shall return. The large and cultivated audience of yesterday could scarce contain itself because of the great enthusiasm De Pachmann aroused. Seats for Wednesday's and Thursday's concerts will soon be at a premium.

G. H. W.

Boston Courier.

SUNDAY MORNING, APRIL 13, 1890.

THE ORATORIOS.

On the evening of Easter Sunday Music Hall was crowded to the last foot of standing room, at the opening concert of the festival celebrating the seventy-fifth anniversary of the Handel and Haydn Society. The public has been kept well informed of the elaborate preparations that have been made for this event, but it will not be amiss to give a complete list of the soloists engaged for the four concerts. It includes the names of Mrs. Lilli Lehmann-Kalisch, Mrs. Jennie Patrick Walker, Miss Clara Poole, Mrs. Walter C. Wyman, Miss Emily Winant, Miss Clementina de Vere, Mr. Edward Lloyd, Mr. Herbert O. Johnson, Mr. William Ludwig, Dr. George R. Clark, Mr. Myron W. Whitney. A more effective work for the opening concert than "Elijah" could not on the whole have been chosen. Its distinctively modern, yet classic style, suggesting, but not imitating, the characteristics of its numerous heroic ancestors, and its wealth of dramatic situations, combine to make it popular both with the thoughtfully inclined and the merely music loving attendant of oratorio. It is a work, however, which is more impressive from a dramatic than a spiritual point of view. The music appeals strongly to one's emotions and sympathies, but does not stir one to the very depths of his being as, for example, the Bach Passion music does. The soloists of the evening, being composed largely of visitors, may be considered first. Mr. William Ludwig was almost Elijah himself. So realistic was his conception of the part that it needed only a costume and scenic accessories to complete a living picture of the prophet. His interpretation of the various recitatives and solos, whether they expressed denunciation, scorn, passionate appeal, or pathos, was equally strong. It is true, his singing was not always tuneful, for he frequently displayed that knack that too many of our dramatic singers have of striking a note on both sides instead of in the center. That he could sing with accurate intonation, however, was shown in the aria "Lord God of Abraham," in which he was at his best. This aria, and "Is not His word like a fire," which was shouted rather than sung, were greeted with great enthusiasm. Mr. Edward Lloyd comes next in importance. In the air "If with all your hearts," his voice and the simplicity of his style at once won the hearts and applause of the audience. Mr. Lloyd is a fresh, fine-looking man, whose bearing as well as his voice and singing justify the high esteem with which the British public regard him. His part in the oratorio was rather brief; but in the few recitatives that fell to him, and in the aria "Then shall the righteous shine forth," his beautifully clear voice and artistic phrasing, so direct and full of meaning, left nothing to be desired. Mrs. Lilli Lehmann Kalisch also had a comparatively small part. Her delivery of the recitatives in the part of the widow was highly dramatic, but in those of the youth she was singularly ineffective. "Hear ye, Israel," was given with the skill of a true artist; still there was a tinge of coldness throughout the aria which marred its effect. Miss Clara Poole's success was similarly qualified. Her singing was admirable both with regard to trueness in pitch and phrasing. But there was little of breadth or pathos in her rendering of "Woe unto thee," or "O rest in the Lord." Of the concentrated numbers the trio "Lift thine eyes," was sung perfectly by Mrs. Kalisch, Mrs. Walker and Miss Poole, and the applause which followed almost reached the point of an encore. The quartets and double quartets, in which Mrs. Walter C. Wyman, Mr. H. O. Johnson and Dr. George R. Clark also appeared, were effective, although the voices, fine as they were individually, did not always blend happily. The chorus deserves warm praise for the earnestness it displayed throughout the evening, and for the generally excellent character of its work. "He watching over Israel" was beautifully sung, and "Thanks be to God," and the closing choruses were also rendered with much vigor and precision. The orchestra of Symphony men, and Mr. Lang at the organ were efficient. Mr. Zerrahn, on his appearance at the beginning of the concert, was received enthusiastically, and throughoutt the evening conducted with his well known ability.

At the second concert on Tuesday evening the programme consisted of parts one and two of Bach's Christmas oratorio, two airs from "The Creation," and J. C. D. Parker's "Saint John," which was composed last year for this festival. Mrs. Lillian Nordica, Miss Emily Winant, Mr. Lloyd, and Mr. Myron W. Whitney were the soloists. The performance of this programme evidently was productive of great enjoyment, as the frequent, spontaneous applause of the audience testified. In the Christmas music Miss Emily Winant sang in a manner that was on the whole satisfactory. Her voice has not that full and musical quality that is indispensable for the perfect delivery of Bach's soulful melodies, neither is her tone production as true and steady in volume as could be wished. But her sincerity and sense of the artistic fitness of things are unquestionable; and her singing of "Prepare thyself, Zion," and the exquisite "Slumber, Beloved," gave great pleasure, if it was not impressive. Mr. Lloyd gave further proof of the genuineness of his right to be ranked among the first of oratorio singers. In the recitatives and the aria "Haste, Ye Shepards," his fine unobtrusive method, his steadiness, accuracy in pitch, and musicianly feeling, were as instructive as they were delightful. Mr. Whitney's face was a welcome sight, as it always is. And although in "Mighty Lord, and King all glorious," his voice showed the change which time alone has been able in his case to work, one listened to him with mind fixed so firmly upon his glorious past that any moments of present disappointment were quickly forgotten. The chorals and the first chorus were finely sung, but the chorus "Glory to God" was poorly given: not without reason, however, for it is depressingly difficult. Mr. Parker's "Saint John," while not giving evidence of originality or of special skill in construction, contains elements which will no doubt insure its popularity. It is melodious, its harmonies are agreeable if not rich, and its instrumentation is graceful and adequate; as a whole, the work is both pleasing and singable. Mrs. Nordica had two solos, Miss Winant one, and Mrs. Nordica and Mr. Lloyd had a duet, all of which were sung with fine effect. Mr. Parker conducted his own work. The two arias from "The Creation" "On mighty pens uplifted soars," and "In native worth and honor clad" were a happy interpolation between the principal works. In the first of these numbers Mrs. Nordica made a thoroughly deserved success. Her beautiful and flexible voice adapted itself well to the music, and her artistic temperament was also clearly shown. One can easily believe that if she should devote as much time to this class of music as, for instance, Mrs. Henschel has done, she would be excelled by no one in its interpretation. It is not necessary to speak of Mr. Lloyd's treatment of the second aria; it can easily be imagined.

On Thursday evening Gounod's "Redemption" was given, with the assistance of Miss Clementine de Vere, Mrs. Walker, Miss Winant, Mr Lloyd, Mr. Ludwig and Mr. Whitney. Whatever may be thought of the merits of this "sacred trilogy," or the appropriateness of Gounod's setting of the subject, there is no doubt that it is, from a theatrical point of view, both descriptive and entertaining. The instrumental part of the score is by far the most attractive side of the work. Of the vocal portion, the solo recitatives, notwithstanding the beauty of some of them, and their melodic and skillfully scored accompaniments, soon grow monotonous. The singer that can infuse into these "narrations" any degree of color must be a rare singer indeed. And no matter how well they are sung they still remain uninteresting in the concert room. Some of the chorals and short choruses are beautiful, and the closing grand choruses of each part are highly effective; in fact, the strength of the whole work lies in them. The performance, taken altogether, was fairly good. To Mr. Lloyd must be assigned the first place among the soloists. His beautiful voice, and skillful tone-production lent an interest to the part of the first narrator, which in the hands of a less gifted singer would have been hopelessly dull. The impaired condition of Mr. Whitney's voice was painfully apparent in the part of the second narrator. His singing not only was colorless, but frequently off the pitch. Miss Winant's solo, "While my watch I am keeping," was sung with much steadiness and beauty of expression. Miss de Vere in the solo "From Thy love as a Father," sang charmingly, although at her rendering there were indications of inexperience. The purity of her voice was also affected by her efforts to sing with greater power than is present within her capacity. Hers is a beautiful voice, and the ease with which she sustains the high B, in her second solo, "Over the barren wastes," was truly a pleasure to hear. In a smaller hall she must prove a thoroughly delightful singer, and in any case she is a welcome addition to our small list of fine sopranos. But let us hope sincerely that the vibrato, which through forcing, has already made its appearance in her voice, will not be permitted to gain further headway. Mr. Ludwig's singing in the part of Jesus was almost entirely disappointing. In one or two instances, notably in the exclamatory phrase, "My God, why hast thou forsaken me!" he was both artistic and pathetic. Elsewhere his delivery was generally unsteady and untuneful. The chorus singing was more evenly good than that of the two previous concerts. In the many unison passages the volume of tone was satisfactory, and often strong in quality and power. The closing choruses of each part were finely sung.

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BOSTON HERALD.

TUESDAY, APRIL 15, 1890.

DE PACHMANN'S RECITALS.

The advent of a pianist who can command a financial success in these days is an event of so rare an occurrence that it calls for prominent mention. Vladimir de Pachmann has done this, and he has accomplished it by his merits as a player, unaided by the arts of the professional manager, his appearance having been made with hardly more than a stereotyped announcement of his coming, coupled with the statement that he would confine his recitals to the works of his favorite composer, Chopin. His programmes have been made evidently with a view to affording the widest possible range within the limit set, and also to afford a hearing of many compositions by this composer that seldom appear upon the concert programmes of the day. Yesterday afternoon, at Chickering Hall, a large audience listened to the first of the three programmes announced here, the numbers played being as follows:

1. Sonata, op. 58.
2. Ballade, op. 23.
3. Nocturne, op. 55.
4. Etudes, op. 25. (Nos. 2 and 3.)
5. Allegro de concert, op. 46.
6. Impromptu, op. 29.
7. Preludes, op. 28. (Nos. 21 and 22.)
8. Mazourka, op. 41. (No. 1.)
9. Valse, op. 64. (No. 1.)
10. Scherzo, op. 31.

Vladimir de Pachmann is not a great artist, but he is a thoroughly enjoyable one. He may not command the admiration that a man of broader intellectuality and more solid musical ability receives, but he has merits as a pianist that are well calculated to make a marked impression upon the average concert patron, and he certainly accomplished this desired result in his first effort in this city. His personal and artistic characteristics are peculiarly suited to the playing of the romantic music of Chopin, and whatever exception may be taken to his manner or methods it can but be admitted that he is a most charming interpreter of the compositions chosen for his present series of concerts. In style he more nearly resembles Joseffy when he was first heard in this country than any player of the present period, and he gains his success by much the same means as were used so successfully by Joseffy. With all his ability as a pianist, it is doubtful if De Pachmann would create the impression he does without exercising his faculty of winning an audience by taking them into his confidence, and, by a look or gesture, calling their attention to the points he makes in playing. He is an adept at this sort of stage business, and his success in this line at his concert yesterday quite captured his audience. The sympathies of the feminine attendants—and nine out of ten were of this sex, were immediately engaged by his remark, "It ees zo hot," after the opening movement of the sonata, and he lost no opportunity to disarm criticism by a look of disgust whenever a slip of any sort occurred in his playing. He has the key board under marvellous control in the production of the gossamer like tones which were such a characteristic of Josseffy in his earlier years here, but his playing lacks character and force wherever these qualities are demanded. His touch is faultlessly clear and pearly, even in passages of lightning-like rapidity, and he produces at times a singing tone of velvety softness which both surprises and charms the hearer. Whatever this pianist may be from the standard of calm criticism, his power to please and charm an audience cannot be denied, and so his debut here was an admitted success. He plays again at Chickering Hall on Wednesday and Thursday afternoons in other Chopin programmes.

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There is, however, one trait in him that does distinguish him from most of the more famous heroes of the keyboard whom we have heard during the past few years, and one which peculiarly fits him for being a Chopin player: he is always mindful of producing a pure and beautiful tone from the pianoforte; he never pounds, nor strikes through his tone. He does not impute to the pianoforte more than it can legitimately do.

Specially, as a Chopin player, however, he makes one curious impression. It almost seems as if he must have studied some of the prevailing faults in the average Chopin playing of today, and then have done his best to push the diametric opposite of these faults *ad absurdum*. For instance, it has been noticed of more than one pianist of late how, in playing Chopin, undue prominence was given to the left hand, either in the way of over-emphasizing repeated chords in the middle of the keyboard (thus giving a mere harmonic accompaniment too much value in relation to the melody), or else by thundering down in the bass, to the utter extinction of what is played in the right hand. Mr. de Pachmann does just the opposite: his left hand is often all but inaudible. Of his moderate treatment of the middle parts in the harmony (where the accompaniment is purely homophonic) one can speak only in high praise; but in many passages, like the greater part of the D-flat Waltz, or that glorious *cantilena* in D-flat major in the first part of the B-flat minor Scherzo, you hear virtually no *bass* at all. This is almost as bad as the other way! Again, as if in protest against that frantic pounding and thundering in which some players are wont to indulge themselves, making the music sound as if it had been written by the avenging Furies, instead of by Chopin, Mr. de Pachmann pushes *pianissimo* effects fairly to excess. During the first third of the recital one hardly heard a real *fortissimo*.

In the matter of interpretation Mr. de Pachmann is among the freest of the free. At times he will not even allow Chopin the right to his own expression marks, but substitutes *staccato* for *legato*, *pianissimo* for *forte*, and the like, with the utmost coolness. Now, as in parts of the G minor Ballade, he will positively bewilder you with the rapidly shifting variety of effects he heaps upon the music, and again, as in the slow movement of the sonata, you stand amazed at the complete monotony of his playing.

Yet with and in spite of all this, the man has great magnetism and an indescribable charm. It is a very sophisticated, artificial, hot-house sort of fascination, if you will; we could find no touch of genuine, wholesome Nature in it, nor any of that equally genuine morbidness of feeling from which Chopin himself was by no means free; but it is undeniably fascinating, for all that. Its worst side is its all too evident seeming affectation. All those wonderful *salon* airs and graces in phrasing made one think of Herz, Hünten and writers of that ilk, far more than of the warm-feeling and sincere Chopin. We have rarely heard a pianist take the art of being charming so seriously; he seemed to be playing to all the pretty women in the audience. At moments he made Chopin sound absolutely coquettish. But his great merit of always playing the pianoforte like a pianoforte, and not like an orchestra, the invariable beauty of his tone, the exquisite effects he produces, still remain. We have seldom heard a player in such complete sympathy with the nature of his instrument.

Boston Post

THURSDAY MORNING, APRIL 17, 1890

THE SECOND PACHMANN CHOPIN RECITAL.

This was again a very delightful concert. One cannot always agree with the idea of this extraordinary pianist, and he occasionally falls wholly short of making the least effect. For example, his playing of the celebrated *marche funèbre*, from the sonata, op. 35, was anything but agreeable, and did not at all move the audience, but this is a mere detail of no importance, for his playing in some places was so simply entrancing that he might have easily redeemed all the failures of his life in five minutes at the piano. His playing of the celebrated etude in thirds (op. 25, No. 6) is probably the most remarkable pianistic *tour-de-force* which has ever been heard in this city, and it is to be hoped that he will repeat it this afternoon. Again, the A flat song or ballade, op. 67, was played in a manner that fairly brought down the house. His pianissimo touch is almost fabulous; it gets so very soft that one hardly expects to hear the next note at all, and yet it is all perfectly clear; and opposed to this, he has also a very fine, virile and clear-cut fortissimo, but, as aforesaid, his mastery of his art lies in his beautiful interpretation rather than in his astounding technique. This afternoon (his last appearance) he plays, among other things, the Fantaisie Impromptu and the great polonaise, op. 53.

ARTHUR WELD.

Boston Daily Courier.

TUESDAY, APRIL 15, 1890.

The Kneisel Quartet Concert.

The sixth and last concert of the season by the Kneisel Quartet took place at Union Hall Monday evening, Miss Aus der Ohe assisting.

The following programme was given: Mozart, Quartet for Strings, C major; Grieg, Romance from Quartet in G minor, op. 27; Schubert, Quintet in A major, op. 114. The contrasting elements in this programme afforded ample opportunity for the display of skill and versatility which have come to be expected from this talented quartet of players. The Mozart Quartet and Schubert Quintet, both of which were given for the second time, are characteristic of their composers, the first revealing Mozart's tendency to withdraw from the more florid school of quartet-writing, of which Haydn was then one of the leading exponents—and the latter introducing in the third movement the simple but beautiful theme from his own "Die Forelle," thus showing his proneness to remain in the field of German lieder wherein his talents have made him the compeer of Schumann and Franz. The Grieg Romance abounds in sharp transitions of key, broken rythms and unexpected intervals, which suggested that the composer's mind was colored not only by the natural scenery of his native Bergen, but the Norse mythology as well. The romance proper then begins to assume form upon the three higher stringed-instruments, its suave flowing melody being in strong contrast to the rugged earlier passages. The quartet played throughout with exquisite finish, shading and unity of sentiment. Miss Ous der Ohe did not find in the piano-score of the quintet opportunity for the full exhibition of her virtuosity, but nevertheless showed in her ensemble-playing, a commendable willingness to subordinate her instrument to its true proportional value in the combined effect. That this accomplished young player has long been possessed of the most thorough technique and ample resources, is patent to all—that she is now content to sink her personality in order to secure the highest ends of music, is an earnest of the mellower and maturer art which will surely be hers and place her in the foremost ranks not only of pianists but musicians. E. H. G.

De Pachmann, Pianist.

The first of Vladimir De Pachmann's three concerts, devoted to the pianoforte music of Chopin, was given yesterday afternoon in Chickering Hall. The programme: Sonata, op. 58; ballade, op. 23; nocturne, op. 55; etudes, op. 25 (Nos. 2 and 3); allegro de concert, op. 46; impromptu, op. 29; preludes, op. 28 (Nos. 21 and 22); mazourka, op. 41 (No. 1); valse, op. 64 (No. 1); scherzo, op. 31. Here, indeed, is a poet player. De Pachmann is not imperious, like Rubinstein, nor the bulwark of intellectuality Von Buelow is; he is gentle, tender and caressing. With technique ample and consummate he makes you forget the intricacies of the structure of what he plays, because of the charm with which he adorns it. Then, too, his powerful personality exerts an influence. The man loves his music and it is no wonder that he takes the audience into his confidence as he passes over some particularly interesting or expressive phrase. There is no question about De Pachmann's beautiful piano playing, to a consideration of which we shall return. The large and cultivated audience of yesterday could scarce contain itself because of the great enthusiasm De Pachmann aroused. Seats for Wednesday's and Thursday's concerts will soon be at a premium.

G. H. W.

Boston Courier.

SUNDAY MORNING, APRIL 13, 1890.

THE ORATORIOS.

On the evening of Easter Sunday Music Hall was crowded to the last foot of standing room, at the opening concert of the festival celebrating the seventy-fifth anniversary of the Handel and Haydn Society. The public has been kept well informed of the elaborate preparations that have been made for this event, but it will not be amiss to give a complete list of the soloists engaged for the four concerts. It includes the names of Mrs. Lilli Lehmann-Kalisch, Mrs. Jennie Patrick Walker, Miss Clara Poole, Mrs. Walter C. Wyman, Miss Emily Winant, Miss Clementina de Vere, Mr. Edward Lloyd, Mr. Herbert O. Johnson, Mr. William Ludwig, Dr. George R. Clark, Mr. Myron W. Whitney. A more effective work for the opening concert than "Elijah" could not on the whole have been chosen. Its distinctively modern, yet classic style, suggesting, but not imitating, the characteristics of its numerous heroic ancestors, and its wealth of dramatic situations, combine to make it popular both with the thoughtfully inclined and the merely music loving attendant of oratorio. It is a work, however, which is more impressive from a dramatic than a spiritual point of view. The music appeals strongly to one's emotions and sympathies, but does not stir one to the very depths of his being as, for example, the Bach Passion music does. The soloists of the evening, being composed largely of visitors, may be considered first. Mr. William Ludwig was almost Elijah himself. So realistic was his conception of the part that it needed only a costume and scenic accessories to complete a living picture of the prophet. His interpretation of the various recitatives and solos, whether they expressed denunciation, scorn, passionate appeal, or pathos, was equally strong. It is true, his singing was not always tuneful, for he frequently displayed that knack that too many of our dramatic singers have of striking a note on both sides instead of in the center. That he could sing with accurate intonation, however, was shown in the aria "Lord God of Abraham," in which he was at his best. This aria, and "Is not His word like a fire," which was shouted rather than sung, were greeted with great enthusiasm. Mr. Edward Lloyd comes next in importance. In the air "If with all your hearts," his voice and the simplicity of his style at once won the hearts and applause of the audience. Mr. Lloyd is a fresh, fine-looking man, whose bearing as well as his voice and singing justify the high esteem with which the British public regard him. His part in the oratorio was rather brief; but in the few recitatives that fell to him, and in the aria "Then shall the righteous shine forth," his beautifully clear voice and artistic phrasing, so direct and full of meaning, left nothing to be desired. Mrs. Lilli Lehmann Kalisch also had a comparatively small part. Her delivery of the recitatives in the part of the widow was highly dramatic, but in those of the youth she was singularly ineffective. "Hear ye, Israel," was given with the skill of a true artist; still there was a tinge of coldness throughout the aria which marred its effect. Miss Clara Poole's success was similarly qualified. Her singing was admirable both with regard to trueness in pitch and phrasing. But there was little of breadth or pathos in her rendering of "Woe unto thee," or "O rest in the Lord." Of the concentrated numbers the trio "Lift thine eyes," was sung perfectly by Mrs. Kalisch, Mrs. Walker and Miss Poole, and the applause which followed almost reached the point of an encore. The quartets and double quartets, in which Mrs. Walter C. Wyman, Mr. H. O. Johnson and Dr. George R. Clark also appeared, were effective, although the voices, fine as they were individually, did not always blend happily. The chorus deserves warm praise for the earnestness it displayed throughout the evening, and for the generally excellent character of its work. "He watching over Israel" was beautifully sung, and "Thanks be to God," and the closing choruses were also rendered with much vigor and precision. The orchestra of Symphony men, and Mr. Lang at the organ were efficient. Mr. Zerrahn, on his appearance at the beginning of the concert, was received enthusiastically, and throughoutt the evening conducted with his well known ability.

At the second concert on Tuesday evening the programme consisted of parts one and two of Bach's Christmas oratorio, two airs from "The Creation," and J. C. D. Parker's "Saint John," which was composed last year for this festival. Mrs. Lillian Nordica, Miss Emily Winant, Mr. Lloyd, and Mr. Myron W. Whitney were the soloists. The performance of this programme evidently was productive of great enjoyment, as the frequent, spontaneous applause of the audience testified. In the Christmas music Miss Emily Winant sang in a manner that was on the whole satisfactory. Her voice has not that full and musical quality that is indispensable for the perfect delivery of Bach's soulful melodies, neither is her tone production as true and steady in volume as could be wished. But her sincerity and sense of the artistic fitness of things are unquestionable; and her singing of "Prepare thyself, Zion," and the exquisite "Slumber, Beloved," gave great pleasure, if it was not impressive. Mr. Lloyd gave further proof of the genuineness of his right to be ranked among the first of oratorio singers. In the recitatives and the aria "Haste, Ye Shepards," his fine unobtrusive method, his steadiness, accuracy in pitch, and musicianly feeling, were as instructive as they were delightful. Mr. Whitney's face was a welcome sight, as it always is. And although in "Mighty Lord, and King all glorious," his voice showed the change which time alone has been able in his case to work, one listened to him with mind fixed so firmly upon his glorious past that any moments of present disappointment were quickly forgotten. The chorals and the first chorus were finely sung, but the chorus "Glory to God" was poorly given: not without reason, however, for it is depressingly difficult. Mr. Parker's "Saint John," while not giving evidence of originality or of special skill in construction, contains elements which will no doubt insure its popularity. It is melodious, its harmonies are agreeable if not rich, and its instrumentation is graceful and adequate; as a whole, the work is both pleasing and singable. Mrs. Nordica had two solos, Miss Winant one, and Mrs. Nordica and Mr. Lloyd had a duet, all of which were sung with fine effect. Mr. Parker conducted his own work. The two arias from "The Creation" "On mighty pens uplifted soars," and "In native worth and honor clad" were a happy interpolation between the principal works. In the first of these numbers Mrs. Nordica made a thoroughly deserved success. Her beautiful and flexible voice adapted itself well to the music, and her artistic temperament was also clearly shown. One can easily believe that if she should devote as much time to this class of music as, for instance, Mrs. Henschel has done, she would be excelled by no one in its interpretation. It is not necessary to speak of Mr. Lloyd's treatment of the second aria; it can easily be imagined.

On Thursday evening Gounod's "Redemption" was given, with the assistance of Miss Clementine de Vere, Mrs. Walker, Miss Winant, Mr Lloyd, Mr. Ludwig and Mr. Whitney. Whatever may be thought of the merits of this "sacred trilogy," or the appropriateness of Gounod's setting of the subject, there is no doubt that it is, from a theatrical point of view, both descriptive and entertaining. The instrumental part of the score is by far the most attractive side of the work. Of the vocal portion, the solo recitatives, notwithstanding the beauty of some of them, and their melodic and skillfully scored accompaniments, soon grow monotonous. The singer that can infuse into these "narrations" any degree of color must be a rare singer indeed. And no matter how well they are sung they still remain uninteresting in the concert room. Some of the chorals and short choruses are beautiful, and the closing grand choruses of each part are highly effective; in fact, the strength of the whole work lies in them. The performance, taken altogether, was fairly good. To Mr. Lloyd must be assigned the first place among the soloists. His beautiful voice, and skillful tone-production lent an interest to the part of the first narrator, which in the hands of a less gifted singer would have been hopelessly dull. The impaired condition of Mr. Whitney's voice was painfully apparent in the part of the second narrator. His singing not only was colorless, but frequently off the pitch. Miss Winant's solo, "While my watch I am keeping," was sung with much steadiness and beauty of expression. Miss de Vere in the solo "From Thy love as a Father," sang charmingly, although at her rendering there were indications of inexperience. The purity of her voice was also affected by her efforts to sing with greater power than is present within her capacity. Hers is a beautiful voice, and the ease with which she sustains the high B, in her second solo, "Over the barren wastes," was truly a pleasure to hear. In a smaller hall she must prove a thoroughly delightful singer, and in any case she is a welcome addition to our small list of fine sopranos. But let us hope sincerely that the vibrato, which through forcing, has already made its appearance in her voice, will not be permitted to gain further headway. Mr. Ludwig's singing in the part of Jesus was almost entirely disappointing. In one or two instances, notably in the exclamatory phrase, "My God, why hast thou forsaken me!" he was both artistic and pathetic. Elsewhere his delivery was generally unsteady and untuneful. The chorus singing was more evenly good than that of the two previous concerts. In the many unison passages the volume of tone was satisfactory, and often strong in quality and power. The closing choruses of each part were finely sung.

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Music Hall, - Taunton.

WEDNESDAY EVENING, - - APRIL 16TH, 1890, AT 8.

ONLY APPEARANCE OF THE FAMOUS

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH, CONDUCTOR.

Soloist:

MISS ADELE AUS DER OHE.

TICKETS, 75 cts., $1, $1.25 and $1.50, may be obtained at Barker's Drug Store, or by addressing the Manager of the "Artists' Course," F.W.Perry, Academy of Music, Taunton.

THE HERALD.

PACHMANN RECITAL.

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Sonata, op. 35.
Polonaise, op. 26.
Ballade, op. 47.
Nocturne, op. 37 (No. 2).
Impromptu, op. 36.
Etudes, op. 25 (No. 6), op. 10 (Nos. 4 and 5).
Mazourkas, op. 33 (No. 4).
Scherzo, op. 39.
Valse, op. 42.

There is little to add to what has been already said concerning the playing of this pianist, but the impression gained of his abilities at his first recital was strengthened by his performances yesterday, and the most conservative musicians joined in applauding his efforts. He is, as an artist, decidedly unique. He shows little care for the conventionalities of the concert room, and gives himself over to the enjoyment of his own work quite as unreservedly as those who make up his audience. It would be folly to claim or assert that all of the selections named on the list of the day had an equally satisfactory interpretation, or to deny that this player is incapable of realizing all the beauties included in such a wide variety of compositions as he gave a hearing of on this occasion. He charms and delights an audience, and it is difficult to imagine a better reason to admit his success than such a result. He swayed his audience at his own will yesterday afternoon, and easily commanded their applause by his wonderfully enjoyable playing. In the group of etudes he fairly dazzled his audience by his exhibition of technique, and a more brilliant victory over the difficulties of these studies has not been known here by the concertgoers of the present day. The last recital takes place this afternoon.

Boston Daily Globe.

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Musicians Enthusiastically Applaud His Chopin Interpretations.

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It is not remembered that the playing of any pianist ever won such honest enthusiasm from a representative Boston audience as awarded Mr. Pachmann's playing of the study in thirds op. 25. That this composition could be played pianissimo at the tempo he maintained, would seem well-nigh impossible. D'Albert played the same work with astonishing rapidity, but it was fortissimo from first to last. Mr. Pachmann expressed appreciation of the demonstrative applause by repeating the piece, much to every one's delight as well as surprise, for it was scarcely to be expected that he would be willing to perform again a task so difficult. The programme, though of great length, held attention to the end. It is impossible to comment upon it in detail, but it must be said that there was not a number which did not deserve unqualified praise for daintiness of execution and beauty of expression.

The third and last Chopin recital will be given in Chickering Hall at 2.30 p. m. today. Following is the programme: Three etudes, op. 10; barcarole, op. 60; three preludes, op. 28; scherzo, op. 20; nocturne, op. 37; two mazourkas, op. 50; ballade, op. 38; tarantelle, 43; berceuse, op. 57; fantasie, op. 66; valse, op. 64, and polonaise, op. 53.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 16, 1890.

The Handel and Haydn Festival and the German Opera in Boston.

BOSTON, April 11.

BOSTON is more musically inclined than ever before, and not only has Music Hall been crowded to the doors during the Händel and Haydn concerts, but the German Opera Company, too, have had no cause to complain of lack of either patronage or enthusiasm. Of course the occurrence of the two events simultaneously caused the critics to attempt ubiquity, and I will not attempt to describe the amount of pedestrianism done between the Music Hall and the Boston Theatre (for in Boston the musical reviewers do not keep their own carriages and coachmen), but will give proper precedence to the festival of our great Oratorio Society, as far as I heard it. Without unseemly vaunting it may be said that we are as far ahead of other American cities in the sacred school as New York is in advance of us in operatic matters. The Händel and Haydn Festival (the seventy-fifth anniversary of the foundation of the society) began with a performance of "Elijah" before the largest audience I have ever seen in Music Hall. Hundreds of persons were turned from the doors unable to obtain even standing room. The extreme radicals may disdain Mendelssohn as much as they please, and may stigmatize "Elijah" as "a parlor oratorio," but the great public will still throng to hear it when it is well given and will still become enthusiastic over the dramatic "Thanks be to God" and the mellifluous "O, rest in the Lord."

The performance opened well. The overture, with its dark string phrases and its clarinet work in chalumeau register, was well given by the Boston Symphony Orchestra, and the first chorus, "Help, Lord," was sung with power. The soprano voices, however, seemed rather thin and dry, as if they had been overrehearsed, and did not balance well against the other parts. Per contra, the tenors sang with inspiring boldness and power. The choruses to "Baal" were full of dramatic force, and "Thanks be to God" was excellent both in its vocal and instrumental parts.

The soloists were generally adequate. Lilli Lehmann gave "Hear ye, Israel," with majestic power, and I certainly approve of the contrasts of tempo which she used in the second part of this air. Miss Poole was unsatisfactory. She sang with a coldness that froze up everything in her part. "O, rest in the Lord," is certainly the most expressive alto solo that the master ever created, but it was sung in a manner that even the enthusiastic audience could not sanction, and passed unapplauded a specimen of iced Mendelssohn. Mr. Ludwig was "Elijah," and gave much dramatic fervor to the part. His voice was sometimes disagreeable in quality, as if he were overforcing it; but he was applauded to the echo, although he was so unequal. Nevertheless dramatic power counts for a great deal in so graphic a part as this, and the effort may be chronicled as a success. Mr. Edward Lloyd did not do himself justice at this concert, for he was throaty, and used the portamento as a route to all his high notes, but in "Then shall the righteous" he began to "shine forth."

Most perfect was the concerted solo music, for such singers as Mrs. Walker, Mrs. Wyman and Messrs. Johnson and Clark assisted. The double quartet "For he shall give his angels" was excellent, and the trio "Lift thine eyes" was sung better than I have heard it given. It was a pity that the part of the "Youth" was not given by a treble voice, since even Lilli Lehmann could not make a success of this ancient meteorological bureau. The second concert of the festival gave the first two parts of the Christmas oratorio (that work where Bach starts out in D major and proves his devotion to musical form by returning to that key two weeks later!) a couple of arias from the "Creation" and a new cantata by J. C. D. Parker. The chorales of the first work were well sung, although the sopranos were still not a perfect counterpoise to the other parts. The very difficult "Glory to God" was very well given, however, and did credit to the training of Carl Zerrahn, the veteran conductor.

Mr. Lloyd in this work showed himself to be a great artist in the greatest school. His phrasing was a model to study, for he did not mince up the roulades by breathing anywhere and everywhere in them as so many native singers do. His singing of "In native worth" was a triumph, and the audience fairly rose at him at its close. Lillian Nordica sang "On mighty pens" (not a tribute to the power of the press) with equal success, her fioriture being amazingly delicate and clear. Miss Emily Winant was also in good voice, and had won much applause in the exquisitely tender "Slumber Beloved," one of the very sweetest of all Bach's airs, and everyone was in a good mood to listen to the new cantata. I must not forget to chronicle the success of the "Pastoral Symphony," in which there were two English horns, as the composer demands, and the veteran De Ribas blew the second one, and the tempo, balance and phrasing were all commendable. I think it would be a wiser plan to drop the word "symphony" in this connection, and call the number simply "pastorale," for few, except musical antiquaries, know the old-fashioned pre-Haydnite use of the word.

When Mr. Parker stepped on the conductor's stand to lead his work he received an ovation which must have assured him that he occupies a warm place in the Bostonian heart. Mr. Parker is one of the pioneers of native art, and his efforts to advance it entitle him to the most distinguished consideration. But the cantata of "St. John" may be judged solely upon its merits, and will still receive a good position in the répertoire. At the very beginning it is impressive in a novel manner. In the treatment of such subjects one expects many connecting links of recitative, given generally by the tenor, in the character of either "narrator" or "Evangelist," but in this work a new departure has been made by giving such passages to the chorus in unison chanting phrases, while melodious subthemes appear in the orchestra as accompaniment. This has an indescribably majestic dignity, and will undoubtedly be employed by other composers. There is a skillful fugato in the first chorus at the words "That saith unto Zion," but the finest effect of this kind is found in the later chorus, "And they shall reign," which is a masterly fugue, and was finely sung also.

Strange to say, the composer goes into the opposite extreme in other parts of the work. The alto solo "Eye hath not seen" (beautifully sung by Miss Winant) is reminiscent of Mendelssohn in its sweetness, and the duet, "There shall be no more curse," goes even further in the sugary direction, and not even "Guarda che bianca Luna" could be more saccharine. A quartet beginning *a capella*—"Now are we the sons of God"—strikes the happy medium, and is a good specimen of the musicianly leading of the voices and melodic grace. There was just a little slip in the bass part here, but it was only momentary. And this leads me to add that I had almost omitted to mention the splendid quality of Mr. Myron Whitney's singing. His voice was under perfect control, and his intonation always exact. It will be a long time yet before this basso is to be placed on the retired list. Gounod's rather poor but popular work, "The Redemption," in which the promise of the Atonement is made in an agreeable polka theme, and in which the composer gives a vulgar march because he thinks that the ancient Jews deserved it (a theory against every principle of true art), was given at the third concert, but as "Lohengrin" was being presented at the Boston Theatre I chose a good work weakly rendered in preference to a weak one well given.

BOSTON HERALD.

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Music Hall, - Taunton.

WEDNESDAY EVENING, - - APRIL 16TH, 1890, AT 8.

ONLY APPEARANCE OF THE FAMOUS

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH, CONDUCTOR.

Soloist:

MISS ADELE AUS DER OHE.

TICKETS, 75 cts., $1, $1.25 and $1.50, may be obtained at Barker's Drug Store, or by addressing the Manager of the "Artists' Course," F.W.Perry, Academy of Music, Taunton.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 16, 1890.

The Handel and Haydn Festival and the German Opera in Boston.

BOSTON, April 11.

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Wakefield Baby Coaches.

GLENWOOD FURNISHING CO.,

GENERAL HOUSE FURNISHERS.

WEDNESDAY, APRIL 16TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Mignon." . . . . . A. THOMAS

CONCERTO FOR PIANOFORTE, in E. flat. . . . . LISZT
MISS AUS DER OHE.

SUITE. "Peer Gynt." . . . . . GRIEG

DAYBREAK.
THE DEATH OF AASE.
ANITRA'S DANCE.
IN THE HALLS OF THE KING OF THE DOVRE MOUNTAINS.
(The Imps are chasing Peer Gynt.)

SOLO for PIANOFORTE. . . . . .
MISS AUS DER OHE.

SYMPHONY in A. (Italian.) . . . . . MENDELSSOHN
Allegro vivace.—Andante con moto.—
Con moto moderato.—Saltarello.

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ON HERALD.

The Pachmann Chopin Cyclus Concluded.

Vladimir de Pachmann, the Russian pianist, concluded the Chopin cyclus, at Chickering hall, yesterday afternoon, the third and last of the programme announced being played before a much larger audience than had attended either of the preceding events. The pianist was in his happiest mood, apparently, and threw himself into the afternoon's work with even more than his usual abandon. His selections for the day were these:

1. Barcarole, op. 60.
2. Preludes, op. 28 (Nos. 11, 12 and 24).
3. Etudes, op. 10 (Nos. 11 and 12), op. 25 (No. 9).
4. Scherzo, op. 20.
5. Nocturne, op. 37 (No. 1).
6. Mazurkas, op. 50 (No. 1), op. 24 (No. 4).
7. Ballade, op. 38.
8. Tarantelle, op. 43.
9. Berceuse, op. 57.
10. Fantaisie, op. 66.
11. Valse, op. 64 (No. 2).
12. Polonaise, op. 53.

This list of compositions and the way in which the several numbers were played made a fitting climax to the remarkable performances of the series, and the audience was carried to the highest pitch of excitement by the remarkable exhibition of the pianist's virtuosity given during the concert. Only by hearing Vladimir de Pachmann can a just estimate of his skill be formed and the most skeptical and conservative of patrons have been led to admit all that has been claimed for him after attending the performances of this cyclus. The great polonaise which ended the programme was, as played by De Pachmann, a marvel of piano work, showing the possibilities of the instrument in its interpretation that have been rarely realized by the present generation of pianists. Great prominence was also given to the lovely berceuse and fantasie impromptu in the afternoon's triumphs, and another remarkable success was won by the player in the ballad and the two mazourkas. The surprise of certain talkative members of the audience may be imagined when the player showed his annoyance at the entrance of a belated lady patron by hissing at her deliberately and very audibly. He kindly repeated the etude, op. 25, which created such a marked impression upon the previous day and again dazzled all who heard him. Those who, with true Boston conservatism, have waited to discover if De Pachmann is really a remarkable player, may possibly be afforded an opportunity to hear him, as he will, in all probability, give one more recital here in the course of 10 days, before leaving for the western cities.

Boston Post

FRIDAY MORNING, APRIL 18, 1890

THE LAST PACHMANN CHOPIN RECITAL.

Again this wonderful Russian held his audience spell-bound for an hour and a half, their periods of pleasure and amazement being punctuated by bursts of applause. With each hearing the extraordinary fascination of his playing exerts itself more and more over the listener, and the almost boundless possibilities of his technique are more clearly seen. He repeated the etude in thirds, op. 25, No. 6 (by request), and was again applauded to the echo. It was stated yesterday in these columns that that was perhaps the most extraordinary pianistic *tour-de-force* ever heard in this city, but in yesterday's concert Pachmann surpassed even this. In the great polonaise, op. 53, in the middle part, he played the remarkably difficult octave passage in the left hand in such an easy, almost nonchalant manner, that it was almost impossible to believe one's ears. In fact, he put himself almost in the position of a man illustrating and accomplishing an impossibility. Not only did he play the notes, but he achieved a gradual but tremendous crescendo which was almost incredible. In the face of certain of Vladimir de Pachmann's performances in this city, it is easy to understand the enthusiastic utterances of some of our most conservative musicians. He has, like every other, his limitations, but the things which he can do he does as they were never done in this city before. It is understood that a movement is on foot to have him repeat certain of these concerts in Boston, and it is most sincerely to be hoped that this plan will be carried out, for his playing is indeed both a pleasure and an education.

ARTHUR WELD.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, APRIL 18, 1890.

DE PACHMANN'S LAST RECITAL.

Vladimir de Pachmann gave the third and last of his Chopin recitals at Chickering Hall yesterday before the largest audience of the series. The pianist was put in an execrable temper at the outset by the arrival of late comers, and his ferocious outbreak against the luckless offenders was startling, to say the least, and seemed to have a sinister effect on the whole performance, which was not on the lofty plane of Wednesday's. For all that, it was a great musical event, and formed part of a series long to be remembered. The magnificent etude, op. 25, was repeated by request, and was given with almost the same faultless beauty as before. Another etude, op. 10, aroused the greatest enthusiasm, which it certainly deserved for its smooth brilliancy of execution. For the first time thus far, there was a slight tendency toward sentimentalism, appearing in the nocturne, op. 37. The polonaise, op. 53, formed a fitting conclusion to the recital, and was given with a great amount of dignity and clearness of execution.

Boston Daily Globe.

FRIDAY, APRIL 18.

Vladimir de Pachmann gave his third and last Chopin recital in Chickering Hall, yesterday afternoon, to a large and warmly enthusiastic audience. If Mr. Pachmann returns to Boston he will be cordially welcomed.

BOSTON SYMPHONY ORCHESTRA.

Mme. Magdalene Steinbach-Jahns will be the soloist at this week's public rehearsal and concert by the Boston Symphony Orchestra. Mme. Jahns, who has never before appeared in America, until recently was the leading dramatic soprano at the Leipsic Stadt Theatre, and is said to be a supreme favorite with the critical Leipsic public.

She will sing at the rehearsal this afternoon an aria from "Die Entuefhrung aus dem Serail," Mozart, and songs by Liszt, Schubert and Grieg, with piano accompaniment by Mr. Nikisch.

Boston Evening Transcript.

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MR. DE PACHMANN'S RECITALS.

Mr. Vladimir de Pachmann gave the third and last of his Chopin recitals in Chickering Hall yesterday afternoon, the programme being:

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Preludes in B, G-sharp minor, and D-minor, Op. 28, Nos. 11, 12 and 24.
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Boston Daily Traveller.

FRIDAY, APRIL 18, 1890.

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"Bulow's eccentricity tastes of preparation, and his so-called impromptus are the result of careful premeditation; but this funny little Sclavic goblin, this pianistic gnome, a genuine *Mime* of the keyboard, does everything on the spur of the moment. He is naive to a fault, and at his first recital I heard him murmur softly after the performance of a very clever run, 'Bravo! bravo!' Indeed, the intense appreciation of his own music is delightful. He boldly declares that nobody plays the barcarolle of Chopin as he does, and when a brother pianist told him he had played like a 'little god,' he exclaimed: 'Who is the great god? You? *I* am the great god of the piano,' and he ran away in a trice.

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BOSTON HERALD.

SUNDAY, APRIL 17, 1890.

The Pachmann Chopin Cycius Concluded.

Vladimir de Pachmann, the Russian pianist, concluded the Chopin cycius, at Chickering hall, yesterday afternoon, the third and last of the programme announced being played before a much larger audience than had attended either of the preceding events. The pianist was in his happiest mood, apparently, and threw himself into the afternoon's work with even more than his usual abandon. His selections for the day were these:

1. Barcarole, op. 60.
2. Preludes, op. 28 (Nos. 11, 12 and 24).
3. Etudes, op. 10 (Nos. 11 and 12), op. 25 (No. 9).
4. Scherzo, op. 20.
5. Nocturne, op. 37 (No. 1).
6. Mazurkas, op. 50 (No. 1), op. 24 (No. 4).
7. Ballade, op. 38.
8. Tarantelle, op. 43.
9. Berceuse, op. 57.
10. Fantaisie, op. 66.
11. Valse, op. 64 (No. 2).
12. Polonaise, op. 53.

This list of compositions and the way in which the several numbers were played made a fitting climax to the remarkable performances of the series, and the audience was carried to the highest pitch of excitement by the remarkable exhibition of the pianist's virtuosity given during the concert. Only by hearing Vladimir de Pachmann can a just estimate of his skill be formed and the most skeptical and conservative of patrons have been led to admit all that has been claimed for him after attending the performances of this cycius. The great polonaise which ended the programme was, as played by De Pachmann, a marvel of piano work, showing the possibilities of the instrument in its interpretation that have been rarely realized by the present generation of pianists. Great prominence was also given to the lovely berceuse and fantasie impromptu in the afternoon's triumphs, and another remarkable success was won by the player in the ballad and the two mazourkas. The surprise of certain talkative members of the audience may be imagined when the player showed his annoyance at the entrance of a belated lady patron by hissing at her deliberately and very audibly. He kindly repeated the etude, op. 25, which created such a marked impression upon the previous day and again dazzled all who heard him. Those who, with true Boston conservatism, have waited to discover if De Pachmann, is really a remarkable player, may possibly be afforded an opportunity to hear him, as he will, in all probability, give one more recital here in the course of 10 days, before leaving for the western cities.

Boston Post

FRIDAY MORNING, APRIL 18, 1890

THE LAST PACHMANN CHOPIN RECITAL.

Again this wonderful Russian held his audience spell-bound for an hour and a half, their periods of pleasure and amazement being punctuated by bursts of applause. With each hearing the extraordinary fascination of his playing exerts itself more and more over the listener, and the almost boundless possibilities of his technique are more clearly seen. He repeated the etude in thirds, op. 25, No. 6 (by request), and was again applauded to the echo. It was stated yesterday in these columns that that was perhaps the most extraordinary pianistic *tour-de-force* ever heard in this city, but in yesterday's concert Pachmann surpassed even this. In the great polonaise, op. 53, in the middle part, he played the remarkably difficult octave passage in the left hand in such an easy, almost nonchalant manner, that it was almost impossible to believe one's ears. In fact, he put himself almost in the position of a man illustrating and accomplishing an impossibility. Not only did he play the notes, but he achieved a gradual but tremendous crescendo which was almost incredible. In the face of certain of Vladimir de Pachmann's performances in this city, it is easy to understand the enthusiastic utterances of some of our most conservative musicians. He has, like every other, his limitations, but the things which he can do he does as they were never done in this city before. It is understood that a movement is on foot to have him repeat certain of these concerts in Boston, and it is most sincerely to be hoped that this plan will be carried out, for his playing is indeed both a pleasure and an education.

ARTHUR WELD.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, APRIL 18, 1890.

DE PACHMANN'S LAST RECITAL.

Vladimir de Pachmann gave the third and last of his Chopin recitals at Chickering Hall yesterday before the largest audience of the series. The pianist was put in an execrable temper at the outset by the arrival of late comers, and his ferocious outbreak against the luckless offenders was startling, to say the least, and seemed to have a sinister effect on the whole performance, which was not on the lofty plane of Wednesday's. For all that, it was a great musical event, and formed part of a series long to be remembered. The magnificent etude, op. 25, was repeated by request, and was given with almost the same faultless beauty as before. Another etude, op. 10, aroused the greatest enthusiasm, which it certainly deserved for its smooth brilliancy of execution. For the first time thus far, there was a slight tendency toward sentimentalism, appearing in the nocturne, op. 37. The polonaise, op. 53, formed a fitting conclusion to the recital, and was given with a great amount of dignity and clearness of execution.

Boston Daily Globe.

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Vladimir de Pachmann gave his third and last Chopin recital in Chickering Hall, yesterday afternoon, to a large and warmly enthusiastic audience. If Mr. Pachmann returns to Boston he will be cordially welcomed.

BOSTON SYMPHONY ORCHESTRA.

Mme. Magdalene Steinbach-Jahns will be the soloist at this week's public rehearsal and concert by the Boston Symphony Orchestra. Mme. Jahns, who has never before appeared in America, until recently was the leading dramatic soprano at the Leipsic Stadt Theatre, and is said to be a supreme favorite with the critical Leipsic public.

She will sing at the rehearsal this afternoon an aria from "Die Entuefhrung aus dem Serail," Mozart, and songs by Liszt, Schubert and Grieg, with piano accompaniment by Mr. Nikisch.

Boston Evening Transcript.

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Waltz in C-sharp minor, Op 64, No. 2.
Polonaise in A-flat, Op. 53.

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The Beacon.

BOSTON, SATURDAY, APR. 19, 1890.

THE ORATORIO FESTIVAL.

Handel's "Israel in Egypt" ended the Handel and Haydn Society's series of festival performances, and was given before an enormous audience on Sunday evening, which was the anniversary of the composer's death. That the rarely broken succession of immense choruses might be relieved, some short airs were transferred from other works; but it may be questioned whether the good result was sufficient to balance the inconsistency, because whoever goes to hear this work is likely to go with an intelligent understanding of its arrangement, and depending upon the refreshment which can be found in the more exciting choruses, in one or two airs for the tenor and the bass duet, "The Lord is a Man of War." On this evening the highest pitch of enthusiasm was reached under the influence of that duet, to which Mr. Ludwig and Mr. Whitney imparted such immense spirit and ardor that a repetition was only staved off with difficulty. The tenor part is small and secondary, but Mr. Lloyd made it appear of more consequence than it is by his perfect apportionment of his voice and his arts of delivery to each passage, treating each phrase as though that alone were the test by which he had to be measured. The music assigned for solo voices of women is also subordinated to the great choral movement, but Miss De Vere and Miss Poole won credit in it, although it must be noted that the light soprano of the former and her style, more eminent for *finesse* than force, were at some disadvantage here. The choir was at times superb in volume, in animation, in spirit and in correctness of reading, while at others it fell short of sustaining its phrases, missed its accents and lost its expressiveness. And this brings us at last to something which must needs be said seriously and should be taken to heart in the right spirit. It is now time that something more should be done with this strong, intelligent and interested choir than Mr. Zerrahn has yet done with it. He is not to be blamed that this body, like those aggregations of provincial societies and conventions with which he is so much engaged, has hitherto been so constituted that he must devote himself above all to forcing them into their places and keeping them going, which is in itself something that no beat less strong, compulsory and unrelaxing could have done, and would have exhausted a less tenacious and determined disposition than his. Many a time all that has prevented collapse or disaster has been his imperious call, his opportune outcry of the lead and his indomitable courage to urge on and to carry his point. But this chorus is now ready and able to do more than this crude work, and it must be made to do it—that this is possible the successful shadings obtained by Mr. Parker in his "Saint John" conclusively proved. Strong, broad outlines are necessary, but they are only the beginning of art; color, taste, fine finish and expressiveness are equally demanded, and that will be inadequate conductorship which does not now insist upon having them. Mr. Zerrahn must not treat this chorus like others and be content with the rudiments of rendering; he must insist upon correct and symmetrical phrasing, true contrasts of force, progressive gradations of tone and incontestable accuracy of emphasis. The old state of things upon the seats before him has passed away, and he must bend up his energies with a will toward making all things new there. The pecuniary profit of the festival has been gratifyingly large, and of all who have found something to criticize in the selection of the oratorios or the performance of particular passages none has had any word but of praise for the honorable ambition, the patient, energetic preparation and the liberal, high-spirited dealing of the management. The conclusion is encouraging; it proves that the great mass of music-lovers are willing to sustain the society when it exerts itself to give the best which can be had and it sets in clear light the merits and the defects of the society as it stands today, giving warning, encouragement and hope.

DE PACHMANN AND CHOPIN.

There is almost always a great discrepancy between what has been written about the music of Chopin and the effect produced by it. He has been said to have embodied in it the most characteristic of Polish traits and manners as they were in their best estate, and to have depicted in piano poetry, the romance, the passion, the love of voluptuousness and grace, the fancy, the glitter, the pageantry, the undulant motion and the pulsating, fluctuating sentiment of fine festivity or intimate hour; and they who heard and knew and have clared that all this and more came before them as he touched the keys. But as this music is generally played it is only by hard effort of memory and imagination that any suggestion of that poetry and imagery can be obtained. Occasionally an isolated extract comes vivid and stimulating from under some hand, or a foreign stranger imparts to a few selections a different and less prosaic influence; but as a rule, even perfection of form is not instinct with the expected and longed-for spirit, and the listener wonders if he has been all wrong in his desires and the expectations which he had been led to cherish. But at last there has come a man who—in spite of some interfering eccentricities of manner and some unacceptable views of this music—plays by the hour from Chopin and makes the hearer feel that the soul of the pages is passing out into sound and giving the ear, the imagination and the feeling what has lain so long concealed and unapproachable. In such space as we can command it is not possible to detail the three programmes which Vladimir de Pachmann has performed this week at Chickering's or to analyze his treatment of them—not even to specify those numbers in which he reached the height of beauty and limpidity of technique and of spiritual insight, or those in which he seemed to wander far astray from the truth. The essential peculiarity of his rendering is that he disregards the formal developments which the rhetoric and logic of music have always dictated, and arrives, as if by instinct, at conclusions totally different, infinitely more satisfying and convincingly accordant with what is understood of Chopin's own sensitive variable nature and unique manner of expression. Things which have been positively marked and demonstrated are insinuated and floated into the mind; those which have been urged are almost reluctantly confessed; the unrelaxing movement changes to concessive wavy flow, and emphatic crescent conclusions die meltingly away in softening, lingering strains. And all these fancies and sentiments are presented through a style which is incomparably delicate, distinct and pearly in its lightest phases, manly, firm and large in the greater ones and which is so absolutely at the player's command that it leaves him free, even in the most dangerous movements, to gaze into the faces of his auditors and to take them into his confidence with little running comments—things which savor either of extreme affectation or utter ingenuousness, and often distract the attention which it is a pity to disturb. In a word, then, allowance made for any disagreement as to interpretation in individual pieces, this Chopin playing of De Pachmann is distinctly new, astonishing, delightful and satisfying.

THE SYMPHONY CONCERTS.

There is some new music for the concert of tonight, the programme naming Goldmark's "Spring" overture, Volkmann's Serenade in D-minor, and the first symphony of Brahms. Also there is a new artist, in the person of Mme. Steinbach-Jahns, who arrived in New York a few days ago and now makes her American début, preparatory to joining the orchestra in their spring tour through the South and West. This lady, who has held a position as leading dramatic (but not heavy) soprano at the Leipzig theatre, and now comes under the special auspices of Mr. Nikisch, who of course had, as conductor, the best opportunities for knowing her abilities, presents herself first in the bold, brilliant "Matern aller Arten," from Mozart's "Ent führuhg aus dem Serail," rich in dramatic *bravura*, of course with orchestral accompaniment, and then later in these songs with the piano—Liszt's "O Lieb," Schubert's "Du bist die Ruh," Grieg's "Hoffnung." The impression she made yesterday was distinctly favorable and auspicious for this evening. She is a tall, shapely woman, of interesting and expressive face, graceful and easy in bearing. Her voice is of equable *timbre*, smooth in the lower register and rising clearly and resonantly to the notes high above the staff. Her intonation is firm and true, her phrasing broad, and she sings *colorature* with unusual generosity and volume; if there be a lack in her method it will probably be found in the *mezzo voce* which was yesterday too full and incisive. But allowance must be made for a tentative first appearance under conditions all new and strange. The air was delivered with great freedom and spirit and its difficult repeated high notes nobly struck, while the *lieder* were well contrasted in their dramatic character, the second and third pleasing the audience particularly. The overture, which is new, is delightfully true to its name; its general temper is calm, suave, gently expanding and aspiring, illuminated by many bright brief voicings as of birds and swellings as of early birds, and occasionally there is a keener air or a bolder burst; but the tone is chiefly pastoral, hopeful and lightly gay. The Serenade, new to these concerts, brings some reminders of its author's other works in this *genre*, but is individualized by an important *obbligato* for violoncello (well played by Mr. Hekking) which is now in free recitative, now antiphonal with the orchestra and now in antithesis to it. The work is in Volkmann's more bland and cheerful vein, and in the latter part are some passages whose fancy is almost turned with a humorous bent. The orchestra played all finely and often with exceeding delicacy, and Mr. Nikisch's piano accompaniments were exquisite. The programme for the last concert, which comes next week, has been thus appointed: Beethoven, Symphony No. 4, in B-flat; Paganini, Moto perpetuo, Allegro de Concert, (for 32 violins); Wagner, Prelude to "Die Meistersinger."

ON HOME JOURNAL.

SATURDAY, APRIL 19, 1890

ISRAEL IN EGYPT.—The seventy-fifth Anniversary Festival of the Handel and Hayden Society is now over. Handel's "Israel in Egypt" was given Sunday evening, the last evening of the Festival. The soloists were Miss Clemensine De Vere, Miss Clara Poole, Messrs. Lloyd, Ludwig and Whitney.

When "Israel" was first brought out, it failed; and during Handel's life it was given only nine times. Mistress Delany wrote in 1756, apropos of its revival, that it did not please the people; it was too solemn for ordinary ears; and she herself preferred to go to a coffee-party rather than listen to its performance. For her reckless truthfulness she has been pilloried by the learned Dr. Chrysander and by other Handel worshippers; yet was not the lady right?

Handel himself tried by the introduction of airs, by doctoring it in various ways, to make it "popular"; his efforts were in vain.

It certainly is an extraordinary work. It is extraordinary as an exhibition of the piratical prowess of Handel. For fourteen numbers of "Israel" are to be found (whole or in part) in the compositions of Kerl, Urio, Erba and Stradella. He is one of the noble army of robbers, with Shakespere, Molière, Sterne, Charles Reade. For this the ingenious Ernst David has defended him, saying, "in Handel's time these borrowings were not looked upon as thefts, and musical education consisted in showing one's skill in the contrapuntal treatment of a given theme; the originality of an idea was not considered so important as it is to-day." But the chorus "Egypt was glad" is almost note for note the same as an organ canzona in the Phrygian mode by Kerl, and in three other choruses the treatment of voices is almost identical with the music of Erba. Nor did Handel scruple to utilize for voices, fugues written by him for instruments. I have dwelt upon this side of the Oratorio for the purpose of showing that Handel as well as other composers did not hesitate to set to certain words music which was written originally for words conveying opposite ideas, and yet how much has been written about the dramatic fitness of this very music, about the "sacred absorption" of Handel in his mighty task.

So too it might be of interest to speak of the original form of this oratorio, how at first Handel thought of "the Funeral Anthem" as the first part of "Israel," how afterwards he added solos, and interpolated extracts from "Solomon" and the "occasional Oratorio." The musical events of the week forbid such digressions, so let us speak at once of the performance.

The chorus of the Society sung upon the whole the difficult and exhausting numbers in a very creditable manner. Here and there were a few slips; at times there was false intonation; and again, noticeably in the majestic opening chorus, no attention whatever was paid to the dynamic marks. It is also true that towards the end of the concert there were evidences of fatigue on the part of the sopranos, and throughout the work the altos were not proportionally strong. When one considers, however, the great difficulties of the self-imposed task and the demands made upon physical endurance alone, the society can honestly be praised for the good work done.

To relieve the chorus, recitatives and solos were introduced. "He layeth the beams," taken from Handel's opera "Ezio," was sung by Mr. Ludwig; "Wave from wave" by Mr. Whitney; while two interpolated recitatives were sung by Miss De Vere. Mr. Ludwig is not so successful in airs of the old school demanding great powers of execution as in phrases where dramatic intensity must be first considered. He and Mr. Whitney were loudly applauded for the spirited manner in which they sung the familiar duet. Mr. Lloyd, although he was a little hampered by the uncertainty of the accompaniment, sung the great tenor air superbly. Miss De Vere and Miss Poole in the solos were unsatisfactory, in the duets absolutely bad.

And there was something lacking in the accompaniment, not from any special fault of either orchestra or organ, but from the accompaniment itself. It is impossible to believe that in Handel's time, he would have been satisfied with such an inadequate orchestral score; but what he himself did and how he did it, who knows? In this connection the remarks of Saint-Saëns in an article upon the oratorios of Bach and Handel may not be out of place. "Take the case of a director who opens a score of Handel with the idea of having it played. . . . . There are no *nuances*, there are no *coups d'archet*; the indications of what tempo is proper are enigmatical or wanting. The bass is figured, and one sees at a glance that it is necessary to restore, to reconstruct. To what degree? How? Upon this point each has his own ideas. There are no traditions. In England, where they should have been preserved, they are lost. . . . . Instrumentation has changed and progressed enormously since Handel's day. The young people of our orchestra are all virtuosos and they find easy that which formerly was regarded as impossible. This music written *en grosses notes*, wanting in the delicacy which characterizes modern instrumentation, bores them beyond expression; and not from frivolity or indifference; it is from the instinctive repugnance felt by a refined nature when the task is heavy and coarse. These oratorios are essentially vocal works, for the symphonic art did not exist when they were created. So as a revival of vocal music, they are exceedingly valuable, and chorus singers love them as much as instrumental players dread them. Then, too, there are arias. . . . . To obey the demands of his soloists and his public, Handel seldom wrote, and it is a pity, duos, trios, or *morceaux d'ensemble*. Aria follows aria with a monotony which provokes despair. There are among them treasures of melody and of noble style, but there are also torrents of roulades terribly out of fashion and of tiresome length. Then again these airs, that is nearly all of them, wind up in the same way, with a pompous, emphatic formula applied to all *morceaux* and to all situations. It is true certain people find this "magnificent"; much good may it do them. . . . . These works are performed in England, and how? There are some good soloists, singers of great talent, who make a specialty of oratorio work. Conductors and performers follow their individual caprice and fantasy. Such performances would be regarded at Paris as wretched. Fortunately for itself, the English public is endowed with indomitable patience; it is never bored, it rather accepts ennui as a necessity. . . . For these and other reasons, some musicians think that ancient works should not be performed so much for immediate and complete artistic enjoyment, as for the education of the performers, the public and composers. The performers would thoroughly learn the 'grand style'; the public would become accustomed to listen to serious compositions; composers would find a *point de départ*, and so strong works of beauty would be brought forth which would be enjoyed according to their merit."

It is gratifying to record that financially the Society received the substantial assistance which the courage and labor of the directors and members deserved.

THE KNEISEL QUARTET.—The sixth and last concert of the fifth season of the Kneisel Quartet took place at Union Hall, Monday evening. The Quartet was assisted by Miss Adele Aus der Ohe, pianist, and Mr. Goldstein, double-bass. The program was as follows:

Mozart.....Quartet C Major
Grieg.....Romance—(Andantino); from quartet in G minor, op. 27.
Schubert....Quintet in A major, for piano, violin viola, 'cello and bass, op. 114.

This last concert was a fitting close, both in program and performance, of the present season. Not only were the individual numbers of great merit; they were so arranged that there was not a tedious moment. The noble quartet of Mozart with its *andante* full of heavenly peace and serenity was followed by a passionate movement from the intensely modern quartet of Grieg; then came the great "Trout" quintet of Schubert with Miss Aus der Ohe. Of her exquisite performance it is impossible to speak too highly. She knows that in chamber music the piano is only one of the instruments. A brilliant soloist, in a quintet she is simply one of five musicians. And how perfect was the ensemble on Monday evening.

It is with regret that we all chronicle the last concert of this series; it is with impatience that we look forward to the sixth season of this admirable quartet. The summary of the works performed this season will be found in another column; merely looking over this résumé will bring to the minds of many the pure and healthy musical enjoyment which was awakened at the individual concerts by the exquisite playing of these artists.

THE PACHMANN RECITALS.—Mr. Vladimir de Pachmann gave three pianoforte recitals, at Chickering Hall, Monday, Wednesday and Thursday of this week. The programs were made up exclusively of Chopin's compositions, of which he played the following: Sonatas, op. 49 and 58; Ballades, op. 23, 38, 47; Nocturnes, op. 27, 37, 55; Etudes, op. 25, Nos. 2, 3, 6, 9, op. 10, Nos. 4, 5, 11, 12; Impromptus, op. 29, 36, 66; Preludes, op. 28, Nos. 11, 12, 21, 22, 24; Mazurkas, op. 24, No. 4, op. 33, No. 4, op. 50, No. 1; Waltzes, 42, op. 64, Nos. 1 and 2; Scherzos, op. 20, 31, 39; Polonaises, op. 26, No. 2, op. 53; Allegro de concert, op. 46; Fantaisie, op. 49; Barcarole, op. 60; Tarantelle, op. 43; Berceuse, op. 57.

Mr. Pachmann has dissected his piano. He knows its strength, its weakness. When he sits before it, he does not frown, nor after measuring its size does he attack it with an air of grim determination, as though resolved to conquer or die. He fondles it, he caresses it, as though he would coax from it secrets hitherto jealously guarded; persuades it—at first timid—to sing its song of joy and woe.

Louis Ehrlert, in that little essay which in the effect produced by the diction resembles tones drawn from a viola, or the perfume of strange flowers bred from unnatural alliances, says that Chopin has the misfortune to be so popular that there is no parlor where he is not falsified or misunderstood. This is true too often of the concert hall.

For consider for a moment the character of the composition and the man. Abstractly the personality of the composer should have nothing to do with the compositions left by him; but it seems as though Chopin and nearly all of his works are one and the same thing. You find everywhere in his music that strange mixture of chivalric virility and almost womanly weakness which impelled George Sand even after she had touched his lips to look upon him as a study, to "use him for copy."

And pianists are almost inevitably led to exaggerate one side of his nature at the expense of the other; sentiment becomes with some mere mawkishness; and on the other hand the heroic side alone is italicized, and rude hands tear apart even the arabesques which delicately ornament, as the filmy lace of the fan which coquettishly hides the lustrous eyes of a southern beauty wooed in the night.

Mr. Pachmann has been reproached for a lack of "virility." This, translated, means that he does not pound, that he does not abuse his marvelous technique. There is no need of speaking at length of the mechanical side of Mr. Pachmann's playing. It is not so much in these days when technique has run mad a question of the degree of technique; the absorbing question is, How does the man use it? But we have been so overrun with piano-athletes that some of us, perhaps, have been induced to believe that brutality is strength. Far higher and nobler than such a feat of virtuosity as his performance of the Etude in thirds, or the Polonaise op. 53, is his exquisite touch. More to be wondered at than perfection of technique is his playing of the waltz in C sharp minor or his interpretation of the much-neglected Mazurkas which, with the preludes, are, perhaps, the most characteristic of the works of Chopin: "these Mazurzas full of sadness, these wailing dances." "O my weary feet, you must dance in gaily-colored shoes; would that you were at rest in the grave."

How he sings a melody; as though the dead keys were a voice coming from human throat, rich with warm blood. If at times his song seems affected, if at times certain liberties seem to be the expression of deliberate affectation, such occasions are rare. He is one of the very few pianists who has what is so lost sight of to-day, a true *cantabile*, full of soul, full of color. His technique is such that he is absolutely free of the keyboard, and so he is able to hear himself, to be one of the audience, as it were; he does not endeavor by deliberate attempt to rigidly convey to the people that which is in his mind; it is as though he listened to himself, and sitting close to the hearer, by personal contact, by the magnetism of the body the two become one in spirit. Never does he seem absorbed in the accomplishing a difficult feat.

Take for example his playing of what is sometimes called the "simple" Nocturne in G minor. As played by him, it was a "symphony in gray." In the "choral," he produced wonderful effects by the way in which it was sung, without mannered ritardandos.

His use of the pedal, that difficult point in piano-playing, calls for comment. In *cantabile* playing it is most remarkable; one sees that he almost never pedals on the beat. This without doubt leads many to attribute the effect gained to his singing—touch alone. In bravura-playing his employment of the pedal is not so heartily to be praised; and it would seem as though the very *finesse*, which is so successful in *cantabile*, produces opposite results when employed in bravura passages, where the less pedal used, the better. The astounding clearness of Joseffy's bravura-playing is due to his comparative neglect of the pedal. Mr. Pachmann himself in the terrific scale passage in the A flat polonaise, a passage generally smeared by pianists, used the pedal so little that the notes were as clear as crystal.

Too often the appearance of a pianist provokes disgust and a contempt for the piano. But when a man like Pachmann plays, we see that the art of piano-playing is not wholly lost, that the piano in a small hall and with such a player can awaken emotions by legitimate means. Would there were more pianists like him.

It is necessary to add that Mr. Pachmann and many of the audience were seriously annoyed by the noisy arrival of late-comers; for strangely enough the doors were not closed during the playing of a number.

PHILIP HALE.

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SUNDAY, APRIL 20, 1890.

AT THE SYMPHONY.

American Debut of Mme. Steinbach-Jahns—Mr. Nikisch's Adieu This Week.

A singer from Leipsic, where Arthur Nikisch's absence in America is still so much regretted, made her first appearance in America at the Symphony concert last week. Mme. Steinbach-Jahns is to accompany the Boston Symphony orchestra on their four weeks' tour. She comes to this country with a high reputation for success, chiefly in opera. Her voice is certainly very flexible. She sang the florid music of the air of Constance from Mozart's "Seraglio" with remarkable ease and skill. But the quality of her voice is not altogether agreeable; a thinness and sharpness in the upper tones marred the effect of her work, although expressiveness and earnestness are characteristics of her singing by no means to be denied. Mme. Steinbach-Jahns was more successful in the songs by Liszt, Schubert and Grieg, given to Mr. Nikisch's pianoforte accompaniment, than in the operatic air.

A delightful impression was made by the orchestral novelty on the programme — Goldmark's "Spring" overture. It is a very melodious, dainty composition, rich in its scoring and thoroughly effective in orchestration, quite worthy the composer of "The Queen of Sheba." Volkman's serenade for string orchestra gave Mr. Hekking opportunities on the 'cello. The orchestra also gained high honors in the charming work. Brahms' first symphony, strongly in contrast with the melodious character of the general programme, found earnest and conscientious interpretation. Mr. Nikisch's reading was appreciative, and the performance reasonably effective. But not all symphony patrons enjoy Brahms.

The final concert of the season occurs this week. Beethoven's Fourth Symphony, the prelude to "The Mastersingers," and the Paganini "Moto Perpetuo" (for 32 violins), constitute the programme. Mr. Nikisch, after the brief tour, will take a "summer rest," in the assurance that Boston likes and admires his works, and will be glad to greet him anew when the autumn brings another symphony season.

De Pachmann Recitals.

The pronounced success of Mr. Vladimir de Pachmann's piano recitals last week, and a generally expressed desire for another opportunity to hear the great Russian artist, has induced his manager to arrange two more recitals at Chickering Hall before his departure for the West. These concerts will be given on the afternoon [illegible] 28 and 30. The first will be a [illegible] de Pachmann and the second [illegible] de Pachmann, who [illegible] the suc[illegible] performances. [illegible] will [illegible] at [illegible]

SUNDAY HERALD.

BOSTON, APRIL 20, 1890.

THE SYMPHONY CONCERT.

The American debut of Mme. Steinbach-Jahns was the event of the 23d of the season's series of symphony concerts at Music Hall last evening, and the artist may well be complimented upon the success attending her first appearance here. She comes direct from Leipsic, where she has been held in high favor since she joined the opera company, which was formerly directed by Mr. Nikisch. She held a prominent position in this organization for half a dozen years, and since her marriage, two years ago, has confined her public appearances to the concert stage. She chose as her selections for last evening M zart's aria, "Thou may'st learn to hate me," from "Die Entfuehrung aus dem Serail," and the songs, "O Lieb," Liszt; "Du bist die Ruh'," Schubert, and "Hoffnung," Grieg. This singer has been graciously favored with nature's endowments to fit her for the operatic and concert careers in which she has been so successful since her first appearance at Frankfort a little over 10 years ago. She has a prepossessing stage presence, which wins her the immediate attention of an audience upon her entrance, and her gifts as a singer make good all the pleasant anticipations she arouses. She has a singularly fresh, bright and pleasing soprano voice, which shows the result of a thoroughly intelligent training, and in its use there is ample evidence of the keen musical instinct which always adds so much to the success of a vocalist. The aria by Mozart served to display her perfect control of the technique of her art, and her phrasing and delivery of the number gave great satisfaction. The group of songs, sung to the piano accompaniment of Mr. Nikisch, were not altogether happily chosen to display the singer's gifts at their best, but she pleased her audience by her interpretation of the selections, and, as upon the conclusion of the aria, was rewarded with a most pronounced demonstration of the audience. She is certainly a singer who will find favor with American audiences. The instrumental novelty of the evening was Goldmark's "Spring" overture, a pleasing composition, full of lively themes, which are treated with the skill which this composer has shown in the tone pictures of his more familiar works. Schubert's delightful serenade for string orchestra, op. 69, was also on the programme, and its performance showed the admirable qualities of this division of Mr. Nikisch's forces to fine advantage. The solo for 'cello, as played by Anton Hekking, ranked with the best work of this class that has ever been heard here, and commanded the admiration, and, at times, almost breathless attention, of the audience. The first of the Brahms symphonies ended the programme, and had a remarkably successful performance. Next Saturday evening the season will be ended with a programme including the following compositions: Beethoven's Symphony No. 4, in B-flat; Paganini's Moto Perpetuo, allegro de concert (for 32 violins), and Wagner's Vorspiel, "Die Meistersinger."

Boston Post.

MONDAY MORNING, A[illegible]

TWENTY-THIRD SYMPHONY CONCERT.

Only one more concert and then the Boston music lovers will be puzzled what to do with their Saturday nights. For this concert Mr. Nikisch presented the following programme:

Overture—"Spring" .... Goldmark
(First time in Boston.)
Aria—"Thou may'st learn to hate me"; from "Die Entfuehrung aus dem Serail" .... Mozart
Serenade for string orchestra, in D minor, op. 69 .... Volkmann
(First time at these concerts).
Solo violoncello, Mr. Anton Hekking.
Songs with Piano, (a) "O Lieb" .... Liszt
(b) "Du bist die Ruh" ...... Schubert
(c) "Hoffnung" .... Grieg
Symphony No. 1, in C minor, op 68 ... Brahms
Un poco sostenuto; Allegro—Andante sostenuto—Un poco allegretto e grazioso—Adagio piu andante; Allegro non troppo, ma con brio.
Soloist, Mme. Steinbach-Jahns.

The "Spring" overture is one of two which were quite recently published, and which have already been heard in Vienna and one or two other cities. It is a melodious, flowing and finely scored work, but it is lacking in strength, and is altogether hardly up to the standard which one may justly expect Goldmark to attain. We are informed by the programme that Mr. Brockhoven has discovered a great deal of humor, especially Schumannesque humor, in the Volkmann serenade. He goes on to explain that humor consists in contrast. If this is so, the chief humor of the serenade is in its very marked contrast with the other familiar works of its author. It seems dry and uninteresting and without any especial *raison d'être*. The 'cello solo was very beautifully played by Mr. Anton Hekking, whose fine work grows in strength and intellectual power every day, and the whole serenade was performed as only the strings of our orchestra could do it. The soloist was Mme. Steinbach-Jahns, from Leipsic, who has been engaged to accompany the orchestra upon the long *tournée* through Southern, Central and Western cities which begins Monday, April 28. She has a fine voice, with a well developed colorature. The Mozart aria was an unfortunate selection, as it is highly conventional and commonplace, and was evidently written merely to exhibit vocal technique, and even Mozart is uninteresting when he is masquerading as a musical showmaster. She sang it conscientiously and with great dramatic power, but her evident nervousness was probably the cause of a slight tendency to sing sharp. In the songs she was much more effective; the second especially—"Du bist die Ruh"—was remarkably well sung. Everything which she does is imbued with strong dramatic feeling and intelligence, and on the stage she must be very effective, especially in Wagner roles. Mr. Nikisch is certainly a most exquisite accompanist. Nearly every song which he has so far accompanied in public has gained a new and beautiful light by the masterly manner in which he presides over the piano.

The Brahms symphony was superbly played, and it gained greatly in interest and power by the strong, sympathetic and dramatic interpretation of Mr. Nikisch. Yet even he cannot seem to give any clew as to the musical common sense of the last movement. While in places it is certainly the most beautiful part of the whole work, its lack of form and continuity becomes more apparent with each hearing. No matter how carefully one may have studied the score beforehand and no matter how earnestly and conscientiously one endeavors to listen, one is constantly baffled and disappointed. All through, even in the very *coda*, new material is introduced in the most unmotived and apparently wilful manner. This destroys the true sense of musical development and is very disturbing to the ear. The themes themselves are so marked and so beautiful that if they had been consistently developed without this introduction of useless new material the present restless effect would have been avoided and the movement would have gained immensely. It is the fashion in our city to throw oneself blindly at Brahms's feet and cry out, "Oh! master, give us more; no matter what it is; no matter whether we understand it or not"; and there is no length of exaggerated expression to which the true Brahms devotee will not go. They regard Beethoven as a worthy student, who prepared the way for the "real master", and everything before Beethoven was mere groping in the dark. Now, although no one can deny the power of the C minor symphony, a great many can and do deny that it is beautiful. It will always be interesting to musicians, as its wealth of counterpoint is engrossing and in every way worthy of careful study, and its charming third movement will always please everybody. Still, the public at large will probably prefer the flowing melodies and simpler structure of the second D major symphony. The latter is certainly a more spontaneous work, and hence more likely to retain its popularity. At the same time the mental qualifications necessary to become a true Brahms enthusiast are so peculiar that one may safely prophesy that the "master's" friends will always say the most and claim the most for those of his works which are least comprehensible to the untutored layman and the uninitiated musician. And in this sense the last movement of the C minor symphony is never likely to be understood by those who are not of "the elect."

Next week there will be one rather sensational number—the playing of the immensely difficult Paganini *moto perpetuo* by all the violins of the orchestra in unison; this is a tremendous task, but the fine strings of our orchestra will doubtless accomplish it with ease and effect.

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Mme. Johns is evidently an experienced concert singer, but her style is explosive and void of any true cantabile, though her singing of the group of songs was now and then agreeable, and sometimes artistic. But the conspicuous feature of her singing is with her very mature vocalization.

The orchestra played the Serenade well, but the best performance of the evening was of the finale of the Brahms Symphony which was splendidly given.

HANDEL'S MASTERPIECE.

Is "Israel in Egypt" Greater than "The Messiah?"—Its Notable Features and Its Title to Long Life.

Never did Handel write more ennobling music within the limits of a single oratorio than he has done in "Israel in Egypt;" and if not Handel, who else? Surely no other composer of oratorio has equalled him, unless indeed it may be said of Mendelssohn's "Elijah" that there is a grandeur attained in it which not even Handel could have surpassed; but the composer of "Israel in Egypt" was a composer with whom none other can reasonably be compared. He was individual. His musical resources were not great. Beethoven truly said of him: "Go home and see how, with such small means, such great effects were produced." It was with just such "small means" that Handel had the "infinite capacity for taking pains;" yet he was none the less spontaneous.

Never was a composer more dependent than he upon religious moods and influence. To him religion was little else than music, and hence to the admirers of his oratorios his music is all religion. Handel's art is incomparable in its appeals to the religious nature.

In "Israel in Egypt" he deals with one of the most important epochs in religious history. This history to him is in no profane sense true, as it might have been to Mendelssohn, or to any anti-Christian, free-thinker or atheist. To Handel, on the contrary, it was inspired truth. How reverently and with what sincere tenderness and pathos does he depict the sorrow of the Children of Israel in the opening chorus of his oratorio! Here we have, indeed, a well-defined language of tones interpreting the oppression of an enslaved people. Here again Handel's religion asserts itself, and his genius is in its most active condition.

The scientific treatment of themes throughout the oratorio is a no less remarkable feature of the work. For example, how splendid is the subject of the fourth chorus; and, as it foreshadows the fugue that follows, and as one keeps pace with it to the end of the fugue, the impression is as unmistakable as it is genuine.

Here has been created a monument of genius such as not even Bach has surpassed. Many there are who prefer "Israel in Egypt" to "The Messiah." Yet in the latter work Handel simply speaks with more clearness and charm, yet to the soul of the people less eloquently. The more worthy of the two works is unquestionably "Israel in Egypt." It will outlast the other, not simply in the hearts of musicians, but in the respect of the public.

If the work could only be heard oftener, or could it be favored with some of the partiality that is now bestowed upon "The Messiah," its chance would certainly be excellent of gaining the popular reputation for being something more than cold and scholastic, for its importance and supremely remarkable characters become more and more impressive with each repeated hearing.

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, APRIL 20, 1890.

AT THE SYMPHONY.

American Debut of Mme. Steinbach-Jahns—Mr. Nikisch's Adieu This Week.

A singer from Leipsic, where Arthur Nikisch's absence in America is still so much regretted, made her first appearance in America at the Symphony concert last week. Mme. Steinbach-Jahns is to accompany the Boston Symphony orchestra on their four weeks' tour. She comes to this country with a high reputation for success, chiefly in opera. Her voice is certainly very flexible. She sang the florid music of the air of Constance from Mozart's "Seraglio" with remarkable ease and skill. But the quality of her voice is not altogether agreeable; a thinness and sharpness in the upper tones marred the effect of her work, although expressiveness and earnestness are characteristics of her singing by no means to be denied. Mme. Steinbach-Jahns was more successful in the songs by Liszt, Schubert and Grieg, given to Mr. Nikisch's pianoforte accompaniment, than in the operatic air.

A delightful impression was made by the orchestral novelty on the programme — Goldmark's "Spring" overture. It is a very melodious, dainty composition, rich in its scoring and thoroughly effective in orchestration, quite worthy the composer of "The Queen of Sheba." Volkman's serenade for string orchestra gave Mr. Hekking opportunities on the 'cello. The orchestra also gained high honors in the charming work. Brahms' first symphony, strongly in contrast with the melodious character of the general programme, found earnest and conscientious interpretation. Mr. Nikisch's reading was appreciative, and the performance reasonably effective. But not all symphony patrons enjoy Brahms.

The final concert of the season occurs this week. Beethoven's Fourth Symphony, the prelude to "The Mastersingers," and the Paganini "Moto Perpetuo" (for 32 violins), constitute the programme. Mr. Nikisch, after the brief tour, will take a "summer rest," in the assurance that Boston likes and admires his works, and will be glad to greet him anew when the autumn brings another symphony season.

De Pachmann Recitals.

The pronounced success of Mr. Vladimir de Pachmann's piano recitals last week, and a generally expressed desire for another opportunity to hear the great Russian artist, has induced his manager to arrange two more recitals at Chickering Hall before his departure for the West. These concerts will be given on the afternoon of April 28 and 30. The first will be a recital by Mr. de Pachmann and the second will introduce Mme. de Pachmann, who fairly divided with her husband the success of the New York performances. [illegible] for both concerts will be ready at [illegible] to-morrow.

SUNDAY HERALD.

BOSTON, APRIL 20, 1890.

THE SYMPHONY CONCERT.

The American debut of Mme. Steinbach-Jahns was the event of the 23d of the season's series of symphony concerts at Music Hall last evening, and the artist may well be complimented upon the success attending her first appearance here. She comes direct from Leipsic, where she has been held in high favor since she joined the opera company, which was formerly directed by Mr. Nikisch. She held a prominent position in this organization for half a dozen years, and since her marriage, two years ago, has confined her public appearances to the concert stage. She chose as her selections for last evening Mozart's aria, "Thou may'st learn to hate me," from "Die Entfuehrung aus dem Serail," and the songs, "O Lieb," Liszt; "Du bist die Ruh'," Schubert, and "Hoffnung," Grieg. This singer has been graciously favored with nature's endowments to fit her for the operatic and concert careers in which she has been so successful since her first appearance at Frankfort a little over 10 years ago. She has a prepossessing stage presence, which wins her the immediate attention of an audience upon her entrance, and her gifts as a singer make good all the pleasant anticipations she arouses. She has a singularly fresh, bright and pleasing soprano voice, which shows the result of a thoroughly intelligent training, and in its use there is ample evidence of the keen musical instinct which always adds so much to the success of a vocalist. The aria by Mozart served to display her perfect control of the technique of her art, and her phrasing and delivery of the number gave great satisfaction. The group of songs, sung to the piano accompaniment of Mr. Nikisch, were not altogether happily chosen to display the singer's gifts at their best, but she pleased her audience by her interpretation of the selections, and, as upon the conclusion of the aria, was rewarded with a most pronounced demonstration of the audience. She is certainly a singer who will find favor with American audiences. The instrumental novelty of the evening was Goldmark's "Spring" overture, a pleasing composition, full of lively themes, which are treated with the skill which this composer has shown in the tone pictures of his more familiar works. Schubert's delightful serenade for string orchestra, op. 69, was also on the programme, and its performance showed the admirable qualities of this division of Mr. Nikisch's forces to fine advantage. The solo for 'cello, as played by Anton Hekking, ranked with the best work of this class that has ever been heard here, and commanded the admiration, and, at times, almost breathless attention, of the audience. The first of the Brahms symphonies ended the programme, and had a remarkably successful performance. Next Saturday evening the season will be ended with a programme, including the following compositions: Beethoven's Symphony No. 4, in B-flat; Paganini's Moto Perpetuo, allegro de concert (for 32 violins), and Wagner's vorspiel, "Die Meistersinger."

Boston Post

MONDAY MORNING, APRIL 21, 1890

TWENTY-THIRD SYMPHONY CONCERT.

Only one more concert and then the Boston music lovers will be puzzled what to do with their Saturday nights. For this concert Mr. Nikisch presented the following programme:

Overture—"Spring".....Goldmark
(First time in Boston.)
Aria—"Thou may'st learn to hate me", from "Die Entfuehrung aus dem Serail".....Mozart
Serenade for string orchestra, in D minor, op. 69.....Volkmann
(First time at these concerts).
Solo violoncello, Mr. Anton Hekking.
Songs, with Piano, {(a) "O Lieb".....Liszt (b) "Du bist die Ruh".....Schubert (c) "Hoffnung".....Grieg
Symphony No. 1, in C minor, op 68...Brahms
Un poco sostenuto; Allegro—Andante sostenuto—Un poco allegretto e grazioso—Adagio piu andante; Allegro non troppo, ma con brio.
Soloist, Mme. Steinbach-Jahns.

The "Spring" overture is one of two which were quite recently published, and which have already been heard in Vienna and one or two other cities. It is a melodious, flowing and finely scored work, but it is lacking in strength, and is altogether hardly up to the standard which one may justly expect Goldmark to attain. We are informed by the programme that Mr. Brockhoven has discovered a great deal of humor, especially Schumannesque humor, in the Volkmann serenade. He goes on to explain that humor consists in contrast. If this is so, the chief humor of the serenade is in its very marked contrast with the other familiar works of its author. It seems dry and uninteresting and without any especial *raison d'être*. The 'cello solo was very beautifully played by Mr. Anton Hekking, whose fine work grows in strength and intellectual power every day, and the whole serenade was performed as only the strings of our orchestra could do it. The soloist was Mme. Steinbach-Jahns, from Leipsic, who has been engaged to accompany the orchestra upon the long *tournée* through Southern, Central and Western cities which begins Monday, April 28. She has a fine voice, with a well developed colorature. The Mozart aria was an unfortunate selection, as it is highly conventional and commonplace, and was evidently written merely to exhibit vocal technique, and even Mozart is uninteresting when he is masquerading as a musical showmaster. She sang it conscientiously and with great dramatic power, but her evident nervousness was probably the cause of a slight tendency to sing sharp. In the songs she was much more effective; the second especially—"Du bist die Ruh"—was remarkably well sung. Everything which she does is imbued with strong dramatic feeling and intelligence, and on the stage she must be very effective, especially in Wagner roles. Mr. Nikisch is certainly a most exquisite accompanist. Nearly every song which he has so far accompanied in public has gained a new and beautiful light by the masterly manner in which he presides over the piano.

The Brahms symphony was superbly played, and it gained greatly in interest and power by the strong, sympathetic and dramatic interpretation of Mr. Nikisch. Yet even he cannot seem to give any clew as to the musical common sense of the last movement. While in places it is certainly the most beautiful part of the whole work, its lack of form and continuity becomes more apparent with each hearing. No matter how carefully one may have studied the score beforehand and no matter how earnestly and conscientiously one endeavors to listen, one is constantly baffled and disappointed. All through, even in the very *coda*, new material is introduced in the most unmotived and apparently wilful manner. This destroys the true sense of musical development and is very disturbing to the ear. The themes themselves are so marked and so beautiful that if they had been consistently developed without this introduction of useless new material the present restless effect would have been avoided and the movement would have gained immensely. It is the fashion in our city to throw oneself blindly at Brahms's feet and cry out, "Oh! master, give us more; no matter what it is; no matter whether we understand it or not"; and there is no length of exaggerated expression to which the true Brahms devotee will not go. They regard Beethoven as a worthy student, who prepared the way for the "real master", and everything before Beethoven was mere groping in the dark. Now, although no one can deny the power of the C minor symphony, a great many can and do deny that it is beautiful. It will always be interesting to musicians, as its wealth of counterpoint is engrossing and in every way worthy of careful study, and its charming third movement will always please everybody. Still, the public at large will probably prefer the flowing melodies and simpler structure of the second D major symphony. The latter is certainly a more spontaneous work, and hence more likely to retain its popularity. At the same time the mental qualifications necessary to become a true Brahms enthusiast are so peculiar that one may safely prophesy that the "master's" friends will always say the most and claim the most for those of his works which are least comprehensible to the untutored layman and the uninitiated musician. And in this sense the last movement of the C minor symphony is never likely to be understood by those who are not of "the elect."

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THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 20, 1890.

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Boston Courier.

SUNDAY MORNING, APRIL 20, 1890.

THE SYMPHONY CONCERT LAST NIGHT—THE GERMAN OPERA AND PACHMANN CONCERTS—OTHER MUSICAL EVENTS.

The twenty-third concert, and last but one of the season, was unusually interesting owing to the first appearance of Mme. Steinbach-Jahns, and to the first performance of a "Spring" overture, by Goldmark and of a serenade for string orchestra in D minor by Volkmann. Mme. Steinbach-Jahns comes from Leipzig expressly to accompany the orchestra in its tour, which begins at the conclusion of the concerts here. She has for several years held the position of first soprano at the Stadt Theatre in Leipzig, and has been especially successful in Wagnerian roles. Since she has made her successes in opera it would be impossible to estimate the extent of her abilities in one hearing in concert. Her voice is a high soprano the quality of which must formerly have been full and brilliant, but which now appears considerably worn. Technically, she has had good training as was evinced by the ease with which she executed the extremely difficult aria, "Thou mays't learn to hate me," from Mozart's early comic opera "Die Entfuhrung." She also sang three songs with pianoforte accompaniment, "O Lieb," by Liszt; "Du bist die Ruh," by Schubert; and "Hoffnung," by Grieg. The first, which is almost identical with the third of the Liebestraume" nocturnes that Liszt wrote for the piano, was unsatisfactorily rendered. The second, however, was beautifully sung, and the last was given with much strength and dramatic fervor. Mr. Nikisch played the accompaniment delightfully. Mme. Jahns' agreeable presence as well as her singing won the favor of the audience, who recalled her several times; and at the conclusion of the Mozart aria she was presented with three very large floral decorations, one of which was in the form of a star, and another being a large basket of roses, all of which took the united efforts of two ushers to remove from the stage. The overture was thoroughly suggestive of its title. It is not especially original in material, but its buoyant, airy, opening theme is as exhilarating as are the beautiful days that will soon be upon us, while the tranquil second theme, a simple melody beautifully harmonized forms a happy contrast. The instrumentation is equally charming, descriptive and brilliant, the colors being laid on by the hand of one who had in mind the beauties of Nature herself. The work is not long nor theatrical. Neither is it great. But it is a delightful, well-rounded tone-poem, with an odor of fresh air about it that gives one genuine and healthful pleasure. The serenade also was enjoyable from beginning to end. Although there are several themes and as many changes of tempo, the work is in the form of one unbroken movement. It opens with a solo for 'cello in larghetto time, which is soon interrupted by the full string orchestra. Next the movement changes to andante expression, then to prestissimo, after which the solo again appears for a few measures and leads up to an allegro, which constitutes the body of the work. Finally the solo resumes, and the serenade ends with fragments of the first theme, still interrupted by pianissimo chords from the orchestra. Mr. Hekking played the solo parts with great beauty of tone and phrasing; and the entire work was given with the perfection that we have learned to expect from the string orchestra. It was received with much enthusiasm. The symphony was Brahms' first in C minor. The greatness of this becomes more and more apparent with each succeeding hearing, and it surely ought to have a place on the programmes of every season. It was magnificently played, and must be considered one of the great successes of the season. The last movement, especially, was rendered with tremendous breadth; while the horn playing of Mr. Reiter was something not soon to be forgotten. Its conclusion was greeted with a burst of spontaneous applause, such as has been seldom heard at the close of any of the concerts.

THE PACHMANN CONCERTS.

On Monday, Wednesday and Thursday afternoons of last week Mr. Vladimir de Pachmann gave recitals in Chickering Hall, his programmes being composed entirely of pianoforte works by Chopin. Mr. de Pachmann is called by eminent authority a born interpreter of Chopin, and certainly in many respects that title properly belongs to him. His technique is peculiarly adapted to Chopin's music. His touch is remarkably musical, clear, delicate, yet full of vitality. He produces a tone such as we had begun to dream of as having once existed, and which seems fast becoming a lost art. He makes the piano sing wonderfully, and in a perfectly legitimate manner. Whether the melody lies in a simple passage of single notes, the top notes of a series of chords, in the middle voices, or in the bass, he always brings it to the surface and binds the fast receding tones of the piano together in a pure and unbroken cantabile. His legato in scales and arpeggios is equally beautiful, and is positively refreshing, coming in the midst of so much staccato playing. As for the more modern technical inventions, such as double thirds, sixths, and repeating octaves, his technique is fully equal to all their demands. In fact, one hardly realizes that he possesses a technique which is really great, so carefully is it held subservient to the music itself. Even in the studies the mechanical difficulties are kept so far out of sight that the idea of a study never occurs to one. They are rendered as a nocturne or a ballade would be, and rightly; for nearly all Chopin's studies are as musical in thought and intention as the rest of his music is. With such qualifications combined with a temperament which lends itself readily to the joyful, the mournful, the sparkling, and to some extent the passionate moods of Chopin, and an evident all-absorbing love for that master and his music, it is no wonder that he plays Chopin in a manner which not only appeals strongly to the listener, but which is postively unique. As to the actual artistic value of his playing there is doubtless among musicians considerable difference of opinion. There is no doubt that his personality has much to do with his success. He wins the attention of his audience quickly, and their hearts are not slow in capitulating. His face is soon discovered to be kaleidescopic in its expressiveness, and his smiles and frowns, his words of self-complacent approbation, and melancholy shakes of self-condemnation, which at first impress one as being simply amusing, come to be eagerly watched, and in the end draw the observer into a net which is as entangling to one's musical judgment as was that of the spider. To us he is a delightful but not a great interpreter of Chopin. He never reveals the full meaning of that poet-musician. Chopin had the spirit within him of a man. He is often called effeminate, and no doubt there are those who are sure of their reasons for thinking so. But we cannot recall a passage in any of his typical works that is effeminate. Like all composers he wrote music that was unworthy of his signature, but who would think of quoting it? On the contrary, he wrote music that could only be conceived by one who was a man through and through. For example, the polonaises opus 53 and 22, and the "Military Polonaise;" the ballades, the scherzo opus 39, and the prelude No. 24. Mr. de Pachmann sets his audience crazy with envy and delight over his marvellously executed and exquisitely finished performances of the studies, and similarly constructed works; he makes them sing with him in nocturne and ballade, and dance with him in waltz and mazurka. But he never makes them really mourn with Chopin, nor cry out as he does with passion and anguish; nor does he invest his greatest works with the breadth and virility which are preeminently their characteristics.

On Monday his playing, although it had delightful moments, was so far inferior to that of the two remaining concerts as to prove the truth of the report that he was not well. The study opus 25 No. 3, and the allegro de concert were perhaps the best performances of the day. On Wednesday, the fantasie in F minor and the sonata in B flat were played in a highly finished manner, and with far greater strength than he had before displayed. Still it was apparent that the beauty of detail was obtained at the expense of breadth. In the Ballade, opus 47, however, the pianist was thoroughly satisfying. The lively tempo, at which he took the second theme, was especially pleasing, and the absence of a sentimental rubato was equally so. The nocturne, opus 27, was gracefully but not impressively played; but the much abused impromptu, opus 36, was positively delightful. Such treatment of the difficult octave passage in the bass, which is usually a chaos of noise, and of the melodic accompaniment of the closing scale passages, which is too often never heard at all, should be a lesson to all players who were present. The famous study in double thirds was indeed a revelation. In evenness, legato, tempo, and finish, it was marvellous and exquisite. Needless to say, it was re-demanded, and was given once more with equal satisfaction to player and listener. His playing of the mazurka, opus 33, No 4, and the waltz in A flat, opus 42, was also a lesson in rhythm. The most fascinating effects were produced wholly through light and shade, while the bass was heard moving on steadily and crisply, seldom accelerating or retarding. The great scherzo in C sharp minor was finely played, being to us his broadest and strongest interpretation of all of the larger works included in three programmes. On Thursday there was more delightful playing in the barcarole, the tarantelle, and some studies, including that in double-thirds, which was repeated by request. After playing the study for the left hand, opus 10, No. 12, the wonderful little man forstalled criticism by a short speech, in which he said that he had it from Liszt that this study should not be rendered dramatically, but as he gave it, in a quiet, melancholy manner. This may be true, but it is certain that no other pupil of Liszt plays it so, and equally certain that such an interpretation is entirely antagonistic to the evident character of the study. The seldom played ballade in F., opus 38, was ineffectively given, the presto movements being hurried and confused, especially in the bass. The Berceuse, too, has frequently been played here in a more interesting manner. His rendering of the polonaise in A flat was far from being great. It was clearly and beautifully played, and the frightful octav passage for the left hand was given with wonderful ease and elasticity. But there was no trace of the fire and passion with which its every page is alive, and which only a Rubinstein can reproduce on the piano. As a pianoforte player Mr. Pachmann is the most delightful we have ever heard. He does not strive to make an orchestra of the instrument; on the contrary, he strives to keep it in its legitimate place, and thoroughly succeeds in doing so. His playing is a valuable lesson as showing us what the piano may still be in spite of the bad reputation it is fast acquiring through the harsh, unmusical sounds that so many of our "virtuosos" evoke from it. His success in bringing out the most beautiful qualities of the instrument he plays should also be a lesson to makers of pianos in reminding them that the future success of their business depends largely upon the judgment they display in advertising their wares in large or small halls. If Mr. Pachmann returns to Boston he should be heard by every lover of music.

"ISRAEL IN EGYPT."

Music Hall Sunday evening was again crowded to the doors at the performance of "Israel in Egypt." There was a true sense of the fitness of things displayed in selecting this work for the closing concert of the festival; for, while the honors might easily be shared equally by soloists and chorus in the works presented at the previous concerts, there could be no question, if there were any to be won at the performance of this oratorio, that they would belong to the chorus almost entirely. It certainly was a performance worthy of high praise. The choruses as a whole were finely sung. In fact, with one or two exceptions, it would be hard to say wherein one excelled another. In all there was displayed a volume of tone that gave ample testimony of the presence of fine material. The rendering of polyphonic passages also was more satisfactory than usual, and there were several creditable attempts at shading, notably in "But as for his people," which was given so well as to gain considerable applause. The audience however were not inclined strongly towards demonstrations of approval, except in response to the efforts of the soloists. Whether they were stunned by the grandeur of the music, or overcome by the remorseless vigor with which they were bombarded by the chorus and double-chorus it would be hard to say. It is small wonder that at performances of the work it is deemed essential to relieve the monotony of the first part by the introduction of certain recitatives and airs. Of the soloists, Mr. Lloyd made a tremendous success, as also did Mr. Whitney. The former sang the tenor recitatives, and those in the second part which belong to the soprano, with his usual directness, beauty of tone and phrasing. In "The enemy said, I will pursue," he outdid all previous efforts during the festival in dramatic effectiveness. Every note was thrilling in its intensity, while the whole air was rendered with a magnificent breadth and consistency that can only be attained by a master. The applause was of the kind that might have shaken the building, and both performance and response formed a worthy climax to his splendid work and the hearty appreciation which has been his during the week. Mr. Whitney also seemed inspired and certainly was in remarkably good condition. His voice in the air "Wave from Wave" was almost entirely free from the hollowness of tone which had marred his singing on former evenings, and his technique seemed in some magical way to have recovered its old-time fluency and elasticity. Excepting one or two husky notes, his delivery of the air was faultless, and that the audience thought so was proved by the tremendous applause that greeted him at its completion. Miss de Vere, on the contrary, was only fairly successful with her first aria "Hail, holy light." In her recitatives, and the solo with chorus as well, her singing was lacking in steadiness and expressiveness, and her tones indicated clearly the strain which her voice was undergoing. The aria "Thou didst blow with thy wind," however, was well sung and received with applause. Miss Poole also was untuneful in the aria "Their land brought forth frogs;" but "Thou shall bring them in" was perhaps her strongest effort during the festival, and met with an enthusiastic reception. Mr. Ludwig gave a vigorous and artistic rendering of the recitative and aria "He measured the waters," which redeemed his singing in the "Redemption." The duets for soprano and alto, the two basses, and the alto and tenor were well given, and the orchestra and organ rendered efficient service throughout the performance. It is a pleasure to say here that the managers of the festival deserve the highest praise for the manner in which it was conducted. The chorus and conductor have labored long and faithfully; and while the results have not always been as satisfactory as could be wished, the marked improvement in the quality of the chorus and of the singing is so encouraging as to lead one to hope that the standard of the society will soon be as high as that of the Symphony orchestra.

THE KNEISEL CONCERT.

The last of the series of concerts by the Kneisel Quartet was given in Union Hall, Monday evening, and proved to be one of the most charming of them all. Mr. Kneisel has shown most excellent taste and judgment in the selection of his programmes, and it is pleasing to see that his efforts have met with public approval more than sufficient to warrant him in continuing the concerts and maintaining them in future seasons at the same high standard. The concert Monday evening began with Mozart's quartet for strings in C major, which was rendered in a manner that was technically flawless, while at the same time the various performers contributed an individuality to their playing, which in the ensemble produced a most pleasing and human effect. The fluidity and sweetness which it was intended by its composer should be prevalent throughout the quartet was reproduced most satisfactorily, and showed of what delicate work the musicians are capable. The romance from Grieg's quartet in G minor, opus 27, which followed, was no less correctly played. All its subtle phasings and tender meanings were interpreted with a skill that in its results was truly charming, and which met with the enthusiastic approval of the audience. In the performance of the last number, Schubert's quintet for pianoforte, violin, viola, violoncello and bass, opus 114, the quartet had the assistance of Miss Adele Aus der Ohe and Mr. A. Goldstein. Although the former was heard to much less advantage than usually when she has appeared upon the concert stage she yet, notwithstanding the subordination of her part, displayed the same wonderful and perfect command of the instrument for which when playing in solo she has made herself distinguished.

The extraordinary success of the concerts given by Mr. Vladimir de Pachmann, last week, and an unmistakable desire on the part of the public for another opportunity to hear the famous Russian artist, have induced his manager to arrange a single concert to be given in Chickering Hall on Monday afternoon, April 28. A second recital will be given at the same place on Wednesday afternoon, April 30, by Mme. Marguerite de Pachmann, who fairly shared the honors of the New York concerts with her gifted husband. Tickets for both concerts go on sale at Music Hall tomorrow morning.

American Art Journal

NEW YORK, SATURDAY, APRIL 19, 1890.

M. and Mme. de Pachmann's Orchestral Concert.

On Friday evening, April 11, the Chopin, cyclus of concerts given by M. de Pachmann at Chickering Hall, came to a brilliant close. The genial pianist had the co-operation of Mr. Frank Van der Stucken and his orchestra, and Mme. Marguerite de Pachmann made her New York début upon the occasion. The programme was perhaps too lengthy, owing to the number of orchestral pieces indulged in, some of which might have been omitted advantageously. For example, the Suite of four numbers by Arnold Krug, which was uttely devoid of musical value. It dealt upon the different phases of a love affair, and was very tiresome, as most love episodes are to any but those concerned therein.

The remaining orchestral numbers, which included Mendelssohn's "Ruy Blas" overture, two charming sketches by Mr. Van der Stucken, entitled "Pagina d'Amore" and "Caliban's Pursuit," and the unique ball scene from Peter Benoit's "Charlotte Corday," were full of interest and were well played.

Mme. de Pachmann is certainly a pianiste of great merit. She plays with rare command of technique, has power and brilliancy, and is always artistic and correct in her work. Her first number was Liszt's E flat major Concerto. To say that she played it well is to express but faintly what one would say of her performance. She has a healthy and vigorous style of playing that is very pleasing, and with this she has imbibed enough of her illustrious husband's delicacy and refinement of method to render her conception of the work of intellectual as well as artistic value. She uses tone color with rare discretion, and while she plays with fire and dashing brilliancy whenever the occasion warrants, she never betrayed the least inclination to pound or thump. The extreme lucidity of her playing was admirable, leaving, as it did, every note of the difficult work well defined, excepting where the orchestra overweighted her, as is did now and then when the conductor's enthusiasm ruled supreme. It was evident that Mme. de Pachmann finds it no trouble to execute with ease the most difficult passages, and she plays with commendable disregard of all startling effects and sensationalism. It was good, honest playing, imbued with a refinement and elegance not often heard in our concert halls. She has not yet acquired the soft and singing touch and great polish that distinguishes M. de Pachmann, but she has sufficient good qualities to place her upon a high artistic plane of her own, and all comparisons are odious where both are so excellent. She afterward gave Henselt's "Danklied nach dem Sturm," and a "Rondeau brilliant" by Weber.

De Pachmann has quite established himself as a supreme favorite with the New York public, and his appearance upon the scene was the signal for an ovation from the vast audience. He was heard in Chopin's F-minor Concerto, in which he has won such a reputation abroad. He plays it marvelously well. The first movement is not especially beautiful, and has nothing to distinguish it in its composition. It calls for no great effort in any one way, and when M. Pachmann had performed it in a broadly intellectual style, and with the fine finish and correct phrasing he accords to all he plays, there was nothing more to be done.

It is in the Larghetto and Allegro Vivace that all the wondrous beauty of the concerto is concentrated. The Larghetto is without doubt the finest bit of playing that Pachmann has done here. The marvelously flowing cantabile touch, the delicacy with which the manifold nuances were given, the grace and certainty of the many swift runs that form the arabesques with which the Larghetto is ornamented, the delicious trills, the softly-rounded staccato were all accessory to the final end, but above all these was the music, the divine melody which sang like a human voice full of pathos and sympathy. This was what the audience heard, and while hearing forgot that there was a pianist.

It was the very spirit of music that entered into their hearts for the few moments that the "Larghetto" lasted. At its close the enthusiasm was unbounded. The Allegro Vivace M. Pachmann gave with a half humorous exuberance of manner that was inexpressibly charming. Figuratively speaking, he danced and laughed his way through the movement like a wayward child, willful, capricious as a fairy, with everchanging moods that found expression through the vivacious music. It was a complete exposition of moods upon the pianoforte that afforded the most exquisite pleasure to the hearers. It was little wonder that they recalled him five or six times at the close, and insisted upon yet another selection from his inspired fingers.

Mr. van der Stucken managed his orchestra admirably during this concerto, and he had no easy task, for Pachmann takes his own time for everything and hardly two bars are played in the same tempo. His piano solos were Schumann's "Romanza," op. 32; "Reverie du Lac," a charming little composition by Mme. de Pachmann, and "La Fileuse," by Raff, all of which he gave in the style we have become accustomed to in his recitals.

The concert closed with a "Scherzo," op. 87, for two pianos, by Saint Saens, given by Mme. and M. de Pachmann, who made the most of an exceedingly uninteresting composition that came at the end of an already too lengthy concert, and were well applauded for their efforts.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, APRIL 21, 1890.

The Symphony Concert.

The feature of the Symphony concert Saturday night, the last but one in the series, was the appearance of Mme. Steinbach-Jahns, who had been sent for by Mr. Nikisch from Leipsic as a soloist in this city and to accompany the orchestra in its Western trip. The lady has an easy and commanding stage presence, and received a cordial greeting, as was due her by courtesy on her first appearance in this country in concert. She is credited with having met with large success in Germany, where Mr. Nikisch conducted before coming to this country, and had appeared in concerts there, as well as formerly in opera. She gave two selections, a very difficult aria from Mozart, and some songs with piano, to the accompaniment of Mr. Nikisch. To our mind her singing was a disappointment. Perhaps the glowing accounts we had heard of her success had led us to anticipate too much. Certainly she did not please the audience of Saturday evening far in advance of anything that has been heard on Music Hall stage. Her voice is powerful enough, but its quality is unpleasant to the ear and without any sympathetic feeling. The aria, in all but the florid passages, was the best thing, perhaps, and the songs, excepting one by Grieg, the poorest. Her method was, as was to be expected, of the German school, and we could imagine that in some of Wagner's music she might be excellent, particularly when correct intonation and a powerful delivery were requisite. But in selections like those essayed Saturday evening there was a feeling that something was needed to touch the hearts of the listeners, or claim their attention. She was presented with large floral offerings, but the applause showed that it was, in a large measure, due to courtesy.

The orchestra played with its usual care, the symphony by Brahms being delightfully rendered; a serenade by Volkmann and Goldmark's Spring Overture being the other numbers. The next Symphony Saturday evening will be the last of the season.

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Boston Courier.

SUNDAY MORNING, APRIL 20, 1890.

THE SYMPHONY CONCERT LAST NIGHT—THE GERMAN OPERA AND PACHMANN CONCERTS—OTHER MUSICAL EVENTS.

The twenty-third concert, and last but one of the season, was unusually interesting owing to the first appearance of Mme. Steinbach-Jahns, and to the first performance of a "Spring" overture, by Goldmark and of a serenade for string orchestra in D minor by Volkmann. Mme. Steinbach-Jahns comes from Leipzig expressly to accompany the orchestra in its tour, which begins at the conclusion of the concerts here. She has for several years held the position of first soprano at the Stadt Theatre in Leipzig, and has been especially successful in Wagnerian roles. Since she has made her successes in opera it would be impossible to estimate the extent of her abilities in one hearing in concert. Her voice is a high soprano the quality of which must formerly have been full and brilliant, but which now appears considerably worn. Technically, she has had good training as was evinced by the ease with which she executed the extremely difficult aria, "Thou mays't learn to hate me," from Mozart's early comic opera "Die Entfuhrung." She also sang three songs with pianoforte accompaniment, "O Lieb," by Liszt; "Du bist die Ruh," by Schubert; and "Hoffnung," by Grieg. The first, which is almost identical with the third of the Liebestraume" nocturnes that Liszt wrote for the piano, was unsatisfactorily rendered. The second, however, was beautifully sung, and the last was given with much strength and dramatic fervor. Mr. Nikisch played the accompaniment delightfully. Mme. Jahns' agreeable presence as well as her singing won the favor of the audience, who recalled her several times; and at the conclusion of the Mozart aria she was presented with three very large floral decorations, one of which was in the form of a star, and another being a large basket of roses, all of which took the united efforts of two ushers to remove from the stage. The overture was thoroughly suggestive of its title. It is not especially original in material, but its buoyant, airy, opening theme is as exhilarating as are the beautiful days that will soon be upon us, while the tranquil second theme, a simple melody beautifully harmonized forms a happy contrast. The instrumentation is equally charming, descriptive and brilliant, the colors being laid on by the hand of one who had in mind the beauties of Nature herself. The work is not long nor theatrical. Neither is it great. But it is a delightful, well-rounded tone-poem, with an odor of fresh air about it that gives one genuine and healthful pleasure. The serenade also was enjoyable from beginning to end. Although there are several themes and as many changes of tempo, the work is in the form of one unbroken movement. It opens with a solo for 'cello in larghetto time, which is soon interrupted by the full string orchestra. Next the movement changes to andante expression, then to prestissimo, after which the solo again appears for a few measures and leads up to an allegro, which constitutes the body of the work. Finally the solo resumes, and the serenade ends with fragments of the first theme, still interrupted by pianissimo chords from the orchestra. Mr. Hekking played the solo parts with great beauty of tone and phrasing; and the entire work was given with the perfection that we have learned to expect from the string orchestra. It was received with much enthusiasm. The symphony was Brahms' first in C minor. The greatness of this becomes more and more apparent with each succeeding hearing, and it surely ought to have a place on the programmes of every season. It was magnificently played, and must be considered one of the great successes of the season. The last movement, especially, was rendered with tremendous breadth; while the horn playing of Mr. Reiter was something not soon to be forgotten. Its conclusion was greeted with a burst of spontaneous applause, such as has been seldom heard at the close of any of the concerts.

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On Monday his playing, although it had delightful moments, was so far inferior to that of the two remaining concerts as to prove the truth of the report that he was not well. The study opus 25 No. 3, and the allegro de concert were perhaps the best performances of the day. On Wednesday, the fantasie in F minor and the sonata in B flat were played in a highly finished manner, and with far greater strength than he had before displayed. Still it was apparent that the beauty of detail was obtained at the expense of breadth. In the Ballade, opus 47, however, the pianist was thoroughly satisfying. The lively tempo, at which he took the second theme, was especially pleasing, and the absence of a sentimental rubato was equally so. The nocturne, opus 27, was gracefully but not impressively played; but the much abused impromptu, opus 36, was positively delightful. Such treatment of the difficult octave passage in the bass, which is usually a chaos of noise, and of the melodic accompaniment of the closing scale passages, which is too often never heard at all, should be a lesson to all players who were present. The famous study in double thirds was indeed a revelation. In evenness, legato, tempo, and finish, it was marvellous and exquisite. Needless to say, it was re-demanded, and was given once more with equal satisfaction to player and listener. His playing of the mazurka, opus 33, No 4, and the waltz in A flat, opus 42, was also a lesson in rhythm. The most fascinating effects were produced wholly through light and shade, while the bass was heard moving on steadily and crisply, seldom accelerating or retarding. The great scherzo in C sharp minor was finely played, being to us his broadest and strongest interpretation of all of the larger works included in three programmes. On Thursday there was more delightful playing in the barcarole, the tarantelle, and some studies, including that in double-thirds, which was repeated by request. After playing the study for the left hand, opus 10, No. 12, the wonderful little man forstalled criticism by a short speech, in which he said that he had it from Liszt that this study should not be rendered dramatically, but as he gave it, in a quiet, melancholy manner. This may be true, but it is certain that no other pupil of Liszt plays it so, and equally certain that such an interpretation is entirely antagonistic to the evident character of the study. The seldom played ballade in F., opus 38, was ineffectively given, the presto movements being hurried and confused, especially in the bass. The Berceuse, too, has frequently been played here in a more interesting manner. His rendering of the polonaise in A flat was far from being great. It was clearly and beautifully played, and the frightful octav passage for the left hand was given with wonderful ease and elasticity. But there was no trace of the fire and passion with which its every page is alive, and which only a Rubinstein can reproduce on the piano. As a pianoforte player Mr. Pachmann is the most delightful we have ever heard. He does not strive to make an orchestra of the instrument; on the contrary, he strives to keep it in its legitimate place, and thoroughly succeeds in doing so. His playing is a valuable lesson as showing us what the piano may still be in spite of the bad reputation it is fast acquiring through the harsh, unmusical sounds that so many of our "virtuosos" evoke from it. His success in bringing out the most beautiful qualities of the instrument he plays should also be a lesson to makers of pianos in reminding them that the future success of their business depends largely upon the judgment they display in advertising their wares in large or small halls. If Mr. Pachmann returns to Boston he should be heard by every lover of music.

"ISRAEL IN EGYPT."

Music Hall Sunday evening was again crowded to the doors at the performance of "Israel in Egypt." There was a true sense of the fitness of things displayed in selecting this work for the closing concert of the festival; for, while the honors might easily be shared equally by soloists and chorus in the works presented at the previous concerts, there could be no question, if there were any to be won at the performance of this oratorio, that they would belong to the chorus almost entirely. It certainly was a performance worthy of high praise. The choruses as a whole were finely sung. In fact, with one or two exceptions, it would be hard to say wherein one excelled another. In all there was displayed a volume of tone that gave ample testimony of the presence of fine material. The rendering of polyphonic passages also was more satisfactory than usual, and there were several creditable attempts at shading, notably in "But as for his people," which was given so well as to gain considerable applause. The audience however were not inclined strongly towards demonstrations of approval, except in response to the efforts of the soloists. Whether they were stunned by the grandeur of the music, or overcome by the remorseless vigor with which they were bombarded by the chorus and double-chorus it would be hard to say. It is small wonder that at performances of the work it is deemed essential to relieve the monotony of the first part by the introduction of certain recitatives and airs. Of the soloists, Mr. Lloyd made a tremendous success, as also did Mr. Whitney. The former sang the tenor recitatives, and those in the second part which belong to the soprano, with his usual directness, beauty of tone and phrasing. In "The enemy said, I will pursue," he outdid all previous efforts during the festival in dramatic effectiveness. Every note was thrilling in its intensity, while the whole air was rendered with a magnificent breadth and consistency that can only be attained by a master. The applause was of the kind that might have shaken the building, and both performance and response formed a worthy climax to his splendid work and the hearty appreciation which has been his during the week. Mr. Whitney also seemed inspired and certainly was in remarkably good condition. His voice in the air "Wave from Wave" was almost entirely free from the hollowness of tone which had marred his singing on former evenings, and his technique seemed in some magical way to have recovered its old-time fluency and elasticity. Excepting one or two husky notes, his delivery of the air was faultless, and that the audience thought so was proved by the tremendous applause that greeted him at its completion. Miss de Vere, on the contrary, was only fairly successful with her first aria "Hail, holy light." In her recitatives, and the solo with chorus as well, her singing was lacking in steadiness and expressiveness, and her tones indicated clearly the strain which her voice was undergoing. The aria "Thou didst blow with thy wind," however, was well sung and received with applause. Miss Poole also was untuneful in the aria "Their land brought forth frogs;" but "Thou shall bring them in" was perhaps her strongest effort during the festival, and met with an enthusiastic reception. Mr. Ludwig gave a vigorous and artistic rendering of the recitative and aria "He measured the waters," which redeemed his singing in the "Redemption." The duets for soprano and alto, the two basses, and the alto and tenor were well given, and the orchestra and organ rendered efficient service throughout the performance. It is a pleasure to say here that the managers of the festival deserve the highest praise for the manner in which it was conducted. The chorus and conductor have labored long and faithfully; and while the results have not always been as satisfactory as could be wished, the marked improvement in the quality of the chorus and of the singing is so encouraging as to lead one to hope that the standard of the society will soon be as high as that of the Symphony orchestra.

THE KNEISEL CONCERT.

The last of the series of concerts by the Kneisel Quartet was given in Union Hall, Monday evening, and proved to be one of the most charming of them all. Mr. Kneisel has shown most excellent taste and judgment in the selection of his programmes, and it is pleasing to see that his efforts have met with public approval more than sufficient to warrant him in continuing the concerts and maintaining them in future seasons at the same high standard. The concert Monday evening began with Mozart's quartet for strings in C major, which was rendered in a manner that was technically flawless, while at the same time the various performers contributed an individuality to their playing, which in the ensemble produced a most pleasing and human effect. The fluidity and sweetness which it was intended by its composer should be prevalent throughout the quartet was reproduced most satisfactorily, and showed of what delicate work the musicians are capable. The romance from Grieg's quartet in G minor, opus 27, which followed, was no less correctly played. All its subtle phasings and tender meanings were interpreted with a skill that in its results was truly charming, and which met with the enthusiastic approval of the audience. In the performance of the last number, Schubert's quintet for pianoforte, violin, viola, violoncello and bass, opus 114, the quartet had the assistance of Miss Adele Aus der Ohe and Mr. A. Goldstein. Although the former was heard to much less advantage than usually when she has appeared upon the concert stage she yet, notwithstanding the subordination of her part, displayed the same wonderful and perfect command of the instrument for which when playing in solo she has made herself distinguished.

The extraordinary success of the concerts given by Mr. Vladimir de Pachmann, last week, and an unmistakable desire on the part of the public for another opportunity to hear the famous Russian artist, have induced his manager to arrange a single concert to be given in Chickering Hall on Monday afternoon, April 28. A second recital will be given at the same place on Wednesday afternoon, April 30, by Mme. Marguerite de Pachmann, who fairly shared the honors of the New York concerts with her gifted husband. Tickets for both concerts go on sale at Music Hall tomorrow morning.

American Art Journal

NEW YORK, SATURDAY, APRIL 19, 1890.

M. and Mme. de Pachmann's Orchestral Concert.

On Friday evening, April 11, the Chopin, cyclus of concerts given by M. de Pachmann at Chickering Hall, came to a brilliant close. The genial pianist had the co-operation of Mr. Frank Van der Stucken and his orchestra, and Mme. Marguerite de Pachmann made her New York début upon the occasion. The programme was perhaps too lengthy, owing to the number of orchestral pieces indulged in, some of which might have been omitted advantageously. For example, the Suite of four numbers by Arnold Krug, which was uttely devoid of musical value. It dealt upon the different phases of a love affair, and was very tiresome, as most love episodes are to any but those concerned therein.

The remaining orchestral numbers, which included Mendelssohn's "Ruy Blas" overture, two charming sketches by Mr. Van der Stucken, entitled "Pagina d'Amore" and "Caliban's Pursuit," and the unique ball scene from Peter Benoit's "Charlotte Corday," were full of interest and were well played.

Mme. de Pachmann is certainly a pianiste of great merit. She plays with rare command of technique, has power and brilliancy, and is always artistic and correct in her work. Her first number was Liszt's E flat major Concerto. To say that she played it well is to express but faintly what one would say of her performance. She has a healthy and vigorous style of playing that is very pleasing, and with this she has imbibed enough of her illustrious husband's delicacy and refinement of method to render her conception of the work of intellectual as well as artistic value. She uses tone color with rare discretion, and while she plays with fire and dashing brilliancy whenever the occasion warrants, she never betrayed the least inclination to pound or thump. The extreme lucidity of her playing was admirable, leaving, as it did, every note of the difficult work well defined, excepting where the orchestra overweighted her, as is did now and then when the conductor's enthusiasm ruled supreme. It was evident that Mme. de Pachmann finds it no trouble to execute with ease the most difficult passages, and she plays with commendable disregard of all startling effects and sensationalism. It was good, honest playing, imbued with a refinement and elegance not often heard in our concert halls. She has not yet acquired the soft and singing touch and great polish that distinguishes M. de Pachmann, but she has sufficient good qualities to place her upon a high artistic plane of her own, and all comparisons are odious where both are so excellent. She afterward gave Henselt's "Danklied nach dem Sturm," and a "Rondeau brilliant" by Weber.

De Pachmann has quite established himself as a supreme favorite with the New York public, and his appearance upon the scene was the signal for an ovation from the vast audience. He was heard in Chopin's F-minor Concerto, in which he has won such a reputation abroad. He plays it marvelously well. The first movement is not especially beautiful, and has nothing to distinguish it in its composition. It calls for no great effort in any one way, and when M. Pachmann had performed it in a broadly intellectual style, and with the fine finish and correct phrasing he accords to all he plays, there was nothing more to be done.

It is in the Larghetto and Allegro Vivace that all the wondrous beauty of the concerto is concentrated. The Larghetto is without doubt the finest bit of playing that Pachmann has done here. The marvelously flowing cantabile touch, the delicacy with which the manifold nuances were given, the grace and certainty of the many swift runs that form the arabesques with which the Larghetto is ornamented, the delicious trills, the softly-rounded staccato were all accessory to the final end, but above all these was the music, the divine melody which sang like a human voice full of pathos and sympathy. This was what the audience heard, and while hearing forgot that there was a pianist.

It was the very spirit of music that entered into their hearts for the few moments that the "Larghetto" lasted. At its close the enthusiasm was unbounded. The Allegro Vivace M. Pachmann gave with a half humorous exuberance of manner that was inexpressibly charming. Figuratively speaking, he danced and laughed his way through the movement like a wayward child, willful, capricious as a fairy, with everchanging moods that found expression through the vivacious music. It was a complete exposition of moods upon the pianoforte that afforded the most exquisite pleasure to the hearers. It was little wonder that they recalled him five or six times at the close, and insisted upon yet another selection from his inspired fingers.

Mr. van der Stucken managed his orchestra admirably during this concerto, and he had no easy task, for Pachmann takes his own time for everything and hardly two bars are played in the same tempo. His piano solos were Schumann's "Romanza," op. 32; "Reverie du Lac," a charming little composition by Mme. de Pachmann, and "La Fileuse," by Raff, all of which he gave in the style we have become accustomed to in his recitals.

The concert closed with a "Scherzo," op. 87, for two pianos, by Saint Saens, given by Mme. and M. de Pachmann, who made the most of an exceedingly uninteresting composition that came at the end of an already too lengthy concert, and were well applauded for their efforts.

Boston Journal.

MORNING EDITION.

MONDAY MORNING, APRIL 21, 1890.

The Symphony Concert.

The feature of the Symphony concert Saturday night, the last but one in the series, was the appearance of Mme. Steinbach-Jahns, who had been sent for by Mr. Nikisch from Leipsic as a soloist in this city and to accompany the orchestra in its Western trip. The lady has an easy and commanding stage presence, and received a cordial greeting, as was due her by courtesy on her first appearance in this country in concert. She is credited with having met with large success in Germany, where Mr. Nikisch conducted before coming to this country, and had appeared in concerts there, as well as formerly in opera. She gave two selections, a very difficult aria from Mozart, and some songs with piano, to the accompaniment of Mr. Nikisch. To our mind her singing was a disappointment. Perhaps the glowing accounts we had heard of her success had led us to anticipate too much. Certainly she did not please the audience of Saturday evening far in advance of anything that has been heard on Music Hall stage. Her voice is powerful enough, but its quality is unpleasant to the ear and without any sympathetic feeling. The aria, in all but the florid passages, was the best thing, perhaps, and the songs, excepting one by Grieg, the poorest. Her method was, as was to be expected, of the German school, and we could imagine that in some of Wagner's music she might be excellent, particularly when correct intonation and a powerful delivery were requisite. But in selections like those essayed Saturday evening there was a feeling that something was needed to touch the hearts of the listeners, or claim their attention. She was presented with large floral offerings, but the applause showed that it was, in a large measure, due to courtesy.

The orchestra played with its usual care, the symphony by Brahms being delightfully rendered; a serenade by Volkmann and Goldmark's Spring Overture being the other numbers. The next Symphony Saturday evening will be the last of the season.

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Gazette

SUNDAY MORNING EDITION

The Boston Symphony Concert.

Last night's concert of the Boston Symphony Orchestra opened with Goldmark's "Spring" overture, a composition new to this city. It is a brilliant, genial, and charming work, full of life and freshness, with a fine and easy flow of melody, and a broad and joyous freedom of style manifested in none of the other works that we have heard by this master. The instrumentation is very beautiful. The overture which is felicitously named was splendidly played and received with gr at favor. Brahms's Symphony No, 1, ended the concert. It was read in a masterly style, notably the adagio and allegro forming the finale, and was played in the most spirited and finished manner of the orchestra, Mme. Steinbach Jahns, a soprano from Leipsic, made her first appearance in concert here on this occasion. She has a fine presence and an attractive bearing. Her voice is powerful, but harsh and acid in quality, and shows signs of wear. She is manifestly an artist of experience, and sings with fire, but with no especial grace or polish. She sang the aria "Matern aller Arter," from Mozart's "Escape from the Seraglio," with great vigor, and something of dramatic fervor, but in a rough, and at times startlingly explosive style, and in the bravura passages with but little finish. Later she gave a group of songs by Liszt, Schubert and Grieg with better effect, but with the same roughness that characterized the earlier effort with an added leaning in the direction of false intonation. It was singing which, despite its dash and emphasis, was scarcely up to the standard demanded by these concerts. The artist was cordially received, and recalled after each performance, and was also presented with two enormous tributes of flowers. Mr. Hekking was also a soloist, playing Volkmann's Serenade for 'cello and string orchestra in D minor, op. 69; a delightful work, heard before in this city, but not in these concerts. It is needless to say that Mr. Hekking played the solo with the highest finish in point of technique, and with exquisite taste in point of style. He was enthusiastically applauded, and twice encored. For the next concert, which will be the last of this season's series, the programme is: Symphony No. 4, in B-flat, Beethoven; Moto Perpetuo, Paganini, to be played by thirty-two violins, and Wagner's "Die Meistersinger" Overture.

The last of this season's series of concerts by the the Kneisel Quartet was given in Union Hall, on Monday night. The Mozart Quartet in C, for strings, which opened the performances, was very beautifully played, and with just the grace, warmth and delicacy of style that was necessary to a sympathetic interpretation of the work. It was followed by a romance from a quartet by Greig, in G-minor, op. 27, a movement full of charm in the freshness of its subjects, and the skill and easy freedom with which they are treated. It was music which this quartet interprets with special felicity, and was delightfully played. The whole ended with Schubert's Quintet in A, for piano, violin, viola, cello and bass, op. 114, Miss Aus Der Ohe playing the piano part and Mr. A. Goldstein the ba s. The work was given in a masterly manner, but its effect was marred, owing to the fact that Miss Aus Der Ohe elected to play with the cover of the piano down, the result being a muffl d tone from the instrument and an indistinctness in the less forcible movements of the work, that caused the tones of the piano almost to disappear entirely. The pianist also played without notes, which, though it may be advantageous in solo work, is by no means advisable in ensemble chamber music, which is scarcely a medium for the exhibition of skill in mnemonics, a gift that, at its best, adds nothing to the merits of a performance. This series of concerts by the Kneisel Quartet has been the best yet given by this fine organization.

The Handel and Haydn Festival closed on Sunday evening last with Handel's "Israel in Egypt," the soloists being Miss Clementine de Vere, Miss Clara Poole, Mr. Edward Lloyd, Mr. William Ludwig and Mr. Myron W. Whitney. The work was given in its entirety, and, on the whole, in a very creditable manner The chorus sang with great steadiness and precision as to rule, and acquitting itself well generally. Of the soloists Mr. Lloyd was easily first, and excited a *furore* by his glorious singing of 'The Enemy Said." In spirit, style, phrasing and technique it was as perfect a bit of vocal art as we are ever permitted to hear. The bravura passages were given out in a wonderfully clear, smooth and even way, though the artist was at some disadvantage owing to the inflexibility with which he was followed by the conductor, who, instead of follow the singer in his earnest efforts to push the time in these prolonged and breath-trying figures, held him with a grip of iron to the strict tempo. It needed all of Mr. Lloyd's art and science to prove equal to the rigid strain by which he was thus hampered; but he went through the ordeal successfully. He was rewarded with thunders of applause. Miss de Vere and Miss Poole sang the duet for soprano and alto with untunefulness and little skill in phrasing, and Miss de Vere was scarcely more praiseworthy in her one important solo, a result somewhat surprising in view of the fact that the artist is essentially a singer of coloratura music, to which class this number unquestionably pertains. Mr. Ludwig and Mr. Whitney were excellent in the bass solos, and sang the duet "The Lord is a Man of War" with stirring spirit and sturdiness of style. There was an enormous audience present The festival was a complete pecuniary success, and in many essentials its artistic achievements were both marked and admirable. The chorus has never done better work than it did at these performances as far as steadiness, tunefulness, and vigor are concerned. Its principal shortcomings were in the Bach and the Handel works, where sufficient care had not been taken to insure uniformity of phrasing among the large body of singers, and where also there did not appear to be any systematic taking of breath in the more florid choral passages. The performers evidently sang until their breath was exhausted, and then started again. As some could take a longer breath than others, the result was a confusion wholly inimical to the proper emphasis of phrasing—in fact, to phrasing at all. This could be easily remedied by causing the singers on each part to breathe in the same places. With the desired change the blurring of tone that was heard in the elaborate Bach and Handel choruses would disappear. Of the soloists who appeared in the festival, the men were far stronger than the women. The bright, particular star proved to be Mr. Lloyd, whose success was as overwhelming as it was merited. His work throughout was without a flaw, and was in the highest vein of the best vocal art. Mr. Ludwig's triumph in "Elijah" was another of the striking and worthy features of the festival for its originality, its deep, dramatic fervor, and the artistic quality of its singing. Mr. Parker's beautiful cantata was one of the gratifying successes of the week that was fairly made upon its great and indubitable merits. The society has every reason to be satisfied with the outcome of its efforts to make its seventy fifth anniversary memorable.

The Chopin Recitals of Mr. Vlademir de Pachmann in Chickering Hall last week were at once a surprise and a delight. We do not know whether he be versatile or not; whether or no he can interpret other composers as he interprets Chopin; but what he has let us know that he can do he does in an unsurpassed and unsurpassable way. He has some peculiarities of personal bearing before the public, possibly the outcome of a peculiar temperament, that we could wish absent, but these do not in anywise detract from his playing, which is as beautiful as it is extraordinary. His technique is not only perfect, but is astonishing in its easy, undemonstrative fluency even when the most exciting exactions are made upon it His touch is exquisite, and produces an amazing variety of tone qualities from the piano, while his phrasing is of the most masterly and fascinating description. The brilliant virtuo o and the keenly sympathetic artist are combined equally in him; he seems to play for the love of playing, making nothing of his great technique but a means to a worthy end. Above all he possesses a fine musical intelligence that makes itself felt at every stage of his playing. As we have said, we do not know the extent of his artistic gifts, but in the special genre of piano playing to which these three recitals were devoted, he is an artist of the rarest qualities. Now and then he falls into an excess of sentiment, as in his playing of the funeral march from the Sonata, op. 35, but these moments are not frequent; in fact, there is in his Chopin reading a prevailing virility and a freedom from sickly sentimentality that is notable for its rarity among interpreters of Chopin. It would be too tiresome a task to write in detail of the three long programmes, of the originality, beauty and fluency of the artist's interpretation of even his most noteworthy successes. We cannot, however, refrain from alluding to his marvellously clear performance of the difficult study in double notes, op. 25, No. 6, which was not only a triumph of technique, but which was also a triumph in the variety of color imparted to it. The ease and sureness with which this study was taken at a break-neck pace, and played throughout without seeming effort, made it one of the most brilliant and beautiful displays of technique artistically controlled to which we have ever listened. His reading and playing of the Ballade in A-flat, op 47, was indescribably fine. The Berceuse in D flat, op 57, the Allegro Assai in G-flat, op. 25, and the Polonaise in A-flat, op 53, were all examples of playing and interpretation in their highest and finest development. In the Polonaise the tremendously difficult octave figure in the left hand was given with an off-hand lack of exertion that was scarcely credible, and the steadily swelling crescendo that accompanied it, also produced in a like seemingly effortless way, added to the wonder of the technical achievement. We have heard Rubinstein do the same thing, but not with the almost exasperating ease that attended M. de Pachmann's performance of the same feat. It is possible that the artist's gifts are confined within narrow limitations as far as interpreting goes; but what he does is done with a skill, a taste and a perfection that cannot be overtopped. He will give another series of concerts shortly, in which, we understand, he is to be heard in a miscellaneous programme. We must not end before stating that the artist won an enthusiastic success from the most critical audiences that Boston can show.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APRIL 21, 1890.

The Symphony Concert—Mme. Steinbach-Jahns as Soloist.

After the short interregnum it was a delight to listen to the music of our orchestra again. If one is obliged occasionally to find fault with this or that interpretation on the symphonic programmes, it must be borne in mind that the standard applied is altogether a higher one than other musical occasions would bear, and at the end of all animadversion one can exclaim: "With all thy faults I love thee still"! The programme of Saturday began with a very ecstatic overture by Goldmark, entitled, "Spring." The first theme of this work was full of a robust heartiness which was well reflected by the robust playing of the orchestra. In fine contrast was the tender longing of the subsequent melody, in which ecstacy was represented a la Wagner by violin phrases in the highest position, and there were bird-pipings as realistic as in the coda of the second movement of the "Pastoral Symphony." The flute had much to do and did it well, and the responses between the woodwind and the strings in a deep pizzicato, were excellently given; altogether a work which made a most favorable impression on critics and public alike. Then came Mme. Steinbach-Jahns all the way from Leipsic to give some worthy additions to the German vocalism which has taken possession of our city for the past two weeks. She had evidently not brought her tuning fork along, and was often flat of pitch, but her pleasing personality, and the florid style of the first number, from Mozart's "Entfuehrung" won the public, and when at its conclusion, the contents of an entire hothouse were brought to the stage by two ushers, everyone added to the floral tribute the heartiest applause. In the subsequent group of *lieder* Mme. Jahns showed a more sympathetic style, and a real appreciation of the subtler points of the school. Liszt's "O lieb so lang du lieben kannst" was well sung, although at times there was a harsh and disagreeable timbre in the voice. Schubert's "Du bist die Ruh," although not exactly the best selection for Music Hall, was well shaded and the nuances at "Dies Augenzelt" were finely rendered, although here again there was more than a suspicion of false intonation. Grieg's "Hoffnung" brought the group to a close. It may be best to reserve full judgment on the vocalist until she has appeared again, since she comes at a rather inopportune moment, after Mme. Lehmann, and the faults recorded may be but temporary and the result of a long voyage. Even as it is, the public were delighted, and the recalls were numerous and hearty. The flexibility of so solid a voice was remarkable.

Volkmann's serenade for string orchestra in D minor showed plainly that the strings do not play with the precision they once possessed. It is a curious work which does not give separate movements in the old serenade style, but joins the different episodes together in a constant panorama of small tone pictures. In this respect it reminds of Schumann, and the resemblance is rendered yet more striking by distinct reminiscences of that master's "Carnival." Pierrot is there, represented by lumbering progressions on the contrabasses, and it is easy to identify the skips of harlequin as well. There is a cello obligato part in the work which brought Mr. Hekking to the front, and I have never heard this artist do broader work. When he becomes possessed of a Stradivarius or an Amaticello, instead of his own shallow-toned instrument, he will be at a better advantage. The beginning of the work is largely antiphonal, the orchestra responding to the weird Oriental phrases of the solo instrument for an unnecessary length of time. The chief phrase of the cello was decidedly Hebraic in character. The work was rather prolix, yet was very dramatic at times, and at its close Mr. Hekking was recalled three times, but I am convinced that part of the enthusiasm was intended for Mr. Nikisch, who gave the work an effective reading, but who modestly remained in the background.

The crowning glory of the concert was its ending. Brahms' symphony in C minor was given a reading that, in spite of the interpretations of Mr. Henschel (Brahms' personal friend) and of Mr. Gericke, who also had the advantage of hearing the master lead his own work, remains the grandest that has been given in these concerts. The first movement of this symphony is the extreme of intellectuality as represented in the sonata form, yet it was by no means wrong to give to it the dramatic force with which Mr. Nikisch invested it. The idea of struggle, of sorrow, of consolation, of triumph, was portrayed with sequential and logical power. The second movement was worked up in most passionate fashion, and it is but due to speak of the oboe work in this portion of the symphony, which was excellent. But if the first three movements were well read, the finale was a triumph for the conductor and orchestra. It is an epitome of the entire symphony, as the first part of the finale of Beethoven's ninth synopsizes that work. The furious pizzicato effects, with their caprices of tempo, were well given; the horn was finely played by Mr. Reiter, and the solemn chant of the trombones (oh that we could have had such an effect in "Don Juan" the other night!) was impressive in the highest degree. Hanslick has characterized Brahms' first three symphonies as follows: "The C minor is the 'pathetic' or the 'appassionata,' the second is the 'pastoral,' the third may be called the 'heroic,'" and certainly Mr. Nikisch brought out all the fervor of the "appassionata" in the reading of Saturday. I could almost wish that this had been the last concert of the season, for the conductor could not have made a more brilliant exit.

LOUIS C. ELSON.

DE PACHMANN RECITALS.

So many requests have been received for a further opportunity of hearing Mr. Vladimir de Pachmann that his manager has arranged for a single piano recital to be given at Chickering Hall on Monday afternoon, April 28, when there is little doubt that the gifted Russian will receive a hearty welcome. A second recital will be given at the same place on Wednesday afternoon, April 30, by Mme. Marguerite de Pachmann, who is also a pianist of great ability and who fairly divided with her husband the success of the New York concerts. Tickets for both recitals go on sale at Music Hall this morning.

Boston Daily Traveller.

MONDAY, APRIL 21, 1890.

Twenty-third Symphony Concert, Mme. Steinbach-Jahns.

The programme of the twenty-third Symphony concert, with Mme. Steinbach-Jahns soloist, was:

Goldmark.	Overture, "Spring." First time in Boston.
Mozart.	Aria, "Thou may'st learn to hate me," "Die Entfnehrung aus dem Serail."
Volkmann.	Serenade for string orchestra, in D minor, op 69. First time at these concerts. Solo Violoncello Mr. Anton Hekking.
	Songs with piano.
a) Liszt.	"O Lieb."
b) Schubert.	"Du bist die Ruh."
c) Grieg.	"Hoffnung."
Brahms.	Symphony No. 1, in C minor, op. 68.

Goldmark's new overture has not the superlative sensous flow of his "Sakuntala" and "Penthesilea," nor is the workmanship as fine, but it is interestingly scored and sounds well. The Volkmann serenade is neatly made, and the introduction of the violoncello obligato (beautifully rendered by Mr. Hekking) takes it out of the conventional; but its artistic level is not high. Though written to be played without break the piece is varied in tempo; it possesses a certain unity because of the frequent use of one very melodious subject. The serenade was admirably played. The splendid C minor symphony of Brahms we regret to say we did not hear. The new singer comes from Leipzig where formerly, until her voluntary retirement, she was an opera favorite. She sings with fervor, and shows a musical spirit. The florid Mozart piece was not the happiest selection, for notwithstanding her admirable phrasing, her *coloratureur* singing shows that her upper voice has lost something in freshness; we should think Elizabeth's aria, sung in the second act of "Tannhäuser," would fit her style. The voice is large and well fitted for dramatic parts. In the songs, sung to the exquisite pianoforte accompaniment of Mr. Nikisch, Mme. Steinbach-Jahns was more succesful, especially in Grieg's bright tune. After each appearance the singer was recalled. Mme. Steinbach-Jahns has a winning personality, and won her audience by her sweet ways. Two gorgeous flower pieces were presented to her. The season of symphony concerts closes next week Saturday, when this programme will be performed: Beethoven, Fourth Symphony; Paganini, Moto Perpetuo, for 32 violins; overture, "Die Meistersinger," Wagner.

Boston Evening Transcript.

MONDAY, APRIL 21, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-third symphony concert was as follows:

Goldmark: Overture, "Spring."
Mozart: Aria from "Die Entführung aus dem Serail."
Volkmann: Serenade for strings in D minor, Op. 69.
Liszt: Song, "O Lieb."
Schubert: Song, "Du bist die Ruh'."
Grieg: Song, "Hoffnung."
Brahms: Symphony No. 1, in C minor, Op. 68.

Mme. Steinbach-Jahns was the singer.

Goldmark's new overture is a brilliant piece of writing, gorgeously scored, and with more variety in coloring than one often finds in Goldmark. It has not the marked individuality of the "Sakuntala," nor did we find anything in it especially to catch the attention and hold it fast; but a second hearing might reveal more matter in it. It was splendidly played.

In Volkmann's Serenade it is difficult to see anything but an unmitigated bore; even Mr. Hekking's fine playing of the 'cello obligato does not make one listen to it with pleasure. The thing is simply intolerable.

The great Brahms symphony was played with a breadth, vigor and clearness that showed all its beauties in the finest light. Except that the *pizzicato* passages on the 'celli in the third movement were played so softly as to be scarcely audible, the playing was magnificent throughout. The work itself seems greater and greater, the more one hears it.

Mme. Steinbach-Jahns, the new singer, has a brilliant soprano voice of considerable flexibility, and sings with a good deal of effectiveness. Her method and production of tone leave somewhat to be desired, and her intonation is not always impeccable; but she sings with the authority that comes from experience, and makes her effects surely, often brilliantly. Her best work was in Schubert's "*Du bist die Ruh'*," which was also, by the way, the best thing she sang.

The next programme is: Beethoven, symphony No. 4, in B-flat; Paganni,i "Moto perpetuo;" Wagner, prelude to "Die Meistersinger von Nürnberg."

THE ENQUIRER,

CINCINNATI, SUND.
APRIL 20, 1890—TV

Boston Symphony Orchestra.

Events of extraordinary interest to music-lovers will be the pair of concerts by the Boston Symphony Orchestra to be given at the Odeon on the evenings of May 6 and 7. This organization, which enjoys the great advantage of a permanent membership, has gained an enviable reputation for performances of a very high standard, and its concerts in Boston, New York, Philadelphia, Baltimore and Washington have found great favor and abundant support from the public of those cities. The first appearance in this city of Mr. Arthur Nikisch, who was chosen to succeed Mr. Gericke as conductor, will be awaited with interest. Mme. Magdalene Steinbach-Jahns, a dramatic soprano of high repute from the Stadt Theater in Leipsic, who comes to America under special engagement to accompany the orchestra on its tour: Mr. Franz Kneisel, violin, and Mr. Anton Hekking, violoncello, will be the soloists.

Inquirer, Philadelphia,

Date 3/20

[118]

MUSICAL MATTERS.

The Boston Symphony Orchestra returns to this city to give the last concert of its series on Monday evening, April 28, at the Academy of Music. To the attractions of a very happily chosen programme will be added the singing of Madame Steinbach Jahns, of Leipsid, who makes her first appearance in this city at this concert. She visits this country at the solicitation of Mr. Nikisch. She was the leading artist at the opera at Leipsic, of which she was the conductor. She has since retired from the stage, but is ever in request to sing at concerts, and she occasionally honors these requests when the concerts are for charitable ends. She is credited with the possession of a fine soprano voice, a charming face and a versatility that makes her equally attractive in light or dramatic roles. She will sing 3 Mozart aria and songs with piano. The orchestral numbers will be the Fourth symphony by Beethoven, the second and third movements of the "Scandinavian" symphony by Cowen, and Wagner's "Flying Dutchman" overture. The sale of tickets will begin to-morrow morning.

Gazette

SUNDAY MORNING EDITION

The Boston Symphony Concert.

Last night's concert of the Boston Symphony Orchestra opened with Goldmark's "Spring" overture, a composition new to this city. It is a brilliant, genial, and charming work, full of life and freshness, with a fine and easy flow of melody, and a broad and joyous freedom of style manifested in none of the other works that we have heard by this master. The instrumentation is very beautiful. The overture which is felicitously named was splendidly played and received with great favor. Brahms's Symphony No. 1, ended the concert. It was read in a masterly style, notably the adagio and allegro forming the finale, and was played in the most spirited and finished manner of the orchestra, Mme. Steinbach Jahns, a soprano from Leipsic, made her first appearance in concert here on this occasion. She has a fine presence and an attractive bearing. Her voice is powerful, but harsh and acid in quality, and shows signs of wear. She is manifestly an artist of experience, and sings with fire, but with no especial grace or polish. She sang the aria "Matern aller Arter," from Mozart's "Escape from the Seraglio," with great vigor, and something of dramatic fervor, but in a rough, and at times startlingly explosive style, and in the bravura passages with but little finish. Later she gave a group of songs by Liszt, Schubert and Grieg with better effect, but with the same roughness that characterized the earlier effort with an added leaning in the direction of false intonation. It was singing which, despite its dash and emphasis, was scarcely up to the standard demanded by these concerts. The artist was cordially received, and recalled after each performance, and was also presented with two enormous tributes of flowers. Mr. Hekking was also a soloist, playing Volkmann's Serenade for 'cello and string orchestra in D minor, op. 69; a delightful work, heard before in this city, but not in these concerts. It is needless to say that Mr. Hekking played the solo with the highest finish in point of technique, and with exquisite taste in point of style. He was enthusiastically applauded, and twice encored. For the next concert, which will be the last of this season's series, the propramme is: Symphony No. 4, in B-flat, Beethoven; Moto Perpetuo, Paganini, to be played by thirty-two violins, and Wagner's "Die Meistersinger" Overture.

The last of this season's series of concerts by the the Kneisel Quartet was given in Union Hall, on Monday night. The Mozart Quartet in G, for strings, which opened the performances, was very beautifully played, and with just the grace, warmth and delicacy of style that was necessary to a sympathetic interpretation of the work. It was followed by a romance from a quartet by Greig, in G-minor, op 27, a movement full of charm in the freshness of its subjects, and the skill and easy freedom with which they are treated. It was music which this quartet interprets with special felicity, and was delightfully played. The whole ended with Schubert's Quintet in A, for piano, violin, viola, cello and bass, op. 114, Miss Aus Der Ohe playing the piano part and Mr. A. Goldstein the bass. The work was given in a masterly manner, but its effect was marred, owing to the fact that Miss Aus Der Ohe elected to play with the cover of the piano down, the result being a muffled tone from the instrument and an indistinctness in the less forcible movements of the work, that caused the tones of the piano almost to disappear entirely. The pianist also played without notes, which, though it may be advantageous in solo work, is by no means advisable in ensemble chamber music, which is scarcely a medium for the exhibition of skill in mnemonics, a gift that, at its best, adds nothing to the merits of a performance. This series of concerts by the Kneisel Quartet has been the best yet given by this fine organization.

The Handel and Haydn Festival closed on Sunday evening last with Handel's "Israel in Egypt," the soloists being Miss Clementine de Vere, Miss Clara Poole, Mr. Edward Lloyd, Mr. William Ludwig and Mr. Myron W. Whitney. The work was given in its entirety, and, on the whole, in a very creditable manner The chorus sang with great steadiness and precision as to rule, and acquitting itself well generally. Of the soloists Mr. Lloyd was easily first, and excited a *furore* by his glorious singing of 'The Enemy Said." In spirit, style, phrasing and technique it was as perfect a bit of vocal art as we are ever permitted to hear. The bravura passages were given out in a wonderfully clear, smooth and even way, though the artist was at some disadvantage owing to the inflexibility with which he was followed by the conductor, who, instead of follow the singer in his earnest efforts to push the time in these prolonged and breath-trying figures, held him with a grip of iron to the strict tempo. It needed all of Mr. Lloyd's art and science to prove equal to the rigid strain by which he was thus hampered; but he went through the ordeal successfully. He was rewarded with thunders of applause. Miss de Vere and Miss Poole sang the duet for soprano and alto with untunefulness and little skill in phrasing, and Miss de Vere was scarcely more praiseworthy in her one important solo, a result somewhat surprising in view of the fact that the artist is essentially a singer of coloratura music, to which class this number unquestionably pertains. Mr. Ludwig and Mr. Whitney were excellent in the bass solos, and sang the duet "The Lord is a Man of War" with stirring spirit and sturdiness of style. There was an enormous audience present The festival was a complete pecuniary success, and in many essentials its artistic achievements were both marked and admirable. The chorus has never done better work than it did at these performances as far as steadiness, tunefulness, and vigor are concerned. Its principal shortcomings were in the Bach and the Handel works, where sufficient care had not been taken to insure uniformity of phrasing among the large body of singers, and where also there did not appear to be any systematic taking of breath in the more florid choral passages. The performers evidently sang until their breath was exhausted, and then started again. As some could take a longer breath than others, the result was a confusion wholly inimical to the proper emphasis of phrasing—in fact, to phrasing at all. This could be easily remedied by causing the singers on each part to breathe in the same places. With the desired change the blurring of tone that was heard in the elaborate Bach and Handel choruses would disappear. Of the soloists who appeared in the festival, the men were far stronger than the women. The bright, particular star proved to be Mr. Lloyd, whose success was as overwhelming as it was merited. His work throughout was without a flaw, and was in the highest vein of the best vocal art. Mr. Ludwig's triumph in "Elijah" was another of the striking and worthy features of the festival for its originality, its deep, dramatic fervor, and the artistic quality of its singing. Mr. Parker's beautiful cantata was one of the gratifying successes of the week that was fairly made upon its great and indubitable merits. The society has every reason to be satisfied with the outcome of its efforts to make its seventy fifth anniversary memorable.

The Chopin Recitals of Mr. Vlademir de Pachmann in Chickering Hall last week were at once a surprise and a delight. We do not know whether he be versatile or not; whether or no he can interpret other composers as he interprets Chopin; but what he has let us know that he can do he does in an unsurpassed and unsurpassable way. He has some peculiarities of personal bearing before the public, possibly the outcome of a peculiar temperament, that we could wish absent, but these do not in anywise detract from his playing, which is as beautiful as it is extraordinary. His technique is not only perfect, but is astonishing in its easy, undemonstrative fluency even when the most exciting exactions are made upon it His touch is exquisite, and produces an amazing variety of tone qualities from the piano, while his phrasing is of the most masterly and fascinating description. The brilliant virtuoso and the keenly sympathetic artist are combined equally in him; he seems to play for the love of playing, making nothing of his great technique but a means to a worthy end. Above all he possesses a fine musical intelligence that makes itself felt at every stage of his playing. As we have said, we do not know the extent of his artistic gifts, but in the special genre of piano playing to which these three recitals were devoted, he is an artist of the rarest qualities. Now and then he falls into an excess of sentiment, as in his playing of the funeral march from the Sonata, op. 35, but these moments are not frequent; in fact, there is in his Chopin reading a prevailing virility and a freedom from sickly sentimentality that is notable for its rarity among interpreters of Chopin. It would be too tiresome a task to write in detail of the three long programmes, of the originality, beauty and fluency of the artist's interpretation of even his most noteworthy successes. We cannot, however, refrain from alluding to his marvellously clear performance of the difficult study in double notes, op. 25, No. 6, which was not only a triumph of technique, but which was also a triumph in the variety of color imparted to it. The ease and sureness with which this study was taken at a break-neck pace, and played throughout without seeming effort, made it one of the most brilliant and beautiful displays of technique artistically controlled to which we have ever listened His reading and playing of the Ballade in A-flat, op 47, was indescribably fine. The Berceuse in D flat, op 57, the Allegro Assai in G-flat, op. 25, and the Polonaise in A-flat, op 53, were all examples of playing and interpretation in their highest and finest development. In the Polonaise the tremendously difficult octave figure in the left hand was given with an off-hand lack of exertion that was scarcely credible, and the steadily swelling crescendo that accompanied it, also produced in a likeseemingly effortless way, added to the wonder of the technical achievement. We have heard Rubinstein do the same thing, but not with the almost exasperating ease that attended M. de Pachmann's performance of the same feat. It is possible that the artist's gifts are confined within narrow limitations as far as interpreting goes; but what he does is done with a skill, a taste and a perfection that cannot be overtopped. He will give another series of concerts shortly, in which, we understand, he is to be heard in a miscellaneous programme We must not end before stating that the artist won an enthusiastic success from the most critical audiences that Boston can show.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APRIL 21, 1890.

The Symphony Concert—Mme. Steinbach-Jahns as Soloist.

After the short interregnum it was a delight to listen to the music of our orchestra again. If one is obliged occasionally to find fault with this or that interpretation on the symphonic programmes, it must be borne in mind that the standard applied is altogether a higher one than other musical occasions would bear, and at the end of all animadversion one can exclaim: "With all thy faults I love thee still"! The programme of Saturday began with a very ecstatic overture by Goldmark, entitled, "Spring." The first theme of this work was full of a robust heartiness which was well reflected by the robust playing of the orchestra. In fine contrast was the tender longing of the subsequent melody, in which ecstacy was represented a la Wagner by violin phrases in the highest position, and there were bird-pipings as realistic as in the coda of the second movement of the "Pastoral Symphony." The flute had much to do and did it well, and the responses between the woodwind and the strings in a deep pizzicato, were excellently given; altogether a work which made a most favorable impression on critics and public alike. Then came Mme. Steinbach-Jahns all the way from Leipsic to give some worthy additions to the German vocalism which has taken possession of our city for the past two weeks. She had evidently not brought her tuning fork along, and was often flat of pitch, but her pleasing personality, and the florid style of the first number, from Mozart's "Entfuehrung" won the public, and when at its conclusion, the contents of an entire hothouse were brought to the stage by two ushers, everyone added to the floral tribute the heartiest applause. In the subsequent group of *lieder* Mme. Jahns showed a more sympathetic style, and a real appreciation of the subtler points of the school. Liszt's "O lieb so lang du lieben kannst" was well sung, although at times there was a harsh and disagreeable timbre in the voice. Schubert's "Du bist die Ruh," although not exactly the best selection for Music Hall, was well shaded and the nuances at "Dies Augenzeit" were finely rendered, although here again there was more than a suspicion of false intonation. Grieg's "Hoffnung" brought the group to a close. It may be best to reserve full judgment on the vocalist until she has appeared again, since she comes at a rather inopportune moment, after Mme. Lehmann, and the faults recorded may be but temporary and the result of a long voyage. Even as it is, the public were delighted, and the recalls were numerous and hearty. The flexibility of so solid a voice was remarkable.

Volkmann's serenade for string orchestra in D minor showed plainly that the strings do not play with the precision they once possessed. It is a curious work which does not give separate movements in the old serenade style, but joins the different episodes together in a constant panorama of small tone pictures. In this respect it reminds of Schumann, and the resemblance is rendered yet more striking by distinct reminiscences of that master's "Carnival." Pierrot is there, represented by lumbering progressions on the contrabasses, and it is easy to identify the skips of harlequin as well. There is a cello obligato part in the work which brought Mr. Hekking to the front, and I have never heard this artist do broader work. When he becomes possessed of a Stradivarius or an Amaticello, instead of his own shallow-toned instrument, he will be at a better advantage. The beginning of the work is largely antiphonal, the orchestra responding to the weird Oriental phrases of the solo instrument for an unnecessary length of time. The chief phrase of the cello was decidedly Hebraic in character. The work was rather prolix, yet was very dramatic at times, and at its close Mr. Hekking was recalled three times, but I am convinced that part of the enthusiasm was intended for Mr. Nikisch, who gave the work an effective reading, but who modestly remained in the background.

The crowning glory of the concert was its ending. Brahms' symphony in C minor was given a reading that, in spite of the interpretations of Mr. Henschel (Brahms' personal friend) and of Mr. Gericke, who also had the advantage of hearing the master lead his own work, remains the grandest that has been given in these concerts. The first movement of this symphony is the extreme of intellectuality as represented in the sonata form, yet it was by no means wrong to give to it the dramatic force with which Mr. Nikisch invested it. The idea of struggle, of sorrow, of consolation, of triumph, was portrayed with sequential and logical power. The second movement was worked up in most passionate fashion, and it is but due to speak of the oboe work in this portion of the symphony, which was excellent. But if the first three movements were well read, the finale was a triumph for the conductor and orchestra. It is an epitome of the entire symphony, as the first part of the finale of Beethoven's ninth synopsizes that work. The furious pizzicato effects, with their caprices of tempo, were well given; the horn was finely played by Mr. Reiter, and the solemn chant of the trombones (oh that we could have had such an effect in "Don Juan" the other night!) was impressive in the highest degree. Hanslick has characterized Brahms' first three symphonies as follows: "The C minor is the 'pathetic' or the 'appassionata,' the second is the 'pastoral,' the third may be called the 'heroic,'" and certainly Mr. Nikisch brought out all the fervor of the "appassionata" in the reading of Saturday. I could almost wish that this had been the last concert of the season, for the conductor could not have made a more brilliant exit.

LOUIS C. ELSON.

DE PACHMANN RECITALS.

So many requests have been received for a further opportunity of hearing Mr. Vladimir de Pachmann that his manager has arranged for a single piano recital to be given at Chickering Hall on Monday afternoon, April 28, when there is little doubt that the gifted Russian will receive a hearty welcome. A second recital will be given at the same place on Wednesday afternoon, April 30, by Mme. Marguerite de Pachmann, who is also a pianist of great ability and who fairly divided with her husband the success of the New York concerts. Tickets for both recitals go on sale at Music Hall this morning.

Boston Daily Traveller.

MONDAY, APRIL 21, 1890.

Twenty-third Symphony Concert, Mme. Steinbach-Jahns.

The programme of the twenty-third Symphony concert, with Mme. Steinbach-Jahns soloist, was:

Goldmark.	Overture, "Spring." First time in Boston.
Mozart.	Aria, "Thou may'st learn to hate me," "Die Entfnehrung aus dem Serail,"
Volkmann.	Serenade for string orchestra, in D minor, op 69. First time at these concerts. Solo Violoncello Mr. Anton Hekking.
	Songs with piano.
a) Liszt.	"O Lieb."
b) Schubert.	"Du bist die Ruh."
c) Grieg.	"Hoffnung."
Brahms.	Symphony No. 1, in C minor, op. 68.

Goldmark's new overture has not the superlative sensous flow of his "Sakuntala" and "Penthesilea," nor is the workmanship as fine, but it is interestingly scored and sounds well. The Volkmann serenade is neatly made, and the introduction of the violoncello obligato (beautifully rendered by Mr. Hekking) takes it out of the conventional; but its artistic level is not high. Though written to be played without break the piece is varied in tempo; it possesses a certain unity because of the frequent use of one very melodious subject. The serenade was admirably played. The splendid C minor symphony of Brahms we regret to say we did not hear. The new singer comes from Leipzig where formerly, until her voluntary retirement, she was an opera favorite. She sings with fervor, and shows a musical spirit. The florid Mozart piece was not the happiest selection, for notwithstanding her admirable phrasing, her *coloratureur* singing shows that her upper voice has lost something in freshness; we should think Elizabeth's aria, sung in the second act of "Tannhäuser," would fit her style. The voice is large and well fitted for dramatic parts. In the songs, sung to the exquisite pianoforte accompaniment of Mr. Nikisch, Mme. Steinbach-Jahns was more succesful, especially in Grieg's bright tune. After each appearance the singer was recalled. Mme. Steinbach-Jahns has a winning personality, and won her audience by her sweet ways. Two gorgeous flower pieces were presented to her. The season of symphony concerts closes next week Saturday, when this programme will be performed: Beethoven, Fourth Symphony; Paganini, Moto Perpetuo, for 32 violins; overture, "Die Meistersinger," Wagner.

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Mozart: Aria from "Die Entführung aus dem Serail."
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Liszt: Song, "O Lieb."
Schubert: Song, "Du bist die Ruh'."
Grieg: Song, "Hoffnung."
Brahms: Symphony No. 1, in C minor, Op. 68.
Mme. Steinbach-Jahns was the singer.

Goldmark's new overture is a brilliant piece of writing, gorgeously scored, and with more variety in coloring than one often finds in Goldmark. It has not the marked individuality of the "Sakuntala," nor did we find anything in it especially to catch the attention and hold it fast; but a second hearing might reveal more matter in it. It was splendidly played.

In Volkmann's Serenade it is difficult to see anything but an unmitigated bore; even Mr. Hekking's fine playing of the 'cello obligato does not make one listen to it with pleasure. The thing is simply intolerable.

The great Brahms symphony was played with a breadth, vigor and clearness that showed all its beauties in the finest light. Except that the *pizzicato* passages on the 'celli in the third movement were played so softly as to be scarcely audible, the playing was magnificent throughout. The work itself seems greater and greater, the more one hears it.

Mme. Steinbach-Jahns, the new singer, has a brilliant soprano voice of considerable flexibility, and sings with a good deal of effectiveness. Her method and production of tone leave somewhat to be desired, and her intonation is not always impeccable; but she sings with the authority that comes from experience, and makes her effects surely, often brilliantly. Her best work was in Schubert's "*Du bist die Ruh'*," which was also, by the way, the best thing she sang.

The next programme is: Beethoven, symphony No. 4, in B-flat; Paganni,i "Moto perpetuo;" Wagner, prelude to "Die Meistersinger von Nürnberg."

THE ENQUIRER,

CINCINNATI, SUND.
APRIL 20, 1890—TV

Boston Symphony Orchestra.

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Inquirer, Philadelphia,

Date 3/20

[118]

MUSICAL MATTERS.

The Boston Symphony Orchestra returns to this city to give the last concert of its series on Monday evening, April 28, at the Academy of Music. To the attractions of a very happily chosen programme will be added the singing of Madame Steinbach Jahns, of Leipsic, who makes her first appearance in this city at this concert. She visits this country at the solicitation of Mr. Nikisch. She was the leading artist at the opera at Leipsic, of which she was the conductor. She has since retired from the stage, but is ever in request to sing at concerts, and she occasionally honors these requests when the concerts are for charitable ends. She is credited with the possession of a fine soprano voice, a charming face and a versatility that makes her equally attractive in light or dramatic roles. She will sing a Mozart aria and songs with piano. The orchestral numbers will be the Fourth symphony by Beethoven, the second and third movements of the "Scandinavian" symphony by Cowen, and Wagner's "Flying Dutchman" overture. The sale of tickets will begin to-morrow morning.

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GRAND MUSIC HALL, - ST. LOUIS.

FRIDAY EVENING, - - - MAY 9.
SATURDAY EVENING, - - MAY 10.

FOURTH TOUR.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

TICKETS on Sale at BALMER & WEBER'S THURSDAY, MAY 1st.

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PEOPLE'S CHURCH, - ST. PAUL.

TUESDAY EVENING, MAY 13, 1890, at 8.

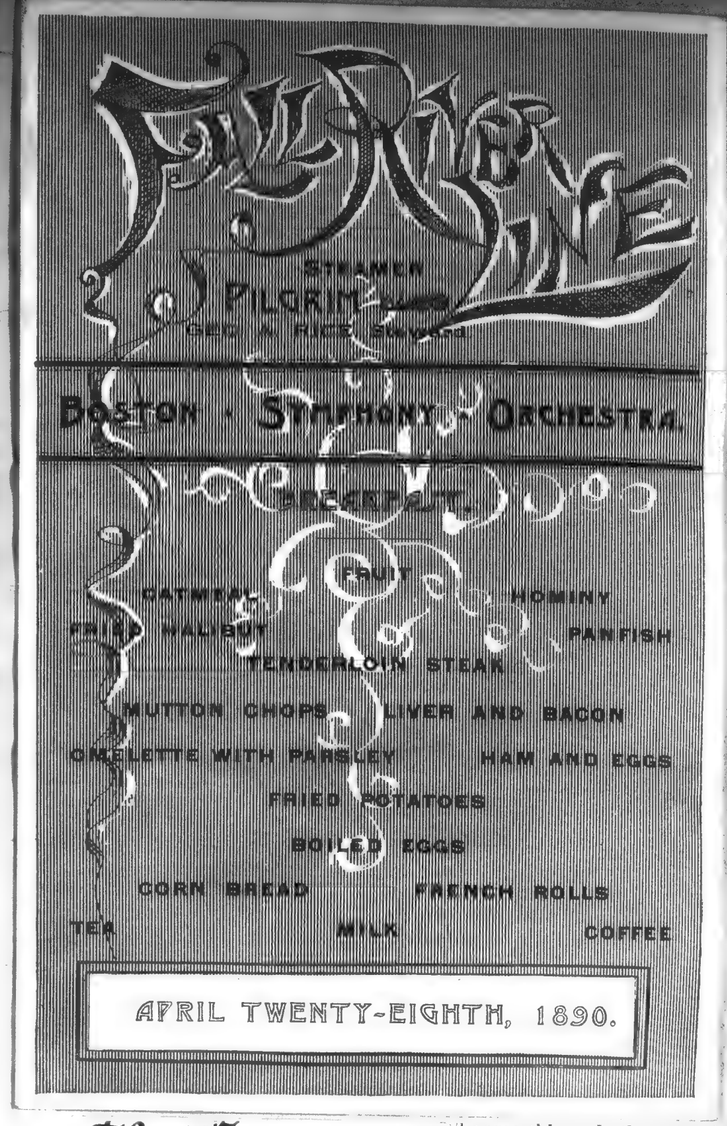
Grand Festival Concert, Supplementary to the Star Course.

E. C. MURDOCK, Manager.

FOURTH TOUR.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

FOR PARTICULARS AS TO THE SALE OF TICKETS SEE DAILY PAPERS.



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The Beacon.

BOSTON, SATURDAY, APR. 26, 1890.

THE SYMPHONY CONCERTS.

With this evening will end the present series of Symphony concerts, the programme including Beethoven's "Leonore III." overture and fourth symphony, the prelude to the "Meistersinger," and Paganini's "Moto Perpetuo," which will be played by the thirty-two first and second violins in unison. This is a good, substantial conclusion for the season, but one which does not reflect any brilliant lustre on the enterprise or research in literature of the conductor, or bring the course of concerts up to any climax stronger than that due to vigorous and able performance. No previous season has caused so much discussion, created such hot and bitter partisanship, or left so much doubt and unsettled feeling in the public mind as this. It would be more than difficult for a stranger to Boston to form a clear and impartial judgment of Mr. Nikisch's merits and defects from any comparison of the fierce, sweeping criticisms of his censors and the equally broad and determined support of his admirers. A verdict was much more easily reached in Mr. Gericke's case; he left people unsatisfied because he failed to do enough, while Mr. Nikisch has made them dissatisfied by what he has done directly. The former was blamed for too much reserve, the latter is reproached for too little; the former was charged with chilling intellectuality, the latter with consuming passionateness; the one was said to sacrifice vitality to elegance, and the other is said to allow impetuosity to override grace and proportion; the former was too conventional, the latter is too personal; and so the comparisons have been drawn in twenty different ways, each side being espoused with scarcely less tenacity and heat than if all Wagner were under discussion. That Mr. Nikisch has caused disappointment and justified some hard criticism, cannot well be denied; and any present moderation in such disaffection and censure is due rather to his own increased control of himself and his men than to any change in the standards existing in the public mind. He is too fain to be urged on by temperament and impulse, so that his leadership is often unduly exciting rather than properly encouraging; and it is not possible to say of him, as *Brutus* said of *Cæsar*, that we "have not known when his affection swayed more than his reason." There are moments in any art when full and true effect can only be obtained through the sacrifice of delicacy to force, of grace to directness, of suggestion to imperiousness; but these moments must come from an inherent and superior necessity, not be provoked by personal fancy or nervous stimulation. 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GRAND MUSIC HALL, - ST. LOUIS.

FRIDAY EVENING, - - - MAY 9.
SATURDAY EVENING, - - MAY 10.

——FOURTH TOUR.——

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

TICKETS on Sale at BALMER & WEBER'S THURSDAY, MAY 1st.

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PEOPLE'S CHURCH, - ST. PAUL.

TUESDAY EVENING, MAY 13, 1890, at 8.

Grand Festival Concert, Supplementary to the Star Course.

E. C. MURDOCK, Manager.

——FOURTH TOUR.——

C. A. ELLIS, Manager.
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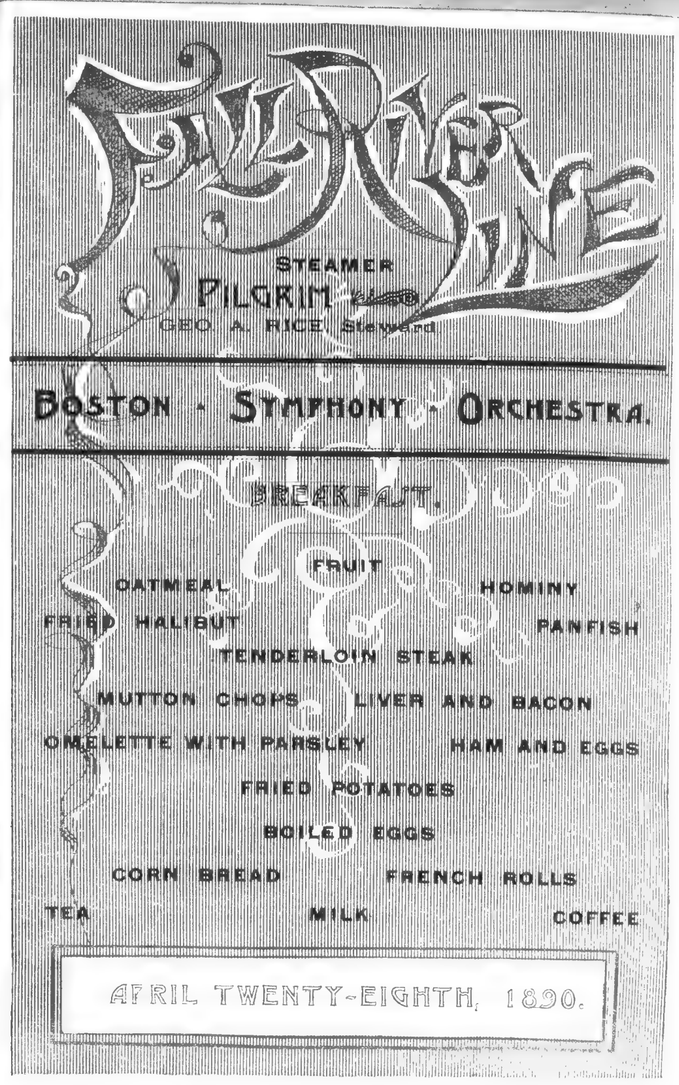
FOR PARTICULARS AS TO THE SALE OF TICKETS SEE DAILY PAPERS.



[119]

The Beacon.

BOSTON, SATURDAY, APR. 26, 1890.

THE SYMPHONY CONCERTS.

With this evening will end the present series of Symphony concerts, the programme including Beethoven's "Leonore III." overture and fourth symphony, the prelude to the "Meistersinger," and Paganini's "Moto Perpetuo," which will be played by the thirty-two first and second violins in unison. This is a good, substantial conclusion for the season, but one which does not reflect any brilliant lustre on the enterprise or research in literature of the conductor, or bring the course of concerts up to any climax stronger than that due to vigorous and able performance. No previous season has caused so much discussion, created such hot and bitter partisanship, or left so much doubt and unsettled feeling in the public mind as this. It would be more than difficult for a stranger to Boston to form a clear and impartial judgment of Mr. Nikisch's merits and defects from any comparison of the fierce, sweeping criticisms of his censors and the equally broad and determined support of his admirers. A verdict was much more easily reached in Mr. Gericke's case; he left people unsatisfied because he failed to do enough, while Mr. Nikisch has made them dissatisfied by what he has done directly. The former was blamed for too much reserve, the latter is reproached for too little; the former was charged with chilling intellectuality, the latter with consuming passionateness; the one was said to sacrifice vitality to elegance, and the other is said to allow impetuosity to override grace and proportion; the former was too conventional, the latter is too personal; and so the comparisons have been drawn in twenty different ways, each side being espoused with scarcely less tenacity and heat than if all Wagner were under discussion. 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AMPHITHEATRE AUDITORIUM, LOUISVILLE, KY.

THURSDAY EVENING, - MAY 8; 1890.

FOURTH TOUR.

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

FOR PARTICULARS AS TO THE SALE OF TICKETS SEE DAILY PAPERS.

HOME JOURNAL.

SATURDAY, APRIL 26, 1890

THE TWENTY-THIRD SYMPHONY CONCERT.—

Goldmark .....Overture, "Spring"
(First time in Boston.)
Mozart .....Aria, "Thou may'st learn to hate me," from "Die Entfuehrung aus dem Serail."
Volkmann.....Serenade for String Orchestra, in D minor, op. 69.
(First time in these Concerts.)
Solo Violoncello, Mr. Anton Hekking.
Songs with Piano.
(a) Liszt ......"O Lieb"
(b) Schubert ...."Du bist die Ruh"
(c) Grieg ....."Hoffnung"
Brahms .....Symphony No. 2, in C minor, op. 68

Mrs. Magdalene Steinback-Jahns, formerly an opera singer in certain German towns, has been engaged by Mr. Nikisch to accompany the orchestra upon the tour of Southern and Western cities. At last week's Rehearsal and Concert she made her first appearances in America upon the concert stage. However excellent an actress or dramatic-singer Mrs. Steinbach-Jahns may have been in the past, she gave no signs last week of present capacity or future hope. Her voice is metallic and worn; her intonation was uncertain. These drawbacks were not offset by vocal skill or a display of uncommon musical intelligence. It is true that the singer may not have fully recovered from the voyage, and that her false intonation may have been due to temporary indisposition. This would not excuse, however, her spasmodic declamation or the exaggerations which disfigured the singing of the three songs. In the Mozart aria she showed a certain facility; it was not unlike the facility of some pianists who with foot upon the "loud" pedal run hastily through a piece, producing ragged and uneven sounds, though to a thoughtless hearer, the performance appears to be a triumph of dexterity.

Fortunately the orchestra played upon the whole exceedingly well, though in the Goldmark Overture which was given in Boston for the first time there was occasionally a feeling of insecurity. The Overture itself is a pleasing work, melodious, with passages ingeniously fashioned. It is fresh, it is spontaneous, though the music does not pierce the skin. There is an absence of that oriental, sultry sensuousness which so characterizes Goldmark's "Sakuntala" and permeates "The Queen of Sheba."

The Volkman Serenade, a monotonous if not dreary work, gave Mr. Hekking an opportunity which he was not slow to make use of, and he was enthusiastically and deservedly applauded. A Mr. Brockhoven regards this serenade as a striking example of the influence of Schumann's humor upon Volkmann. Surely this discovery is original with Mr. Brockhoven, who would seem to be eminently fitted by nature for a professorship at the grand academy of Lagado; unless it turns out that he is a humorist of subtle parts.

The blindest worshipper of Brahms could find no fault with the performance of the Symphony in C minor. In detail and as a whole it reflected great credit upon Mr. Nickish and the orchestra. As for the symphony itself what will be the verdict of the future? Is it, as some would have it, the greatest orchestral work since Beethoven's Ninth? There is by the way much of Beethoven in this very symphony, and at times suggestions of the Ninth in themes, treatment of themes, and in coloring. No one will deny the breadth of the *adagio*, the gracefulness of the *allegretto* or certain overwhelming portions of the *finale*. The first and last movements however are crowded with material which seems superfluous and confusing; they share the reproach of Joncières in regard to the Second of Brahms when it was played in Paris in 1880: "it abounds in brushwood." And it must be admitted that owing to the length of the symphony and the lack of contrast between the movements it fatigues, particularly when placed at the end of a program.

CAUSERIE.—The appearance of Mrs. Steinback-Jahns in Music Hall last week provokes serious reflection. For the first time this season there was an element of Barnumism in the treatment of the soloist. In the program, contrary to custom, appeared a laudatory advance notice of the singer which unfortunately was not supported by the singer's work. The matter of "floral tributes" had been most carefully attended to, and these "welcomes to America" were ostentatiously displayed. The whole thing was overdone.

* * * * *

The lady in question is an excellent example of a school of German singers. Possibly nature gives them a good, strong voice; they go upon the stage before they have acquired the art of correctly producing a tone; they are unable to sustain, swell or diminish a tone; they struggle with *coloratura*; they subordinate singing to action; in order to make a strong impression they force the voice, they shout, so that they soon lose all sense of pitch. After they have thus wantonly devastated the works of the living and the dead, their vocal organs are necessarily impaired by the strain; and finding that in their own cities they are in danger of being driven from the stage by younger and stronger lungs, they then look toward America.

* * * * *

Now the engagement and deliberate "booming" of a singer of inferior rank is a matter which concerns the public in more ways than one. The very fact that a singer is brought here from Leipzig, no doubt with the consent at least of Mr. Nikisch, implies that she is worthy of the position and at once prejudices a public in her favor. That she was heartily applauded Saturday evening does not prove that she is an admirable singer, nor does it show that she really pleased the musical public. For this applause may have been induced by feelings of sympathy or won by her personal appearance; it may have been instigated by a *claque* desirous of "germanizing" the Boston public. Whether a woman sing well or badly is not however a question of taste or sympathy; it is a question of fact, and the facts in the case of Mrs. Steinbach-Jahns are these; that without the qualifications hitherto deemed necessary, she has been imported from Germany; that she, as a soloist, is to accompany the orchestra upon its tour of Southern and Western cities.

* * * * *

What incentive has a woman born in America to work and sing when she is thus rudely told that Germany and Germans must and will rule in musical America? What incentive has a woman, whatever be her nationality, to patiently submit to the drudgery of vocal study when she sees managers and public put a premium upon mediocrity? When she sees false intonation preferred to purity of tone and careful ear? When she sees the details of an art contemptuously rejected? When she sees that which is false called good and acclaimed?

* * * * *

Repeated hearings of German operatic and concert singers with their ululations and false intonation lead one to seriously question whether Nature ever intended that the Germans should sing. For years the Italians ruled Dresden, Berlin, Munich and Vienna. In the seventeenth and eighteenth centuries and in the first half of the nineteenth century they were supreme in song. This they owed not only to the natural beauty of their voices, for voices of southern races are commonly richer in color and of fuller quality and greater flexibility than the voices of the north, but also to the wise principles of song in which they were trained from their youth up, and which were carefully handed down from father to son. "Studies regularly conducted," says Lavoix, "rules framed by skilful singers who were at the same time well-grounded musicians, exercises proportioned to the capabilities and nature of each voice, and these patiently studied,—this was the whole secret of the famous Italian school."

* * * * *

How curiously some of the sayings of the old writers apply to the singing of Germans who are so applauded by many of our opera-goers. They complained long ago of singers who, not knowing how to manage their voices, gave vent to cries which resembled the howling of wolves, and who forgot that an artist should sing rather with his voice than with his mouth. The singer, said Zarlino, should not let out his voice with the rush and fury of a wild beast, but should control it, accommodating himself to the other singers so as not to cover them and not be covered by them. Excitement should not lead him to sing with his head and arms and neck and feet so that he might be taken for a dancer (as in the case of poor Kalisch). These writers dwell upon the importance of clear enunciation, for as Tosi quaintly puts it, it is only by the words that singers raise themselves above instrumental performers, provided they be of equal intelligence.

* * * * *

Has not the diet, the cooking of the Germans, much to do with the peculiarities of their composers and singers? The question, How music is influenced by diet, is certainly worthy of consideration if not a monograph. Hoffmann, musician, critic and rhapsodist, gravely speculated as to the effect of different wines upon the composer who meditates an immortal work, and recommended Rhine wines to him who would write a mass; Burgundy to the composer of a grand opera; champagne to the writer of a comic opera; some fiery Italian wine to the author of passionate canzonets, and arrack punch to the creator of a second Don Giovanni. Fuseli ate raw pork that he might dream frightful dreams which, awake, he could put upon the canvas. Hear Bayes in "The Rehearsal": "When I write familiar things, as sonnets to Armida, and the like, I make use of stew'd prunes only; but when I have a grand design in hand, I ever take physic, and let blood; for when you would have pure swiftness of thought, and fiery flights of fancy, you must have a care of the pensive part: in fine, you must purge the stomach." And the curious can find in Burton's Anatomy specific diets advised for the encouragement or repression of certain emotions and passions.

* * * * *

Now the German composer and the German singer subsist mainly upon pork, veal, cabbage and beer. Occasionally some bold musician makes experiments, as did Anton Filz, a celebrated violinist at the court of Mannheim, who died, as Pohl tells us in his Life of Haydn, from immoderate indulgence in raw spiders which he imagined tasted remarkably like fresh strawberries. Wagner, it is true, preached vegetarianism to his disciples,—but he condemned the eating of flesh only in theory, for he heartily enjoyed roast meat. The diet of your average German is indigestible; it puffs out logy men. Could a sparkling operetta in the French style be written after a year's stay at a German boarding-house? Do soups, macaroni, cheese of Parma, salads, the native oils and wines, go for nought in the formation or inheritance of a glorious Italian voice? When another Buckle arises and writes the history of music from a philosophic standpoint, undoubtedly will the influence of climate and diet upon the music of a nation be carefully considered and treated at length.

PHILIP HALE.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, APRIL 27, 1890.

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The Symphony Series Ends Very Brilliantly.

With unusual demonstrations of regard from the public, Mr. Nikisch's first season as director of the Boston symphony orchestra was brought, yesterday evening, to a close. It has been a year of honors for the orchestra and its leader. Conventionalism has found no place in the work of the season. Mr. Nikisch has given the public his own interpretation of the great masters—his own interpretation, for the orchestra has caught his spirit perfectly, and nobly carried out his thought and purpose. Differences of opinion regarding the correctness of Mr. Nikisch's readings have prevailed, for people do not agree in music any better than in other branches of art. But what was expected of Mr. Nikisch was that he should give his best to Boston, and this he has assuredly done.

Forty-nine composers have found representation upon the programmes of the 24 concerts of the ninth season of the Boston symphony orchestra. Twenty-eight of these, including such masters as Beethoven, Schumann, Bach, Brahms and Wagner, are Germans; no undue preponderance, assuredly, when the acknowledged eminence of Teutonic musicians in orchestral work is accorded proper consideration. American composers have by no means been neglected, witness the names of Arthur Bird, Arthur Foote, Otto Floersheim, Arthur Weld and Louis Maas. As a programme maker Mr. Nikisch certainly compares favorably with his predecessor. He takes a broader view of his art, and if less painstaking as a drill-master, is much more poetic in temperament and spirit.

The farewell concert began with Beethoven's greatest "Leonora" overture, performed with the utmost delicacy of expression and gaining a general effect altogether charming. Beethoven's "Fourth Symphony," too, found a most appreciative reading. A marvel of skill was the perfor ance by 32 violins (Mr. Nikisch giving the pianoforte accompaniment) of the exacting "Moto Perpetuo" of Paganini. The audience fairly insisted upon a repetition. A beautiful interpretation of the prelude to "The Mastersingers" ended the offering.

MUSICIANS "WESTWARD HO."

The Four Weeks' Tour of the Boston Symphony Orchestra.

At 7 o'clock this evening the Boston Symphony Orchestra, 70 performers, Arthur Nikisch, conductor, accompanied by Mme. Steinsbach-Jahns, dramatic soprano from the Leipzig Opera House, will start via the Fall River line on their fourth annual Western tour. As in former trips, the orchestra will go in charge of Assistant Manager Fred R. Comee. Manager C. A. Ellis is now in the West completing unfinished arrangements, and will join the orchestra at Cincinnati.

Tomorrow evening the final concert in the series of five given at the Academy of Music, Philadelphia, will be the initial concert of the trip. The following night a similar series in Baltimore will be closed.

Then come two concerts in Washington—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given.

On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, O., where the orchestra gives a single performance on Monday evening, May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city.

From Columbus the orchestra goes to Cinnati, giving two concerts on Tuesday and Wednesday.

A single concert in Louisville, on Thursday, May 8, will be followed by two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10.

Directly after the concert on Saturday, a special train of three sleeping cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its debut at St. Paul, under the direction of E. C. Murdock, manager of the Star course.

A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago, the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season.

The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley.

On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21, under the management of N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d. In the entire four weeks sleeping cars are used.

Closing Recitals by De Pachmann in Chickering Hall.

So great a sensation was made by De Pachmann here that the Russian artist's farewell Chopin recital tomorrow afternoon, will attract a notable audience to Chickering Hall. The programme includes a fantaisie, impromptu, barcarolle, berceuse, three etudes, ballade, valse, mazourka and tarantelle. Mme. Marguerite de Pachmann, whose playing made a great success in New York, is to make her debut at the same hall on Wednesday. Schubert's fantaisie sonata, with selections from Mendelssohn, Rubinstein, Henselt, Liszt, Chopin and Saint Saens are to be performed, with a reverie of the artiste's own composing.

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(c) Grieg .....Hoffnung"
Brahms .....Symphony No. 2, in C minor, op. 68

Mrs. Magdalene Steinback-Jahns, formerly an opera singer in certain German towns, has been engaged by Mr. Nikisch to accompany the orchestra upon the tour of Southern and Western cities. At last week's Rehearsal and Concert she made her first appearances in America upon the concert stage. However excellent an actress or dramatic-singer Mrs. Steinbaca-Jahns may have been in the past, she gave no signs last week of present capacity or future hope. Her voice is metallic and worn; her intonation was uncertain. These drawbacks were not offset by vocal skill or a display of uncommon musical intelligence. It is true that the singer may not have fully recovered from the voyage, and that her false intonation may have been due to temporary indisposition. This would not excuse, however, her spasmodic declamation or the exaggerations which disfigured the singing of the three songs. In the Mozart aria she showed a certain facility; it was not unlike the facility of some pianists who with foot upon the "loud" pedal run hastily through a piece, producing ragged and uneven sounds, though to a thoughtless hearer, the performance appears to be a triumph of dexterity.

Fortunately the orchestra played upon the whole exceedingly well, though in the Goldmark Overture which was given in Boston for the first time there was occasionally a feeling of insecurity. The Overture itself is a pleasing work, melodious, with passages ingeniously fashioned. It is fresh, it is spontaneous, though the music does not pierce the skin. There is an absence of that oriental, sultry sensuousness which so characterizes Goldmark's "Sakuntala" and permeates "The Queen of Sheba."

The Volkman Serenade, a monotonous if not dreary work, gave Mr. Hekking an opportunity which he was not slow to make use of, and he was enthusiastically and deservedly applauded. A Mr. Brockhoven regards this serenade as a striking example of the influence of Schumann's humor upon Volkmann. Surely this discovery is original with Mr. Brockhoven, who would seem to be eminently fitted by nature for a professorship at the grand academy of Lagado; unless it turns out that he is a humorist of subtle parts.

The blindest worshipper of Brahms could find no fault with the performance of the Symphony in C minor. In detail and as a whole it reflected great credit upon Mr. Nickish and the orchestra. As for the symphony itself what will be the verdict of the future? Is it, as some would have it, the greatest orchestral work since Beethoven's Ninth? There is by the way much of Beethoven in this very symphony, and at times suggestions of the Ninth in themes, treatment of themes, and in coloring. No one will deny the breadth of the *adagio*, the gracefulness of the *allegretto* or certain overwhelming portions of the *finale*. The first and last movements however are crowded with material which seems superfluous and confusing; they share the reproach of Joncières in regard to the Second of Brahms when it was played in Paris in 1880: "it abounds in brushwood." And it must be admitted that owing to the length of the symphony and the lack of contrast between the movements it fatigues, particularly when placed at the end of a program.

CAUSERIE.—The appearance of Mrs. Steinback-Jahns in Music Hall last week provokes serious reflection. For the first time this season there was an element of Barnumism in the treatment of the soloist. In the program, contrary to custom, appeared a laudatory advance notice of the singer which unfortunately was not supported by the singer's work. The matter of "floral tributes" had been most carefully attended to, and these "welcomes to America" were ostentatiously displayed. The whole thing was overdone.

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The lady in question is an excellent example of a school of German singers. Possibly nature gives them a good, strong voice; they go upon the stage before they have acquired the art of correctly producing a tone; they are unable to sustain, swell or diminish a tone; they struggle with *coloratura*; they subordinate singing to action; in order to make a strong impression they force the voice, they shout, so that they soon lose all sense of pitch. After they have thus wantonly devastated the works of the living and the dead, their vocal organs are necessarily impaired by the strain; and finding that in their own cities they are in danger of being driven from the stage by younger and stronger lungs, they then look toward America.

* * * * *

Now the engagement and deliberate "booming" of a singer of inferior rank is a matter which concerns the public in more ways than one. The very fact that a singer is brought here from Leipzig, no doubt with the consent at least of Mr. Nikisch, implies that she is worthy of the position and at once prejudices a public in her favor. That she was heartily applauded Saturday evening does not prove that she is an admirable singer, nor does it show that she really pleased the musical public. For this applause may have been induced by feelings of sympathy or won by her personal appearance; it may have been instigated by a *claque* desirous of "germanizing" the Boston public. Whether a woman sing well or badly is not however a question of taste or sympathy; it is a question of fact, and the facts in the case of Mrs. Steinbach-Jahns are these; that without the qualifications hitherto deemed necessary, she has been imported from Germany; that she, as a soloist, is to accompany the orchestra upon its tour of Southern and Western cities.

* * * * *

What incentive has a woman born in America to work and sing when she is thus rudely told that Germany and Germans must and will rule in musical America? What incentive has a woman, whatever be her nationality, to patiently submit to the drudgery of vocal study when she sees managers and public put a premium upon mediocrity? When she sees false intonation preferred to purity of tone and careful ear? When she sees the details of an art contemptuously rejected? When she sees that which is false called good and acclaimed?

* * * * *

Repeated hearings of German operatic and concert singers with their ululations and false intonation lead one to seriously question whether Nature ever intended that the Germans should sing. For years the Italians ruled Dresden, Berlin, Munich and Vienna. In the seventeenth and eighteenth centuries and in the first half of the nineteenth century they were supreme in song. This they owed not only to the natural beauty of their voices, for voices of southern races are commonly richer in color and of fuller quality and greater flexibility than the voices of the north, but also to the wise principles of song in which they were trained from their youth up, and which were carefully handed down from father to son. "Studies regularly conducted," says Lavoix, "rules framed by skilful singers who were at the same time well-grounded musicians, exercises proportioned to the capabilities and nature of each voice, and these patiently studied,—this was the whole secret of the famous Italian school."

* * * * *

How curiously some of the sayings of the old writers apply to the singing of Germans who are so applauded by many of our opera-goers. They complained long ago of singers who, not knowing how to manage their voices, gave vent to cries which resembled the howling of wolves, and who forgot that an artist should sing rather with his voice than with his mouth. The singer, said Zarlino, should not let out his voice with the rush and fury of a wild beast, but should control it, accommodating himself to the other singers so as not to cover them and not be covered by them. Excitement should not lead him to sing with his head and arms and neck and feet so that he might be taken for a dancer (as in the case of poor Kalisch). These writers dwell upon the importance of clear enunciation, for as Tosi quaintly puts it, it is only by the words that singers raise themselves above instrumental performers, provided they be of equal intelligence.

* * * * *

Has not the diet, the cooking of the Germans, much to do with the peculiarities of their composers and singers? The question, How music is influenced by diet, is certainly worthy of consideration if not a monograph. Hoffmann, musician, critic and rhapsodist, gravely speculated as to the effect of different wines upon the composer who meditates an immortal work, and recommended Rhine wines to him who would write a mass; Burgundy to the composer of a grand opera; champagne to the writer of a comic opera; some fiery Italian wine to the author of passionate canzonets, and arrack punch to the creator of a second Don Giovanni. Fuseli ate raw pork that he might dream frightful dreams which, awake, he could put upon the canvas. Hear Bayes in "The Rehearsal": "When I write familiar things, as sonnets to Armida, and the like, I make use of stew'd prunes only; but when I have a grand design in hand, I ever take physic, and let blood; for when you would have pure swiftness of thought, and fiery flights of fancy, you must have a care of the pensive part; in fine, you must purge the stomach." And the curious can find in Burton's Anatomy specific diets advised for the encouragement or repression of certain emotions and passions.

* * * * *

Now the German composer and the German singer subsist mainly upon pork, veal, cabbage and beer. Occasionally some bold musician makes experiments, as did Anton Filz, a celebrated violinist at the court of Mannheim, who died, as Pohl tells us in his Life of Haydn, from immoderate indulgence in raw spiders which he imagined tasted remarkably like fresh strawberries. Wagner, it is true, preached vegetarianism to his disciples,—but he condemned the eating of flesh only in theory, for he heartily enjoyed roast meat. The diet of your average German is indigestible; it puffs out logy men. Could a sparkling operetta in the French style be written after a year's stay at a German boarding-house? Do soups, macaroni, cheese of Parma, salads, the native oils and wines, go for nought in the formation or inheritance of a glorious Italian voice? When another Buckle arises and writes the history of music from a philosophic standpoint, undoubtedly will the influence of climate and diet upon the music of a nation be carefully considered and treated at length.

PHILIP HALE.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, APRIL 27, 1890.

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The Symphony Series Ends Very Brilliantly.

With unusual demonstrations of regard from the public, Mr. Nikisch's first season as director of the Boston symphony orchestra was brought, yesterday evening, to a close. It has been a year of honors for the orchestra and its leader. Conventionalism has found no place in the work of the season. Mr. Nikisch has given the public his own interpretation of the great masters—his own interpretation, for the orchestra has caught his spirit perfectly, and nobly carried out his thought and purpose. Differences of opinion regarding the correctness of Mr. Nikisch's readings have prevailed, for people do not agree in music any better than in other branches of art. But what was expected of Mr. Nikisch was that he should give his best to Boston, and this he has assuredly done.

Forty-nine composers have found representation upon the programmes of the 24 concerts of the ninth season of the Boston symphony orchestra. Twenty-eight of these, including such masters as Beethoven, Schumann, Bach, Brahms and Wagner, are Germans; no undue preponderance, assuredly, when the acknowledged eminence of Teutonic musicians in orchestral work is accorded proper consideration. American composers have by no means been neglected, witness the names of Arthur Bird, Arthur Foote, Otto Floersheim, Arthur Weld and Louis Maas. As a programme maker Mr. Nikisch certainly compares favorably with his predecessor. He takes a broader view of his art, and if less painstaking as a drill-master, is much more poetic in temperament and spirit.

The farewell concert began with Beethoven's greatest "Leonora" overture, performed with the utmost delicacy of expression and gaining a general effect altogether charming. Beethoven's "Fourth Symphony," too, found a most appreciative reading. A marvel of skill was the performance by 32 violins (Mr. Nikisch giving the pianoforte accompaniment) of the exacting "Moto Perpetuo" of Paganini. The audience fairly insisted upon a repetition. A beautiful interpretation of the prelude to "The Mastersingers" ended the offering.

MUSICIANS "WESTWARD HO."

The Four Weeks' Tour of the Boston Symphony Orchestra.

At 7 o'clock this evening the Boston Symphony Orchestra, 70 performers, Arthur Nikisch, conductor, accompanied by Mme. Steinsbach-Jahns, dramatic soprano from the Leipzig Opera House, will start via the Fall River line on their fourth annual Western tour. As in former trips, the orchestra will go in charge of Assistant Manager Fred R. Comee. Manager C. A. Ellis is now in the West completing unfinished arrangements, and will join the orchestra at Cincinnati.

Tomorrow evening the final concert in the series of five given at the Academy of Music, Philadelphia, will be the initial concert of the trip. The following night a similar series in Baltimore will be closed.

Then come two concerts in Washington—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given.

On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, O., where the orchestra gives a single performance on Monday evening, May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city.

From Columbus the orchestra goes to Cinnati, giving two concerts on Tuesday and Wednesday.

A single concert in Louisville, on Thursday, May 8, will be followed by two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10.

Directly after the concert on Saturday, a special train of three sleeping cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its debut at St. Paul, under the direction of E. C. Murdock, manager of the Star course.

A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago, the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season.

The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley.

On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21, under the management of N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d. In the entire four weeks sleeping cars are used

Closing Recitals by De Pachmann in Chickering Hall.

So great a sensation was made by De Pachmann here that the Russian artist's farewell Chopin recital tomorrow afternoon, will attract a notable audience to Chickering Hall. The programme includes a fantaisie, impromptu, barcarolle, berceuse, three etudes, ballade, valse, mazourka and tarantelle. Mme. Marguerite de Pachmann, whose playing made a great success in New York, is to make her debut at the same hall on Wednesday. Schubert's fantaisie sonata, with selections from Mendelssohn, Rubinstein, Henselt, Liszt, Chopin and Saint Saens are to be performed, with a reverie of the artiste's own composing.

BOSTON SYMPHONY ORCHESTRA

FOURTH ANNUAL TRIP, 1890.

ITINERARY.

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Leave New York Monday, April 28, at 9.30 A.M., Central Railroad of New Jersey, Jersey City. Arrive at Philadelphia at 12 M., 9th and Greene Sts. Continental Hotel. Concert at Academy of Music, 8.00 P.M.

Leave Philadelphia Tuesday, April 29, at 11.10 A.M. Depot, 24th and Chestnut Sts. Arrive Baltimore 1.45 P.M. Carrolton Hotel. Concert at Lyceum Theatre, 8.00 P.M.

Leave Baltimore (Camden Station B. & O. R.R.) Wednesday, April 30, at 9.15 A.M. Arrive Washington 10.20 A.M. Willard's Hotel. Concert at Lincoln Hall, 8.00 P.M. Rehearsal, Thursday, May 1, at 10.00 A.M., at Lincoln Hall. Concert at Lincoln Hall, at 8.00 P.M.

Leave Washington Friday, May 2, at 10.57 A.M., Baltimore & Potomac Depot, corner 6th and B Sts. Arrive Richmond 2.38 P.M. Ford's Hotel. Concert at Academy of Music, 8.30 P.M. Rehearsal Saturday, May 3, at 4.00 P.M. Concert at 8.30 P.M.

Leave Richmond Sunday, May 4, at 7.32 A.M., Richmond, Fredericksburg & Potomac Depot. Arrive Washington 11.24 A.M. Leave Washington at 2.00 P.M., B. & O. Depot, corner New Jersey Ave. and C St. Supper at Cumberland, Md., about 6.45 P.M. Arrive Columbus Monday, May 5, at 7.00 A.M. Neil House. Concert at Metropolitan Opera House, 8.00 P.M.

Leave Columbus Tuesday, May 6, at 8.45 A.M., Columbus & Cincinnati Midland Depot. Arrive Cincinnati 12.45 P.M. Grand Hotel. Concert at Odeon, 8.00 P.M. Concert at Odeon, Wednesday, May 7, at 8.00 P.M.

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Leave Pittsburgh Wednesday, May 21, at 8.00 A.M., Pittsburgh & Lake Erie Depot. Arrive Cleveland at 12.45 P.M. Weddell House. Concert at Music Hall, at 8.00 P.M.

Leave Cleveland Thursday, May 22, at 9.00 A.M., "Nickel Plate" Depot. Arrive Buffalo at 3.30 P.M. Genesee House. Concert at Music Hall, at 8.00 P.M.

Leave Buffalo directly after concert, West Shore Depot. Arrive Albany 8.00 A.M., Friday, May 23. Delavan House. Concert at Bleecker Hall, at 8.00 P.M.

Leave Albany directly after the concert. Arrive Boston 9.35 A.M., Saturday, May 24, Boston & Albany Depot.

Instruments and personal baggage must be ready at Music Hall at three o'clock on Sunday afternoon, April 27.

C. A. ELLIS, *Manager*.

F. R. COMEE, *Ass't Manager*.

BOSTON SYMPHONY ORCHESTRA.

HOTEL LIST.

FOURTH ANNUAL TOUR.

1889–90.

A. Nikisch.	Swornsbourne. Schuchmann.	Hoyer. Post.
Mr. Steinbach-Jahns. Mme. Steinbach-Jahns.	Stewart. Marble.	Mahn. ✓ Krafft. ✓
Miss Steinbach.	Goldschmidt. Schultz.	H: Heindl. Rietzel.
F. R. Comee. C. M. Loeffler.	Zach. Schuecker.	E. M. Heindl. J. E. Eichler.
F. Kneisel.	Campanari. Fiumara.	Schormann. Schumann.
T. Adamowski. J. Adamowski.	Simpson. Greene.	Bareither. Jennewein.
Hekking.	Lafricain. Moore.	Gerhardt. ✓ Patz.
Mole.	Fiedler. Moldauer.	Demuth. F. Muller. ✓
Sautet.	Nichols.	Fox. Dietsch.
P. Muller.	Knecht. Goldie.	Hanneman. Delisle.
J. Akeroyd.	A. Goldstein. S. Goldstein. ✓	J. Kneisel. Sauerquell.
Roth. Behr.	Kolster. Kuehn.	Tischer-Zeitz. Schneider.
Svecenski. Grunberg.	Metzger.	Evans. Patterson. ✓
Kuntz. Gantzberg.	Mingels. E. Loeffler.	

Boston Journal.

MORNING EDITION.

MONDAY MORNING, APRIL 28, 1890.

DRAMATIC AND MUSICAL.

The Symphony Concert.

Last Saturday night occurred the closing concert of this season's series of Symphony Concerts in Music Hall under the direction of Mr. Nikisch. Floral offerings covered the condactor's platform, and during the evening a wreath was handed up to him. Mr. Nikisch discarded the music rack which, during the latter half of the season, he has used considerably, and returned to the method with which he opened his season here, conducting entirely from memory and with neither book nor stand before him. The programme was a choice one, opening with Beethoven's "Leonore" Overture No. 3 and closing with the prelude to "Die Meistersinger." The "Leonore" overture fitly introduced Beethoven's Symphony No. 4, and both were magnificently played. The orchestra seemed fully imbued with the spirit of the occasion, and entirely in sympathy with the conductor and the music. All the beautiful passages—the eagerly watched-for bits of melody which are familiar to musical people in these numbers—were expressively and delightfully interpreted, and the audience was unusually enthusiastic.

The Meistersinger Vorspiel was given a rendition such as is seldom heard, and the familiarity of the audience with its beauties, intensified, no doubt, by its frequent hearing of late, only strengthened the judgment in commendation of the work of the orchestra. A tumultuous applause greeted the closing notes; the audience rose to its feet and recalled Mr. Nikisch again and again. Such a demonstration must have been exceedingly welcome to the conductor at the close of his first season, for it is but an earnest of the kind reception in store for him at the beginning of another year. There was also given a concert number by Paganini, the eccentric and wonderful violinist, rendered by 32 violins, the members of the orchestra composing the ensemble standing around the piano, which was played by Mr. Nikisch, and led by Mr. Kneisel. The piece was a difficult thing to perform, and a queer interpolation. But it was finely done, and the audience was wild. Had not the hisses of the strictly musical part of the audience been exceedingly prominent, it is probable that there would have been no escape from a repetition.

It is impossible this morning to review at any length the work accomplished by Mr. Nikisch. He has had many obstacles and prejudices to overcome, and much of the criticism which was earlier directed toward him was not warranted by the circumstances. He closes the season with a practical unanimity of feeling of hearty approbation of his work and methods. The orchestra left Boston last evening for New York, reaching Philadelphia in season to give the final concert in the series there, thence to Baltimore, Washington and the West. Mme. Steinbach-Jachns accompanies the orchestra, which will be managed during the trip by Fred R. Comer, Mr. Ellis's genial assistant.

Gazette

SUNDAY MORNING EDITION

The Boston Symphony Concert.

The last of this season's concerts by the Boston Symphony Orchestra was given in Music Hall last night. The hall was crowded with as enthusiastic an audience as has attended any in the long series of performances. When Mr. Nikisch appeared he was welcomed with a storm of applause which was as furious as it was prolonged. In fact, through the whole concert he was almost overwhelmed by plaudits at every stopping place in the music, the most energetic exhibition of the kindly feeling of the symphony audience toward him being made at the close of the performances, when he was recalled again and again amid cheers and bravos. The programme was a curious one in its combination of Beethoven, Paganini and Wagner, but it was played in a manner that calls for nothing but praise of the heartiest and most sincere nature. The "Leonore" No. 3 overture obtained as noble a reading and as perfect a performance as it has ever had in Music Hall. The interpretation of the fourth Symphony, in B flat, was Mr. Nikisch's most brilliant and masterly Beethoven effort of the season. From beginning to end there was not a flaw in either the reading or the playing. There was no attempt to make new points, nor was there a trace of affected sentimentality, or of striving to impress an unaccustomed interpretation upon any part of the familiar work. It was given with virility, frank sincerity and loyalty to the composer, and the applause that greeted the performance at the close of each movement was equally spontaneous and appreciative. The Paganini "Perpetual Motion" played by thirty-two violins in unison was executed with a precision, a crispness, a unity and a facility of technique that testified convincingly to the skill of the principal strings of the orchestra. The artists played as one man, and with an intonation that never varied from the true pitch. It was a remarkable and interesting feat of virtuosity accomplished in a perfectly irreproachable manner; showing of what admirable material this element in the orchestra is composed, and proving that it has lost none of its earlier delicacy and efficiency under the new influences to which it has been subjected this season. It was applauded with a persistency that at one moment seemed like a demand for an encore, but the only result were frequent acknowledgements by the players. The whole ended with a magnificent rendering of the "Meistersinger" overture, which was given with that clearness in detail, splendor of tone color and masterly beauty of phrasing that are so pre-eminently characteristic of Mr. Nikisch's Wagner interpretations. It brought the season to a close in a brilliant manner. In our next we shall give a summary of this series of concerts and of the results of Mr. Nikisch's first season here.

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BOSTON SYMPHONY ORCHESTRA

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1889–90.

A. Nikisch.	Swornsbourne. Schuchmann.	Hoyer. Post.
Mr. Steinbach-Jahns. Mme. Steinbach-Jahns.	Stewart. Marble.	Mahn. Krafft.
Miss Steinbach.	Goldschmidt. Schultz.	H. Heindl. Rietzel.
F. R. Comee. C. M. Loeffler.	Zach. Schuecker.	E. M. Heindl. J. E. Eichler.
F. Kneisel.	Campanari. Fiumara.	Schormann. Schumann.
T. Adamowski. J. Adamowski.	Simpson. Greene.	Bareither. Jennewein.
Hekking.	Lafricain. Moore.	Gerhardt. Patz.
Mole.	Fiedler. Moldauer.	Demuth. F. Muller.
Sautet.	Nichols.	Fox. Dietsch.
P. Muller.	Knecht. Goldie.	Hanneman. Delisle.
J. Akeroyd.	A. Goldstein. S. Goldstein.	J. Kneisel. Sauerquell.
Roth. Behr.	Kolster. Kuehn.	Tischer-Zeitz. Schneider.
Svecenski. Grunberg.	Metzger.	Evans. Patterson.
Kuntz. Gantzberg.	Mingels. E. Loeffler.	

Boston Journal.

MORNING EDITION.

MONDAY MORNING, APRIL 28, 1890.

DRAMATIC AND MUSICAL.

The Symphony Concert.

Last Saturday night occurred the closing concert of this season's series of Symphony Concerts in Music Hall under the direction of Mr. Nikisch. Floral offerings covered the conductor's platform, and during the evening a wreath was handed up to him. Mr. Nikisch discarded the music rack which, during the latter half of the season, he has used considerably, and returned to the method with which he opened his season here, conducting entirely from memory and with neither book nor stand before him. The programme was a choice one, opening with Beethoven's "Leonore" Overture No. 3 and closing with the prelude to "Die Meistersinger." The "Leonore" overture fitly introduced Beethoven's Symphony No. 4, and both were magnificently played. The orchestra seemed fully imbued with the spirit of the occasion, and entirely in sympathy with the conductor and the music. All the beautiful passages—the eagerly watched-for bits of melody which are familiar to musical people in these numbers—were expressively and delightfully interpreted, and the audience was unusually enthusiastic.

The Meistersinger Vorspiel was given a rendition such as is seldom heard, and the familiarity of the audience with its beauties, intensified, no doubt, by its frequent hearing of late, only strengthened the judgment in commendation of the work of the orchestra. A tumultuous applause greeted the closing notes; the audience rose to its feet and recalled Mr. Nikisch again and again. Such a demonstration must have been exceedingly welcome to the conductor at the close of his first season, for it is but an earnest of the kind reception in store for him at the beginning of another year. There was also given a concert number by Paganini, the eccentric and wonderful violinist, rendered by 32 violins, the members of the orchestra composing the ensemble standing around the piano, which was played by Mr. Nikisch, and led by Mr. Kneisel. The piece was a difficult thing to perform, and a queer interpolation. But it was finely done, and the audience was wild. Had not the hisses of the strictly musical part of the audience been exceedingly prominent, it is probable that there would have been no escape from a repetition.

It is impossible this morning to review at any length the work accomplished by Mr. Nikisch. He has had many obstacles and prejudices to overcome, and much of the criticism which was earlier directed toward him was not warranted by the circumstances. He closes the season with a practical unanimity of feeling of hearty approbation of his work and methods. The orchestra left Boston last evening for New York, reaching Philadelphia in season to give the final concert in the series there, thence to Baltimore, Washington and the West. Mme. Steinbach-Jachns accompanies the orchestra, which will be managed during the trip by Fred R. Comer, Mr. Ellis's genial assistant.

Gazette

SUNDAY MORNING EDITION

The Boston Symphony Concert.

The last of this season's concerts by the Boston Symphony Orchestra was given in Music Hall last night. The hall was crowded with as enthusiastic an audience as has attended any in the long series of performances. When Mr. Nikisch appeared he was welcomed with a storm of applause which was as furious as it was prolonged. In fact, through the whole concert he was almost overwhelmed by plaudits at every stopping place in the music, the most energetic exhibition of the kindly feeling of the symphony audience toward him being made at the close of the performances, when he was recalled again and again amid cheers and bravos. The programme was a curious one in its combination of Beethoven, Paganini and Wagner, but it was played in a manner that calls for nothing but praise of the heartiest and most sincere nature. The "Leonore" No. 3 overture obtained as noble a reading and as perfect a performance as it has ever had in Music Hall. The interpretation of the fourth Symphony, in B flat, was Mr. Nikisch's most brilliant and masterly Beethoven effort of the season. From beginning to end there was not a flaw in either the reading or the playing. There was no attempt to make new points, nor was there a trace of affected sentimentality, or of striving to impress an unaccustomed interpretation upon any part of the familiar work. It was given with virility, frank sincerity and loyalty to the composer, and the applause that greeted the performance at the close of each movement was equally spontaneous and appreciative. The Paganini "Perpetual Motion" played by thirty-two violins in unison was executed with a precision, a crispness, a unity and a facility of technique that testified convincingly to the skill of the principal strings of the orchestra. The artists played as one man, and with an intonation that never varied from the true pitch. It was a remarkable and interesting feat of virtuosity accomplished in a perfectly irreproachable manner; showing of what admirable material this element in the orchestra is composed, and proving that it has lost none of its earlier delicacy and efficiency under the new influences to which it has been subjected this season. It was applauded with a persistency that at one moment seemed like a demand for an encore, but the only result were frequent acknowledgements by the players. The whole ended with a magnificent rendering of the "Meistersinger" overture, which was given with that clearness in detail, splendor of tone color and masterly beauty of phrasing that are so pre-eminently characteristic of Mr. Nikisch's Wagner interpretations. It brought the season to a close in a brilliant manner. In our next we shall give a summary of this series of concerts and of the results of Mr. Nikisch's first season here.

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MONDAY MORNING

THE LAST SYMPHONY CONCERT.

An enormous crowd assembled in Music Hall on Saturday evening to congratulate Mr. Nikisch on his first year's success in Boston, to applaud his fine closing concert and to bid him a hearty "godspeed" until next autumn. The hall was full to its extreme capacity, and even long before the beginning of the concert hundreds of disappointed enthusiasts were turned away, for there was not even an inch of standing room. When Mr. Nikisch appeared and advanced to his flower-wreathed platform, he was greeted with prolonged and hearty applause, which enthusiasm was repeated after each number of the programme, and especially at the close of the concert. Our new conductor has most certainly won the sympathy and friendship of his audience beyond the least question, and he may go away for the summer feeling that his position with the public is wholly assured. The programme was as follows:

Overture—"Leonore," No. 3.....Beethoven
Symphony No. 4, in B flat.....Beethoven
Adagio. Allegro vivace. Adagio. Minuet. Allegro ma non troppo.
Moto Perpetuo—Allegro de Concert..Paganini
For thirty-two violins.
Vorspiel—"Die Meistersinger".....Wagner

The Beethoven overture was played and read in a most masterly manner, and the genial artistic interpretation of this wonderful work must have acted as a propitiation with the muses for the sorry performance of this overture so recently heard in the Boston Theatre. The strings, particularly in the celebrated crescendo passage, acquitted themselves of their task with the greatest ease and brilliancy. The Beethoven symphony was also superbly given, and especial praise is due to the manner in which Mr. Nikisch and his men prevented the slow movement which, in spite of its apparent simplicity, is always a difficult task for both orchestra and conductor.

The performance of the Paganini *tour de force* for thirty-two violins (played by twenty-eight violinists and four selected viola players) with piano accompaniment is on the whole to be regretted. The string players of our orchestra have so often in a more legitimate way proved themselves capable of surmounting all obstacles and overcoming all difficulties, that it was rather unnecessary to give an extra proof of their ability in this manner, especially as the composition itself is so entirely out of place upon a symphony programme. It was, however, most marvellously played and was loudly applauded. The noble prelude to the "Meistersinger" was also given a most impressive performance, and the concert closed amidst storms of applause.

* * * * *

It is a distinct pleasure to review and sum up the season just closed—the ninth season of the Boston Symphony Orchestra. And it may be said at once that it has been in every way, artistically and financially, in and out of Boston, by far the most successful season of this splendid organization thus far. Naturally the first question to be asked is, "Has Mr. Nikisch proved himself a proper successor of Mr. Gericke?" and there can be no doubt but what the whole public will gladly answer, "Indeed he has." This is also the most fitting opportunity to examine carefully and in some detail some of the accusations which have been brought against Mr. Nikisch by some of his embittered opponents. For instance, we have been told that his programmes have been bad; that he has favored almost exclusively German composers, and that he has not lived up to his promises with regard to giving novelties and assisting American writers, and in all these details it has been asserted that he had not kept up Mr. Gericke's standard. Now all this is simply wholly untrue. We find by studying the list of works given during the season just closed that in twenty-four concerts Mr. Nikisch has played 106 works by forty-eight composers. These forty-eight composers consisted of twenty-three Germans, eight Frenchmen, four Russians, three Englishmen, two Italians, three Scandinavians and five Americans, this division being made according to the schools to which the men are habitually considered to belong; Meyerbeer, for example, being ranked as a Frenchman, etc. There were sixteen novelties, including six works by five Americans. Now let us compare this with the season of '88-89 under Mr. Gericke. He gave in twenty-four concerts ninety-six works by forty-five composers, made up as follows: Thirty Germans, six Frenchmen, two Russians, one Englishman, two Scandinavians, four Americans and no Italian. There were seventeen novelties, including two American works. We find, then, from these figures that in spite of the persistency with which this attack has been made upon Mr. Nikisch there is not only no word of truth in it, but the very contrary is true.

It has also been stated that the orchestra has lost much of its wonderful precision during the last year: this statement was wholly disproved in last night's concert alone. The human ear could not require nor detect a more absolute precision than that of the strings in the playing of the difficult and fatiguing Paganini number, while the accuracy and exactness with which the wood rendered the many difficult contrapuntal passages in the "Meistersinger" prelude was almost incredible. After all, how petty is such comment in view of the fact of success. Mr. Arthur Nikisch is a great conductor, and he has caused the orchestra to be more successful in and out of Boston than it has ever been before, and no amount of discussion can alter that, for it is the simple fact. Every true lover of music in Boston will always remember Mr. Wilhelm Gericke with pleasure and with gratitude, and this remembrance he most richly deserves, but now that the changing circumstances of this life have taken him into other artistic circles this admiration should not be allowed to express itself in the form of detraction of his successor, especially when the premises of the argument are wholly untrue, as we have seen above.

Mr. Nikisch was hampered in many ways. He had a new orchestra, a new public and wholly new surroundings, and yet how successful he has been. In view of these facts, now that he has become accustomed to the artistic life and customs of the New World, we may justly expect that, with his well-known ambition and never-failing interest in his work, each year of his work will be an attempt to raise the standard of music all over the country to the honor of the Boston Symphony Orchestra. It would be unjust to close without recalling with pleasure the appearances throughout the season of sundry members of the orchestra as soloists. The violins were represented by Messrs. Kneisel, Loeffler, Adamowski and Roth, all of whom showed great advance over last year. Mr. Anton Hekking, who replaced Mr. Giese as first 'cellist, also played with great success, as well as Mr. Schulz, a newcomer among the 'cellists of the orchestra. The Young People's Popular concerts, three of which were given on

were very well chosen. The tour through the Atlantic Coast have been a succession of triumphs, and the Western trip which begins today promises to be equally successful. We should be indeed proud that here in Boston we have an institution which sets the musical standard for the whole country, and we ought never to forget that it is owing to the extraordinary generosity and determination of one of our private citizens that it has been possible for Boston and all the other cities to hear first-class music given in an unvaryingly first-class manner.

ARTHUR WELD.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 27, 1890.

THE SYMPHONIES.

TWENTY-FOURTH CONCERT.

The Boston Symphony concerts for the present season ended last evening with the twenty-fourth concert in Music hall. The programme was:

Beethoven.....Overture, "Leonore," No. 3
Beethoven.....Symphony, No. 4, in B-flat
Paganini...Moto Perpetuo, Allegro de Concert (For 32 violins.)
Wagner.....Vorspiel, "Die Meistersinger"

The above was surely not a very brilliant programme to terminate the series, and the Paganini "Moto perpetuo" for 32 violins seemed wholly out of place, although it was most skilfully and charmingly played. It is none the less an unimportant, not to say trivial composition and the raison d'être of its appearance in such a concert as that of last evening was by no means apparent. Mr. Nikisch interpreted the "Leonore" overture as artistically as could have been wished; the symphony, too, was superbly given and the concert ended with a masterly performance of the "Meistersinger" overture.

THE DE PACHMANN RECITALS.

Those who have already enjoyed Vladimir de Pachmann's delightful interpretations of Chopin will be glad to know that he will appear once more—at Chickering hall tomorrow afternoon, at 2.30 o'clock, rendering a programme comprising a Chopin fantasie, impromptu, barcarole, berceuse, three etudes, a ballade, valse, mazourka and tarantelle.

Wednesday afternoon, at 2.30, will be given the first and only miscellaneous recital by Mme. Marguerite de Pachmann, comprising compositions of Schubert, Mendelssohn, Rubinstein, Henselt, Chopin, Marguerite de Pachmann, Liszt and Saint-Säens.

Boston Evening Transcript.

MONDAY, APRIL 28, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-fourth, and last, symphony concert was as follows:

Beethoven: Overture to "Leonore," No. 3.
Beethoven: Symphony No. 4, in B flat.
Paganini: Moto perpetuo.
Wagner: Prelude to "Die Meistersinger von Nürnberg."

The "Leonore" overture was grandly played. Saving that the holding back the *tempo* at the second theme stultified itself by producing no effect, the performance was well nigh ideal.

The ever-beautiful B-flat symphony, too, went to a charm; nowhere has Mr. Nikisch done finer work. The clearness, life and vigor with which every one of the four movements was played were simply admirable.

Having Paganini's "Moto perpetuo" played by thirty-two violins in unison, to a pianoforte accompaniment, was an idea which one would not have supposed would occur to Mr. Nikisch. That sort of thing does not belong to a symphony concert. We, for one, found it deadly dull; partly, perhaps, because that same sort of rapid fiddling had just been done to far better purpose in the last movement of the symphony.

The "Meistersinger" overture was played exactly as it was at the first concert of the season, last October; but somehow it did not seem to us to make quite so brilliant an effect as then. Was it because the element of surprise was wanting? It is hard to tell, but the rendering seemed over-elaborate, and the strong effects too premeditated. One could find much to praise, but it did not carry one away.

Mr. Nikisch had the warmest of warm receptions as he appeared on the platform, and the applause at the close of the concert was a long and hearty "*auf Wiedersehn*."

BOSTON, APRIL 27, 1890.

MUSICAL MATTERS.

The Symphony Concerts---Facts and Figures.

The ninth season of the Boston Symphony orchestra's home concerts was ended with that given at Music Hall last evening, on which occasion Mr. Arthur Nikisch concluded his first Boston season as the director of the organization. The programme chosen for this final appearance of the organization for the season was calculated to display the abilities of the orchestra with marked prominence, and the band met the tests of the several numbers in a most satisfying fashion. The familiar "Leonore" overture No. 3 was the introductory number, leading to the fourth of the Beethoven symphonies, and to both these compositions Mr. Nikisch gave a thoroughly conservative and refined reading, the overture being interpreted with especially pleasing results. The novelty of the evening consisted of a performance of Paganini's "Moto Perpetuo, Allegro de Concert," which was played by all the violins, the men standing at their desks grouped about the piano, at which Mr. Nikisch sat and played the accompaniment arranged by Ferdinand David. No more severe test of the virtuosity of the string players of the band has been given during the season than that afforded by this composition; and the rare purity of tone, perfection of execution and precision shown in the playing of the number fully illustrated the high standard of ability which has been regained during the season by this department of the orchestra. The Vorspiel, "Die Meistersinger," made the somewhat singularly chosen final selection for the season's programmes, and gave Mr. Nikisch an excellent opportunity to leave a fine impression of his thorough command of the orchestra in the Wagner school of compositions. It was a masterly performance of this characteristic selection, and at its conclusion the enthusiasm of the audience found expression in a somewhat extravagant fashion, the long continued applause showing a very kindly feeling toward the conductor at the end of his season's labors, as well as a keen appreciation of the final number of the evening. The season thus ended has been, in many ways, the most notable in the history of this home organization, and the results attending its ending have been far different from what its beginning promised. Coming to America with the limited knowledge of the local situation in regard to musical affairs which all foreigners appear to suffer from, it was not surprising that Mr. Nikisch at first called out some pretty severe criticisms upon his action as the director of the Boston orchestra. The autocratic position which he was placed in by Mr. Higginson, in common with his predecessors, made it a difficult matter to bring him to a full realization of the character and musical standing of the Symphony concert patrons without plain language, and, no doubt, some injustice was done Mr. Nikisch during the heated discussions following his first appearances at the head of the orchestra. It is simple justice to Mr. Nikisch, however, to say that no man, native or foreign born, could have met the situation in which he found himself with greater courtesy, tact or diplomacy. He has, since the first few weeks of his control of the Boston orchestra, shown a disposition to meet the desires of his public in all reasonable ways, and has made a steady and patient effort to fill his difficult position in a way to meet the approval of all fair minded people. The very large measure of success that has attended this effort is full of promise for his work in future seasons, and he has certainly gained the good will of the Boston public by the course he has pursued in the control of the great organization he directs.

The Season's Figures.

The very general misunderstanding existing as to the financial side of the symphony concert scheme seems to warrant the presentation of soom figures taken from official sources concerning the attendance upon the rehearsals and concerts by the class for which they were primarily designed by the founder and patron of this orchestra. While it is true that those who from season to season desire to secure choice seats, and are willing to enter into a financial contest for their posession, have paid prices which have at last put these concerts upon a self-supporting basis, it is also shown by the following figures that an immense number of people have had a hearing of the great orchestra at merely nominal prices. The figures given apply to the admission tickets and those sold at the box office without premium to both the public rehearsals and concerts, as well as to the total attendance during the season.

The number who have attended the rehearsals on admission tickets, at an expense of 25 cents, is	20,985
Five hundred and eight season tickets for rehearsals were sold at $7.50, making the number who attended at an expense of 31¼ cents	12,192
Nine hundred and seventy-four season tickets for the evening concerts were sold at $7.50, making attendance at 31¼ cents	23,376
The number who have attended the evening concerts on admission tickets at 50 cents	3,697
Total number who have heard the orchestra at an expense of 50 cents or less	60,250
Add to this the number who bought the higher priced tickets at auction—1423 season tickets for each series—(1423x43)	68,304
Admission and cheap season	60,250
Total attendance regular performances	128,554
Add again the number who attended the three young people's matinees (6900), and the total number who have heard the orchestra in Boston is, by a close estimate	135,454

It is entirely safe to say that no concert enterprise known in this country's musical history has ever equalled in all ways that of the ninth season of the Boston Symphony orchestra.

Fourth Annual Tour.

The orchestra leaves Boston this evening for its fourth annual southern and western tour, during which Mr. Nikisch will make his first appearance as its conductor in many of the largest cities of the country. Mme. Steinbach Jahns, soprano, accompanies the orchestra as soloist of the tour. Monday

Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. At Columbus, O., the orchestra gives a single performance on Monday evening, May 5, under the auspices of the Orpheus Club. At Cincinnati two concerts will be given on Tuesday and Wednesday and a single concert in Louisville, Ky., on Thursday, May 8, follows. Two concerts will be given in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10, and one at Minneapolis on Monday evening, May 12, in the University Coliseum. On Tuesday, May 13, the orchestra makes its debut in St. Paul, and then at Chicago, a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago the organization goes to Milwaukee for a concert under the auspices of the Arion Club. The next concert is at Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d, the orchestra reaching Boston again on Saturday, May 24.

DE PACHMANN RECITALS.

Vladimir de Pachmann, the Russian pianist, makes his last appearance in this city at Chickering Hall tomorrow afternoon, when, by especial request, he will give another of his famous Chopin recitals, including in his programme for the day the following compositions: Fantaisie, op. 49; impromptu, op. 29; barcarolle, op. 60; berceuse, op. 57; "Three Etudes," op. 25; ballade, op. 23; valse, op. 42; mazourka, op. 41; tarantelle, op. 43. On Wednesday afternoon, in the same hall, Mme. Marguerite de Pachmann, also a pianist of excellent standing, is to make her first and only appearance here. She will play a miscellaneous programme of piano music, including compositions by Schubert, Mendelssohn, Rubinstein, Henselt, Chopin, Marguerite de Pachmann, Liszt and Saint-Saens.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, APRIL 26, 1890.

Vladimir de Pachmann in Boston.

THIS gentleman has given three Chopin recitals in Chickering Hall, Boston, issuing therefor unique programs, enriched with a few bars from several of the pieces to be played, a fac-simile of a bit of the E-minor Prelude, and a picture of Chopin.

In flowing softness Mr. Pachmann's playing is a revelation. During some of his selections I fell a 'thinking, Whom have we among us who could or would play those selections in that fashion? Of course he flies in the face of many assured convictions; but as one noted pianist said: "I come to enjoy, not to criticize!"

Mr. Pachmann is himself part of the enjoyment. "How these French actors talk to the audience: was the remark once made to me by our great comedian, Warren, as we were listening to the Judic troupe. How Pachmann *plays* to his audience, ever and anon looking at us sidewise, as much as to say: "There, how's that?" or "*You* don't do it that way, *do* you?" or "What do you think of *that*, my cat?" to quote Tom Hood. He likes to have all quiet when he touches the keys, whether in public or private. He flies out about the tuning of a piano, and then plays the unchanged instrument like one of Elizabeth Phelps's angels from Gates Ajar. You know she prophesies pianos in heaven! He scolds the audience in a loud *hush*, and also in good set terms, when they interrupt. "*Nobody* can play with such a noise!" he exclaims; and you agree with his opinion, though you may think his manner impolitic. He throws in a remark explanatory now and then,—to say, for instance, that he has it from Liszt himself, that such or such a passage should be played, not dramatically (*query*, tragically?), but poetically. Then he goes at it again, to illustrate his point. Such marvellous endings as he makes, like the soft fall of a dying woodland note.

Hurriedly he vanishes through the stage door, for a brief intermission; and up from the audience comes such a chatter! like that of the birds in our old Chapel Cemetery, or of the delegates at a political convention.

Pachmann is an artist to be seen as well as heard. All our players can learn something from him, and most of them much. The gallop in the A-flat Polonaise is something to remember. Others do it more brilliantly; but no other pianist gives it such a smooth, *turfy* sound—if one may use such an epithet.

Nor is it among the least of the Pachmann delights, that he throws in selections here and there, not "nominated in the bond," out of pure musical exuberance; and that when all is over, he is as likely as not to go into the wareroom parlors below and play an hour or two longer, at his own sweet will. *Rara avis.*

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Boston Post

MONDAY MORNING, APRIL 28, 1890

THE LAST SYMPHONY CONCERT.

An enormous crowd assembled in Music Hall on Saturday evening to congratulate Mr. Nikisch on his first year's success in Boston, to applaud his fine closing concert and to bid him a hearty "godspeed" until next autumn. The hall was full to its extreme capacity, and even long before the beginning of the concert hundreds of disappointed enthusiasts were turned away, for there was not even an inch of standing room. When Mr. Nikisch appeared and advanced to his flower-wreathed platform, he was greeted with prolonged and hearty applause, which enthusiasm was repeated after each number of the programme, and especially at the close of the concert. Our new conductor has most certainly won the sympathy and friendship of his audience beyond the least question, and he may go away for the summer feeling that his position with the public is wholly assured. The programme was as follows:

Overture—"Leonore," No. 3.....Beethoven
Symphony No. 4, in B flat.....Beethoven
Adagio. Allegro vivace. Adagio. Minuet. Allegro ma non troppo.
Moto Perpetuo—Allegro de Concert..Paganini
For thirty-two violins.
Vorspiel—"Die Meistersinger".....Wagner

The Beethoven overture was played and read in a most masterly manner, and the genial artistic interpretation of this wonderful work must have acted as a propitiation with the muses for the sorry performance of this overture so recently heard in the Boston Theatre. The strings, particularly in the celebrated crescendo passage, acquitted themselves of their task with the greatest ease and brilliancy. The Beethoven symphony was also superbly given, and especial praise is due to the manner in which Mr. Nikisch and his men prevented the slow movement which, in spite of its apparent simplicity, is always a difficult task for both orchestra and conductor.

The performance of the Paganini *tour de force* for thirty-two violins (played by twenty-eight violinists and four selected viola players) with piano accompaniment is on the whole to be regretted. The string players of our orchestra have so often in a more legitimate way proved themselves capable of surmounting all obstacles and overcoming all difficulties, that it was rather unnecessary to give an extra proof of their ability in this manner, especially as the composition itself is so entirely out of place upon a symphony programme. It was, however, most marvellously played and was loudly applauded. The noble prelude to the "Meistersinger" was also given a most impressive performance, and the concert closed amidst storms of applause.

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It is a distinct pleasure to review and sum up the season just closed—the ninth season of the Boston Symphony Orchestra. And it may be said at once that it has been in every way, artistically and financially, in and out of Boston, by far the most successful season of this splendid organization thus far. Naturally the first question to be asked is, "Has Mr. Nikisch proved himself a proper successor of Mr. Gericke?" and there can be no doubt but what the whole public will gladly answer, "Indeed he has." This is also the most fitting opportunity to examine carefully and in some detail some of the accusations which have been brought against Mr. Nikisch by some of his embittered opponents. For instance, we have been told that his programmes have been bad; that he has favored almost exclusively German composers, and that he has not lived up to his promises with regard to giving novelties and assisting American writers, and in all these details it has been asserted that he had not kept up Mr. Gericke's standard. Now all this is simply wholly untrue. We find by studying the list of works given during the season just closed that in twenty-four concerts Mr. Nikisch has played 106 works by forty-eight composers. These forty-eight composers consisted of twenty-three Germans, eight Frenchmen, four Russians, three Englishmen, two Italians, three Scandinavians and five Americans, this division being made according to the schools to which the men are habitually considered to belong, Meyerbeer, for example, being ranked as a Frenchman, etc. There were sixteen novelties, including six works by five Americans. Now let us compare this with the season of '88-89 under Mr. Gericke. He gave in twenty-four concerts ninety-six works by forty-five composers, made up as follows: Thirty Germans, six Frenchmen, two Russians, one Englishman, two Scandinavians, four Americans and no Italian. There were seventeen novelties, including two American works. We find, then, from these figures that in spite of the persistency with which this attack has been made upon Mr. Nikisch there is not only no word of truth in it, but the very contrary is true.

It has also been stated that the orchestra has lost much of its wonderful precision during the last year; this statement was wholly disproved in last night's concert alone. The human ear could not require nor detect a more absolute precision than that of the strings in the playing of the difficult and fatiguing Paganini number, while the accuracy and exactness with which the wood rendered the many difficult contrapuntal passages in the "Meistersinger" prelude was almost incredible. After all, how petty is such comment in view of the fact of success. Mr. Arthur Nikisch is a great conductor, and he has caused the orchestra to be more successful in and out of Boston than it has ever been before, and no amount of discussion can alter that, for it is the simple fact. Every true lover of music in Boston will always remember Mr. Wilhelm Gericke with pleasure and with gratitude, and this remembrance he most richly deserves, but now that the changing circumstances of this life have taken him into other artistic circles this admiration should not be allowed to express itself in the form of detraction of his successor, especially when the premises of the argument are wholly untrue, as we have seen above.

Mr. Nikisch was hampered in many ways. He had a new orchestra, a new public and wholly new surroundings, and yet how successful he has been. In view of these facts, now that he has become accustomed to the artistic life and customs of the New World, we may justly expect that, with his well-known ambition and never-failing interest in his work, each year of his work will be an attempt to raise the standard of music all over the country to the honor of the Boston Symphony Orchestra. It would be unjust to close without recalling with pleasure the appearances throughout the season of sundry members of the orchestra as soloists. The violins were represented by Messrs. Kneisel, Loeffler, Adamowski and Roth, all of whom showed great advance over last year. Mr. Anton Hekking, who replaced Mr. Giese as first 'cellist, also played with great success, as well as Mr. Schulz, a newcomer among the 'cellists of the orchestra. The Young People's Popular concerts, three of which were given on Wednesday afternoons, were similarly more successful than last year, and the programmes for these rather lighter concerts were very well chosen. The four trips down the Atlantic Coast have been a succession of triumphs, and the Western trip which begins today promises to be equally successful. We should be indeed proud that here in Boston we have an institution which sets the musical standard for the whole country, and we ought never to forget that it is owing to the extraordinary generosity and determination of one of our private citizens that it has been possible for Boston and all the other cities to hear first-class music given in an unvaryingly first-class manner.

ARTHUR WELD.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 27, 1890.

THE SYMPHONIES.

TWENTY-FOURTH CONCERT.

The Boston Symphony concerts for the present season ended last evening with the twenty-fourth concert in Music hall. The programme was:

Beethoven.....Overture, "Leonore," No. 3
Beethoven.....Symphony, No. 4, in B-flat
Paganini....Moto Perpetuo, Allegro de Concert (For 32 violins.)
Wagner.....Vorspiel, "Die Meistersinger"

The above was surely not a very brilliant programme to terminate the series, and the Paganini "Moto perpetuo" for 32 violins seemed wholly out of place, although it was most skilfully and charmingly played. It is none the less an unimportant, not to say trivial composition and the raison d'être of its appearance in such a concert as that of last evening was by no means apparent. Mr. Nikisch interpreted the "Leonore" overture as artistically as could have been wished; the symphony, too, was superbly given and the concert ended with a masterly performance of the "Meistersinger" overture.

THE DE PACHMANN RECITALS.

Those who have already enjoyed Vladimir de Pachmann's delightful interpretations of Chopin will be glad to know that he will appear once more—at Chickering hall tomorrow afternoon, at 2.30 o'clock, rendering a programme comprising a Chopin fantasie, impromptu, barcarole, berceuse, three etudes, a ballade, valse, mazourka and tarantelle.

Wednesday afternoon, at 2.30, will be given the first and only miscellaneous recital by Mme. Marguerite de Pachmann, comprising compositions of Schubert, Mendelssohn, Rubinstein, Henselt, Chopin, Marguerite de Pachmann, Liszt and Saint-Säens.

Boston Evening Transcript.

MONDAY, APRIL 28, 1890.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-fourth, and last, symphony concert was as follows:

Beethoven: Overture to "Leonore." No. 3.
Beethoven: Symphony No. 4, in B flat.
Paganini: Moto perpetuo.
Wagner: Prelude to "Die Meistersinger von Nürnberg."

The "Leonore" overture was grandly played. Saving that the holding back the *tempo* at the second theme stultified itself by producing no effect, the performance was well nigh ideal.

The ever-beautiful B-flat symphony, too, went to a charm; nowhere has Mr. Nikisch done finer work. The clearness, life and vigor with which every one of the four movements was played were simply admirable.

Having Paganini's "Moto perpetuo" played by thirty-two violins in unison, to a pianoforte accompaniment, was an idea which one would not have supposed would occur to Mr. Nikisch. That sort of thing does not belong to a symphony concert. We, for one, found it deadly dull; partly, perhaps, because that same sort of rapid fiddling had just been done to far better purpose in the last movement of the symphony.

The "Meistersinger" overture was played exactly as it was at the first concert of the season, last October; but somehow it did not seem to us to make quite so brilliant an effect as then. Was it because the element of surprise was wanting? It is hard to tell, but the rendering seemed over-elaborate, and the strong effects too premeditated. One could find much to praise, but it did not carry one away.

Mr. Nikisch had the warmest of warm receptions as he appeared on the platform, and the applause at the close of the concert was a long and hearty "*auf Wiedersehn.*"

SUNDAY HERALD.

BOSTON, APRIL 27, 1890.

MUSICAL MATTERS.

The Symphony Concerts—Facts and Figures.

The ninth season of the Boston Symphony orchestra's home concerts was ended with that given at Music Hall last evening, on which occasion Mr. Arthur Nikisch concluded his first Boston season as the director of the organization. The programme chosen for this final appearance of the organization for the season was calculated to display the abilities of the orchestra with marked prominence, and the band met the tests of the several numbers in a most satisfying fashion. The familiar "Leonore" overture No. 3 was the introductory number, leading to the fourth of the Beethoven symphonies, and to both these compositions Mr. Nikisch gave a thoroughly conservative and refined reading, the overture being interpreted with especially pleasing results. The novelty of the evening consisted of a performance of Paganini's "Moto Perpetuo, Allegro de Concert," which was played by all the violins, the men standing at their desks grouped about the piano, at which Mr. Nikisch sat and played the accompaniment arranged by Ferdinand David. No more severe test of the virtuosity of the string players of the band has been given during the season than that afforded by this composition; and the rare purity of tone, perfection of execution and precision shown in the playing of the number fully illustrated the high standard of ability which has been regained during the season by this department of the orchestra. The Vorspiel, "Die Meistersinger," made the somewhat singularly chosen final selection for the season's programmes, and gave Mr. Nikisch an excellent opportunity to leave a fine impression of his thorough command of the orchestra in the Wagner school of compositions. It was a masterly performance of this characteristic selection, and at its conclusion the enthusiasm of the audience found expression in a somewhat extravagant fashion, the long continued applause showing a very kindly feeling toward the conductor at the end of his season's labors, as well as a keen appreciation of the final number of the evening. The season thus ended has been, in many ways, the most notable in the history of this home organization, and the results attending its ending have been far different from what its beginning promised. Coming to America with the limited knowledge of the local situation in regard to musical affairs which all foreigners appear to suffer from, it was not surprising that Mr. Nikisch at first called out some pretty severe criticisms upon his action as the director of the Boston orchestra. The autocratic position which he was placed in by Mr. Higginson, in common with his predecessors, made it a difficult matter to bring him to a full realization of the character and musical standing of the Symphony concert patrons without plain language, and, no doubt, some injustice was done Mr. Nikisch during the heated discussions following his first appearances at the head of the orchestra. It is simple justice to Mr. Nikisch, however, to say that no man, native or foreign born, could have met the situation in which he found himself with greater courtesy, tact or diplomacy. He has, since the first few weeks of his control of the Boston orchestra, shown a disposition to meet the desires of his public in all reasonable ways, and has made a steady and patient effort to fill his difficult position in a way to meet the approval of all fair minded people. The very large measure of success that has attended this effort is full of promise for his work in future seasons, and he has certainly gained the good will of the Boston public by the course he has pursued in the control of the great organization he directs.

The Season's Figures.

The very general misunderstanding existing as to the financial side of the symphony concert scheme seems to warrant the presentation of soom figures taken from official sources concerning the attendance upon the rehearsals and concerts by the class for which they were primarily designed by the founder and patron of this orchestra. While it is true that those who from season to season desire to secure choice seats, and are willing to enter into a financial contest for their posession, have paid prices which have at last put these concerts upon a self-supporting basis, it is also shown by the following figures that an immense number of people have had a hearing of the great orchestra at merely nominal prices. The figures given apply to the admission tickets and those sold at the box office without premium to both the public rehearsals and concerts, as well as to the total attendance during the season.

The number who have attended the rehearsals on admission tickets, at an expense of 25 cents, is	20,985
Five hundred and eight season tickets for rehearsals were sold at $7.50, making the number who attended at an expense of 31¼ cents	12,192
Nine hundred and seventy-four season tickets for the evening concerts were sold at $7.50, making attendance at 31¼ cents	23,376
The number who have attended the evening concerts on admission tickets at 50 cents	3,697
Total number who have heard the orchestra at an expense of 50 cents or less	60,250
Add to this the number who bought the higher priced tickets at auction—1423 season tickets for each series—(1423x48)	68,304
Admission and cheap season	60,250
Total attendance regular performances	128,554
Add again the number who attended the three young people's matinees (6900), and the total number who have heard the orchestra in Boston is, by a close estimate	135,454

It is entirely safe to say that no concert enterprise known in this country's musical history has ever equalled in all ways that of the ninth season of the Boston Symphony orchestra.

Fourth Annual Tour.

The orchestra leaves Boston this evening for its fourth annual southern and western tour, during which Mr. Nikisch will make his first appearance as its conductor in many of the largest cities of the country. Mme. Steinbach Jahns, soprano, accompanies the orchestra as soloist of the tour. Monday evening, April 28, a final concert in the series of five given at the Academy of Music, Philadelphia, will be the initial concert of the trip. The following night, a similar series in Baltimore will be closed. Two concerts in Washington follow, the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. At Columbus, O., the orchestra gives a single performance on Monday evening, May 5, under the auspices of the Orpheus Club. At Cincinnati two concerts will be given on Tuesday and Wednesday and a single concert in Louisville, Ky., on Thursday, May 8, follows. Two concerts will be given in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10, and one at Minneapolis on Monday evening, May 12, in the University Coliseum. On Tuesday, May 13, the orchestra makes its debut in St. Paul, and then at Chicago, a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago the organization goes to Milwaukee for a concert under the auspices of the Arion Club. The next concert is at Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d, the orchestra reaching Boston again on Saturday, May 24.

DE PACHMANN RECITALS.

Vladimir de Pachmann, the Russian pianist, makes his last appearance in this city at Chickering Hall tomorrow afternoon, when, by especial request, he will give another of his famous Chopin recitals, including in his programme for the day the following compositions: Fantaisie, op. 49; impromptu, op. 29; barcarolle, op. 60; berceuse, op. 57; "Three Etudes," op. 25; ballade, op. 23; valse, op. 42; mazourka, op. 41; tarantelle, op. 43. On Wednesday afternoon, in the same hall, Mme. Marguerite de Pachmann, also a pianist of excellent standing, is to make her first and only appearance here. She will play a miscellaneous programme of piano music, including compositions by Schubert, Mendelssohn, Rubinstein, Henselt, Chopin, Marguerite de Pachmann, Liszt and Saint-Saens.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, APRIL 26, 1890.

Vladimir de Pachmann in Boston.

THIS gentleman has given three Chopin recitals in Chickering Hall, Boston, issuing therefor unique programs, enriched with a few bars from several of the pieces to be played, a fac-simile of a bit of the E-minor Prelude, and a picture of Chopin.

In flowing softness Mr. Pachmann's playing is a revelation. During some of his selections I fell a 'thinking, Whom have we among us who could or would play those selections in that fashion? Of course he flies in the face of many assured convictions; but as one noted pianist said: "I come to enjoy, not to criticize!"

Mr. Pachmann is himself part of the enjoyment. "How these French actors talk to the audience: was the remark once made to me by our great comedian, Warren, as we were listening to the Judic troupe. How Pachmann *plays* to his audience, ever and anon looking at us sidewise, as much as to say: "There, how's that?" or "*You* don't do it that way, *do* you?" or "What do you think of *that*, my cat?" to quote Tom Hood. He likes to have all quiet when he touches the keys, whether in public or private. He flies out about the tuning of a piano, and then plays the unchanged instrument like one of Elizabeth Phelps's angels from Gates Ajar. You know she prophesies pianos in heaven! He scolds the audience in a loud *hush*, and also in good set terms, when they interrupt. "*Nobody* can play with such a noise!" he exclaims; and you agree with his opinion, though you may think his manner impolitic. He throws in a remark explanatory now and then,—to say, for instance, that he has it from Liszt himself, that such or such a passage should be played, not dramatically (*query*, tragically?), but poetically. Then he goes at it again, to illustrate his point. Such marvellous endings as he makes, like the soft fall of a dying woodland note.

Hurriedly he vanishes through the stage door, for a brief intermission; and up from the audience comes such a chatter! like that of the birds in our old Chapel Cemetery, or of the delegates at a political convention.

Pachmann is an artist to be seen as well as heard. All our players can learn something from him, and most of them much. The gallop in the A-flat Polonaise is something to remember. Others do it more brilliantly; but no other pianist gives it such a smooth, *turfy* sound—if one may use such an epithet.

Nor is it among the least of the Pachmann delights, that he throws in selections here and there, not "nominated in the bond," out of pure musical exuberance; and that when all is over, he is as likely as not to go into the wareroom parlors below and play an hour or two longer, at his own sweet will. *Rara avis.*

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Boston Courier.

DAY MORNING, APRIL 27, 1890.

THE LAST SYMPHONY.

CLOSING OF THE FIRST SERIES UNDER MR. NIKISCH'S DIRECTORSHIP.

With the twenty-fourth and last concert which took place last evening, the ninth season, and the first under Mr. Nikisch, came to an end. And it may justly be said that it ended, figuratively speaking, in a "blaze of glory;" for the concerts at which the orchestra has played with such uniform fire and finish and at which the interpretations of the various numbers of the programme have given so much satisfaction, have been few in number. It began with an overture and closed with another, both of which have been called, with a strong show of truth, the two greatest overtures that have ever been given to the world. The first was Beethoven's overture to "Leonore" in C, number three. It was grandly performed. The pathetic phrases of the first measures of the introduction were most expressively played, the fortissimo climax was finely worked up and its closing measures were blended with the pianissimo entrance of the allegro in a manner as skillful as it was artistic. The trumpet call from without also was effectively rendered, and the short passage which precedes its repetition was far more smoothly and less abruptly given than it usually is. In fact, although Mr. Nikisch conducted from memory, the dynamic effects throughout the entire overture were remarkably accurate and well managed. An equally fine performance of Beethoven's fourth symphony followed. All the joyousness, the serene melancholy, the jollity of the work were given full expression, while the renderings of those particular passages that are always eagerly anticipated—the entrance of the second theme of the first movement, the passage for the clarinet in the adagio, the beautiful trio of the minuet, and the exquisitely delightful second theme of the closing allegro—were as felicitous as possible. But as the influence of many good lives is almost entirely lost through the perpetration of a single misdeed, so was the effect of this programme, which would have been wholly magnificent, nearly ruined by the interpolation at this point of Paganini's "Moto Perpetuo," which was played in unison by the thirty-two violin players of the orchestra, to the pianoforte accompaniment of Mr. Nikisch. "What a fall was there," what a blot on what might easily have been one of the few great evenings of the season! Of course, it was well played, and, of course, it was re-demanded; but fortunately good taste prevailed, and the clamor for its repitition was hissed into silence. 'Tis true, and pity 'tis, that the believers in the total depravity of mankind can find ample proof of the truth of their belief in every corner of the world's stage, even at the pet concerts of aesthetic Boston. The concert closed with the overture that came first on the opening programme of the season, the introduction to "Die Meistersinger." Without doubt it was rendered with much greater breadth, and freedom of tempo, than it was in the first instance; for, although the first performance was fine, the angularity of Mr. Nikisch's lead, at that time, caused apparently by nervousness, imbued it with a certain rigidity which was nowhere visible last evening. It was a great performance. Mr. Nikisch was received with prolonged applause at the beginning of the concert, and at close of the first overture, was presented with a large laurel wreath. At the end of the concert the audience, one of the largest of the season, evinced so much enthusiasm that he was compelled to bow his acknowledgments over and over. There can be no doubt left in his mind as to the kind of reception he will meet with next October. Before closing this report a word should be said regarding the programme book, which has become more and more valuable to the Symphony audiences during the past few years. The indefatigably energy displayed by Mr. George H. Wilson in compiling the great amount of information they have contained, and the ability with which he has met many emergencies that can hardly be realized by the public, deserve the warmest praise. The book is now a feature of the concerts that could not well be dispensed with.

THE BOSTON SYMPHONY ORCHESTRA.

A few facts concerning this now famous organization so soon to visit this city may prove of interest. Founded in 1881 by the open-handed liberality of Mr. Henry L. Higginson, a Boston banker, and a genuine admirer of good music, this orchestra has increased in reputation until to-day it is acknowledged the finest orchestra in this country and the equal of any even in Europe, save possibly the famous Vienna Opera House orchestra, conducted by Hans Richter. The season in Boston opens usually about October 15, and closes late in April. Twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts, each a distinct series, by itself, are given in the famous Music Hall, which seats 2,400. Season tickets at a face value of $12 and $7.50 are sold for each series; but so great is the demand for these tickets that for the past six years the $12 seats have been sold at auction, leaving the $7.50 seats to be sold at their face value. For the past two seasons, every reserved seat in the house was sold for the season for each series of 24 concerts at the annual sale in September, a month before the first concert. The highest price paid at the auction last season for a $12 seat was $96 apiece for two seats; and this season $107 each was paid for a pair of seats, the average price being about $20 a ticket. Last September, the sale of the $7.50 seats at their face value was advertised for Tuesday, September 17; and on the Thursday previous, September 12, at ten o'clock in the morning, a party of four started a line in the entrance to the Music Hall box-office. By noon, this line had grown to fifty, by six o clock that evening to over a hundred; and, with constant addition, this party waited in line *five days and five nights*, sleeping in their places and having their meals brought to them. The leading dailies of Boston printed pictures of this party, and crowds of interested spectators came to look on the novel sight. When the box-office was opened at eight o'clock on Tuesday morning, nearly 500 people were waiting in line. The limit was four tickets to each buyer; and in just one hour and a quarter every $7.50 seat in the house was sold, and at least 200 people were turned away, unable to secure tickets. All this was for the Friday afternoon public rehearsals. Then a second line was at once formed for the $7.50 tickets to the Saturday evening concerts, held on the following Friday. A second wait of three days and three nights followed; and in another hour and a half every seat was sold, and the season opened with actually not a seat of any description to sell, only admission tickets. No such sale was ever known, as it must be borne in mind that this was not a sale of tickets covering two or three weeks, but six months, with two concerts in each week. On Friday afternoons, in deference to students and others who had neither the inclination nor the means to attend the entire series, the second balcony, containing 466 seats, is thrown open to holders of what are called "rush" tickets,—first come, first served. 1,000 of these tickets are sold at 25 cents each; and as there are only seats for about one-half this number, the rest being obliged to either sit on the steps alongside the stage or stand up, the holders of these tickets begin to gather an hour before the doors open. Then at sharp half-past one, with six or seven hundred impatient music-lovers crowding each entrance to the hall, the doors are opened. The scene that follows almost beggars description. Old ladies, young girls, college students, Conservatory pupils, strangers unable to secure reserved seats, push, scramble, tug, and squeeze, all good-naturedly, in the mad race for the coveted seats in the second balcony, and in five minutes' time every seat is taken, and they sit quietly during the hour that intervenes before the concert begins, reading their analytical programmes or looking down on the more fortunate reserved seat-holders as they go to their places. This scene is repeated every Friday afternoon; and, when Conductor Nikisch lifts his bâton to commence the concert, the immense auditorium is filled in every nook and corner with over 3,000 expectant listeners. For the Saturday evening concerts, the entire house is reserved, admission selling at 50 cents; and another audience of 3,000 assembles to testify to the power of good music. The programme is so arranged as to last almost exactly an hour and a half, and usually comprises an overture, followed by a selection by the soloist, then an orchestral selection of a light order, another number by the soloist, and as a closing selection some standard symphony. In the months of December, January, February, and March, a week is devoted to a trip to New Haven, New York, Philadelphia, Baltimore, and Washington, the Boston concerts being omitted. This season these trips have been literally a series of triumphs, notably in New York, Philadelphia, and Washington. In Philadelphia, the concerts are given in the Academy of Music, seating 3,000; and every seat in the house has been sold before the doors were opened. At the last concert in Washington, in March, the new Lincoln Hall, seating 1,600, was packed to the doors, the sale of tickets having been stopped at half-past seven, the capacity of the hall being sold. One feature of these performances that accounts in a great measure for the marked success of the orchestra away from home is the fact that the same high standard of artistic excellence is maintained everywhere, Conductor Nikisch always exacting from his men their very best efforts. Another strong point is the arranging of programmes to suit the tastes of the audience, an item of no slight interest to the patrons of the concerts on the coming Western tour.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, APRIL 28, 1890.

MUSICAL MATTERS.

The Last Symphony Concert of the Season Saturday.

It was a strangely selected programme, that which ended the symphonic series on Saturday, yet the excellent execution of the different numbers atoned for the oddity of their sequence. The first number was the overture known as "Leonora No. 3," and this was read and performed in a most commendable manner. It is probably the very best example of the dramatic school of overture, and its contrasted emotions form a most exciting tone-picture. It was not exaggerated in any degree, and the tendency which some conductors have to turn the finale into a wild scramble was resisted. Equally successful was the fourth Beethoven symphony which followed. The interpretation was remarkable for its conservative style, and no attempt was made to individualize any of its effects. Even the kettledrums, which have often been over-prominent, and which in this work have a most important part to play, were not allowed to dominate the strings in the great crescendo which ushers in the recapitulation of the themes. The symphony is one of the most radical of the nine, for although the sonata shape is faithfully followed, it is full of the boldest progressions and the most abrupt contrasts. It was but natural that Weber should have attacked its iconoclasm root and branch. The treatment of some of the instruments, too, was something entirely new at the time the work was composed (1806) and must have shocked many. Beethoven revelled in elevating the humbler instruments of the orchestra into positions of unexpected prominence. Take the kettledrums as an example; already in his first symphony he brings forward this instrument, which his predecessors had only used to strengthen the rhythm, and in this work they become an important factor in the proceedings. It is singular however that the trumpet was not raised into prominence also, but one may look through all the scores of the master and not find one difficult or unconventional trumpet passage. The contrabasses, however, were very often brought in the foreground, and not even the trio of the scherzo in the fifth symphony presents more difficulties for these, than the coda of the finale of this fourth symphony, and it is pleasant to note that they were played with absolute clearness, even in such trying passages as occur in this movement. It was altogether a performance which deserves cordial praise, a true Beethoven interpretation, in which the *tempi* and the thousand and one markings which the composer has so carefully placed in the work, were all respected.

And then the effect of such a masterpiece was destroyed by a piece of virtuosity below the dignity of these concerts and especially out of place after a great symphony. It seemed almost as a guantlet thrown down to those who have questioned the ensemble of the strings, and if it was intended in this sense, it was certainly successful, for the ensemble was perfect, every detail of shading being executed as if by one man. Yet David's arrangement of Paganini's "Moto Perpetuo" put one out of humor for the "Meistersinger" prelude which followed it, and destroyed the loftiness of the Beethoven symphony which preceded it. It had a Gilmorean flavor which was new to the programmes. It may be urged that Handel's Largo has been given in a similar manner at these concerts, but that work, although also an arrangement and designed to display the strings, was of intrinsically different content from this bit of musical fireworks. That the work was heartily applauded is undoubtedly true, but it is a question whether 32 banjos playing in unison would not have won as decisive a tribute from the unthinking. It was not unanimously applauded either, and for the first time signs of dissent quenched the enthusiasm of the majority.

The symphonic season of 1889-90 was in rondo form, and the theme of the beginning came back at the close, for as Mr. Nikisch began with the "Meistersinger" prelude, so also he ended with it. At the end of its performance the conductor was heartily applauded, the audience evidently desiring to speak their thanks in this manner, and in summing up the season's work it is impossible to withhold the tribute of hearty thanks to all concerned. There have been faults to find, and faultfinding is not a pleasant employment, but there has also been a manifest advance made in the most recent concerts. There has been more life and dash in the performances than ever before, and if this has been counterbalanced by occasional roughness of execution even this fault shows signs of amelioration. The programmes have not been as consistently educational as heretofore, but this is a failing that leans to virtue's side. The orchestra is still the best in the country, and with such artists in its ranks it would be difficult to deteriorate it from its present foremost position. LOUIS C. ELSON.

Boston Post

THURSDAY MORNING, MAY 1, 1890.

MME. MARGUERITE DE PACHMANN'S RECITAL.

It is certainly a very trying position for any woman to appear before a public which had so recently heard and applauded the remarkable genius of her husband, but Mme. de Pachmann proved herself to be so interesting an artist yesterday afternoon that the spirit of comparison which was almost inevitable was well tempered by genuine admiration for her own beautiful playing. Of course she could hardly be expected to be a genius, for this M. de Pachmann most certainly is, but at the same time she did prove herself to be an artist of unusual talent. She played the following programme:

Fantaisie Sonate, opus 78.....Schubert
Molto moderato. Menuetto.
Andante. Allegretto.
Variations Serieuses, opus 54....Mendelssohn
Barcarole No. 4.....Rubinstein
"Si oiseau j'etais".....Henselt
a Three Etudes, opus 25, Nos. 6 and 8; opus 10, No. 5. *b* Audante Spianato and Grand Polonaise.....Chopin
"Reverie du lac"....Marguerite de Pachmann
"Waldesrauschen".....Liszt
Etude "En Forme de Valse".....Saint-Saëns

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ARTHUR WELD.

Boston Daily Globe.

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Boston Courier.

DAY MORNING, APRIL 27, 1890.

THE LAST SYMPHONY.

CLOSING OF THE FIRST SERIES UNDER MR. NIKISCH'S DIRECTORSHIP.

With the twenty-fourth and last concert which took place last evening, the ninth season, and the first under Mr. Nikisch, came to an end. And it may justly be said that it ended, figuratively speaking, in a "blaze of glory;" for the concerts at which the orchestra has played with such uniform fire and finish and at which the interpretations of the various numbers of the programme have given so much satisfaction, have been few in number. It began with an overture and closed with another, both of which have been called, with a strong show of truth, the two greatest overtures that have ever been given to the world. The first was Beethoven's overture to "Leonore" in C, number three. It was grandly performed. The pathetic phrases of the first measures of the introduction were most expressively played, the fortissimo climax was finely worked up and its closing measures were blended with the pianissimo entrance of the allegro in a manner as skillful as it was artistic. The trumpet call from without also was effectively rendered, and the short passage which precedes its repetition was far more smoothly and less abruptly given than it usually is. In fact, although Mr. Nikisch conducted from memory, the dynamic effects throughout the entire overture were remarkably accurate and well managed. An equally fine performance of Beethoven's fourth symphony followed. All the joyousness, the serene melancholy, the jollity of the work were given full expression, while the renderings of those particular passages that are always eagerly anticipated—the entrance of the second theme of the first movement, the passage for the clarinet in the adagio, the beautiful trio of the minuet, and the exquisitely delightful second theme of the closing allegro—were as felicitous as possible. But as the influence of many good lives is almost entirely lost through the perpetration of a single misdeed, so was the effect of this programme, which would have been wholly magnificent, nearly ruined by the interpolation at this point of Paganini's "Moto Perpetuo," which was played in unison by the thirty-two violin players of the orchestra, to the pianoforte accompaniment of Mr. Nikisch. "What a fall was there," what a blot on what might easily have been one of the few great evenings of the season! Of course, it was well played, and, of course, it was re-demanded; but fortunately good taste prevailed, and the clamor for its repitition was hissed into silence. 'Tis true, and pity 'tis, that the believers in the total depravity of mankind can find ample proof of the truth of their belief in every corner of the world's stage, even at the pet concerts of aesthetic Boston. The concert closed with the overture that came first on the opening programme of the season, the introduction to "Die Meistersinger." Without doubt it was rendered with much greater breadth, and freedom of tempo, than it was in the first instance; for, although the first performance was fine, the angularity of Mr. Nikisch's lead, at that time, caused apparently by nervousness, imbued it with a certain rigidity which was nowhere visible last evening. It was a great performance. Mr. Nikisch was received with prolonged applause at the beginning of the concert, and at close of the first overture, was presented with a large laurel wreath. At the end of the concert the audience, one of the largest of the season, evinced so much enthusiasm that he was compelled to bow his acknowledgments over and over. There can be no doubt left in his mind as to the kind of reception he will meet with next October. Before closing this report a word should be said regarding the programme book, which has become more and more valuable to the Symphony audiences during the past few years. The indefatigably energy displayed by Mr. George H. Wilson in compiling the great amount of information they have contained, and the ability with which he has met many emergencies that can hardly be realized by the public, deserve the warmest praise. The book is now a feature of the concerts that could not well be dispensed with.

THE BOSTON SYMPHONY ORCHESTRA.

A few facts concerning this now famous organization so soon to visit this city may prove of interest. Founded in 1881 by the open-handed liberality of Mr. Henry L. Higginson, a Boston banker, and a genuine admirer of good music, this orchestra has increased in reputation until to-day it is acknowledged the finest orchestra in this country and the equal of any even in Europe, save possibly the famous Vienna Opera House orchestra, conducted by Hans Richter. The season in Boston opens usually about October 15, and closes late in April. Twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts, each a distinct series, by itself, are given in the famous Music Hall, which seats 2,400. Season tickets at a face value of $12 and $7.50 are sold for each series; but so great is the demand for these tickets that for the past six years the $12 seats have been sold at auction, leaving the $7.50 seats to be sold at their face value. For the past two seasons, every reserved seat in the house was sold for the season for each series of 24 concerts at the annual sale in September, a month before the first concert. The highest price paid at the auction last season for a $12 seat was $96 apiece for two seats; and this season $107 each was paid for a pair of seats, the average price being about $20 a ticket. Last September, the sale of the $7.50 seats at their face value was advertised for Tuesday, September 17; and on the Thursday previous, September 12, at ten o'clock in the morning, a party of four started a line in the entrance to the Music Hall box-office. By noon, this line had grown to fifty, by six o'clock that evening to over a hundred; and, with constant addition, this party waited in line *five days and five nights*, sleeping in their places and having their meals brought to them. The leading dailies of Boston printed pictures of this party, and crowds of interested spectators came to look on the novel sight. When the box-office was opened at eight o'clock on Tuesday morning, nearly 500 people were waiting in line. The limit was four tickets to each buyer; and in just one hour and a quarter every $7.50 seat in the house was sold, and at least 200 people were turned away, unable to secure tickets. All this was for the Friday afternoon public rehearsals. Then a second line was at once formed for the $7.50 tickets to the Saturday evening concerts, held on the following Friday. A second wait of three days and three nights followed; and in another hour and a half every seat was sold, and the season opened with actually not a seat of any description to sell, only admission tickets. No such sale was ever known, as it must be borne in mind that this was not a sale of tickets covering two or three weeks, but six months, with two concerts in each week. On Friday afternoons, in deference to students and others who had neither the inclination nor the means to attend the entire series, the second balcony, containing 466 seats, is thrown open to holders of what are called "rush" tickets,— first come, first served. 1,000 of these tickets are sold at 25 cents each; and as there are only seats for about one-half this number, the rest being obliged to either sit on the steps alongside the stage or stand up, the holders of these tickets begin to gather an hour before the doors open. Then at sharp half-past one, with six or seven hundred impatient music-lovers crowding each entrance to the hall, the doors are opened. The scene that follows almost beggars description. Old ladies, young girls, college students, Conservatory pupils, strangers unable to secure reserved seats, push, scramble, tug, and squeeze, all good-naturedly, in the mad race for the coveted seats in the second balcony, and in five minutes' time every seat is taken, and they sit quietly during the hour that intervenes before the concert begins, reading their analytical programmes or looking down on the more fortunate reserved seat-holders as they go to their places. This scene is repeated every Friday afternoon; and, when Conductor Nikisch lifts his bâton to commence the concert, the immense auditorium is filled in every nook and corner with over 3,000 expectant listeners. For the Saturday evening concerts, the entire house is reserved, admission selling at 50 cents; and another audience of 3,000 assembles to testify to the power of good music. The programme is so arranged as to last almost exactly an hour and a half, and usually comprises an overture, followed by a selection by the soloist, then an orchestral selection of a light order, another number by the soloist, and as a closing selection some standard symphony. In the months of December, January, February, and March, a week is devoted to a trip to New Haven, New York, Philadelphia, Baltimore, and Washington, the Boston concerts being omitted. This season these trips have been literally a series of triumphs, notably in New York, Philadelphia, and Washington. In Philadelphia, the concerts are given in the Academy of Music, seating 3,000; and every seat in the house has been sold before the doors were opened. At the last concert in Washington, in March, the new Lincoln Hall, seating 1,600, was packed to the doors, the sale of tickets having been stopped at half-past seven, the capacity of the hall being sold. One feature of these performances that accounts in a great measure for the marked success of the orchestra away from home is the fact that the same high standard of artistic excellence is maintained everywhere, Conductor Nikisch always exacting from his men their very best efforts. Another strong point is the arranging of programmes to suit the tastes of the audience, an item of no slight interest to the patrons of the concerts on the coming Western tour.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, APRIL 28, 1890.

MUSICAL MATTERS.

The Last Symphony Concert of the Season Saturday.

It was a strangely selected programme, that which ended the symphonic series on Saturday, yet the excellent execution of the different numbers atoned for the oddity of their sequence. The first number was the overture known as "Leonora No. 3," and this was read and performed in a most commendable manner. It is probably the very best example of the dramatic school of overture, and its contrasted emotions form a most exciting tone-picture. It was not exaggerated in any degree, and the tendency which some conductors have to turn the finale into a wild scramble was resisted. Equally successful was the fourth Beethoven symphony which followed. The interpretation was remarkable for its conservative style, and no attempt was made to individualize any of its effects. Even the kettledrums, which have often been overprominent, and which in this work have a most important part to play, were not allowed to dominate the strings in the great crescendo which ushers in the recapitulation of the themes. The symphony is one of the most radical of the nine, for although the sonata shape is faithfully followed, it is full of the boldest progressions and the most abrupt contrasts. It was but natural that Weber should have attacked its iconoclasm root and branch. The treatment of some of the instruments, too, was something entirely new at the time the work was composed (1806) and must have shocked many. Beethoven revelled in elevating the humbler instruments of the orchestra into positions of unexpected prominence. Take the kettledrums as an example; already in his first symphony he brings forward this instrument, which his predecessors had only used to strengthen the rhythm, and in this work they become an important factor in the proceedings. It is singular however that the trumpet was not raised into prominence also, but one may look through all the scores of the master and not find one difficult or unconventional trumpet passage. The contrabasses, however, were very often brought in the foreground, and not even the trio of the scherzo in the fifth symphony presents more difficulties for these, than the coda of the finale of this fourth symphony, and it is pleasant to note that they were played with absolute clearness, even in such trying passages as occur in this movement. It was altogether a performance which deserves cordial praise, a true Beethoven interpretation, in which the *tempi* and the thousand and one markings which the composer has so carefully placed in the work, were all respected.

And then the effect of such a masterpiece was destroyed by a piece of virtuosity below the dignity of these concerts and especially out of place after a great symphony. It seemed almost as a guantlet thrown down to those who have questioned the ensemble of the strings, and if it was intended in this sense, it was certainly successful, for the ensemble was perfect, every detail of shading being executed as if by one man. Yet David's arrangement of Paganini's "Moto Perpetuo" put one out of humor for the "Meistersinger" prelude which followed it, and destroyed the loftiness of the Beethoven symphony which preceded it. It had a Gilmorean flavor which was new to the programmes. It may be urged that Handel's Largo has been given in a similar manner at these concerts, but that work, although also an arrangement and designed to display the strings, was of intrinsically different content from this bit of musical fireworks. That the work was heartily applauded is undoubtedly true, but it is a question whether 32 banjos playing in unison would not have won as decisive a tribute from the unthinking. It was not unanimously applauded either, and for the first time signs of dissent quenched the enthusiasm of the majority.

The symphonic season of 1889-90 was in rondo form, and the theme of the beginning came back at the close, for as Mr. Nikisch began with the "Meistersinger" prelude, so also he ended with it. At the end of its performance the conductor was heartily applauded, the audience evidently desiring to speak their thanks in this manner, and in summing up the season's work it is impossible to withhold the tribute of hearty thanks to all concerned. There have been faults to find, and faultfinding is not a pleasant employment, but there has also been a manifest advance made in the most recent concerts. There has been more life and dash in the performances than ever before, and if this has been counterbalanced by occasional roughness of execution even this fault shows signs of amelioration. The programmes have not been as consistently educational as heretofore, but this is a failing that leans to virtue's side. The orchestra is still the best in the country, and with such artists in its ranks it would be difficult to deteriorate it from its present foremost position. LOUIS C. ELSON.

Boston Post

THURSDAY MORNING, MAY 1, 1890.

MME. MARGUERITE DE PACHMANN'S RECITAL.

It is certainly a very trying position for any woman to appear before a public which had so recently heard and applauded the remarkable genius of her husband, but Mme. de Pachmann proved herself to be so interesting an artist yesterday afternoon that the spirit of comparison which was almost inevitable was well tempered by genuine admiration for her own beautiful playing. Of course she could hardly be expected to be a genius, for this M. de Pachmann most certainly is, but at the same time she did prove herself to be an artist of unusual talent. She played the following programme:

Fantaisie Sonate, opus 78.....Schubert
Molto moderato. Menuetto.
Andante. Allegretto.
Variations Serieuses, opus 54....Meudelssohn
Barcarole No. 4.....Rubinstein
"Si oiseau j'etais".....Henselt
a Three Etudes, opus 25, Nos. 6 and 8; opus 10, No. 5. *b* Andante Spianato and Grand Polonaise.....Chopin
"Reverie du lac"....Marguerite de Pachmann
"Waldesrauschen".....Liszt
Etude "En Forme de Valse".....Saint-Saëns

The whole programme was interesting and it was all well played, and her own composition was a charming concoit. It was unfortunate that she put the Schubert number at the beginning, or, to be wholly truthful, it was unfortunate that she played it at all. It very rarely appears upon programmes, and the reason is evident. There is no use in mincing matters—it is very dull, prolix, and one can hardly understand how Schubert could have written a work so little like himself. It is, however, greatly to Mme. de Pachmann's credit that she should have played so uninteresting a work with such care and artistic endeavor. A very fine technique and musical intelligence and comprehension are the chief characteristics of her playing and they were all severely tasked in this work, and it is much to her credit that she succeeded in making any part of it interesting. She will soon be heard again in Boston, and she is certainly well worth a hearing.

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Boston Daily Traveller
MONDAY, APRIL 28, 1890.

Close of the Symphony Concert Season.

A Review of the Events of Mr. Nikisch's Year.

A Sketch of the Orchestra and Some Personal History.

The Spring Tour and its Outlook.

The Week in Boston—Paragraphs and Comment.

The ninth season of the Boston Symphony Orchestra closed with the concert of last Saturday evening, when this programme was performed:

BEETHOVEN.	OVERTURE. "Leonore," No. 3.
BEETHOVEN.	SYMPHONY No. 4, in B flat.
PAGANINI.	MOTO PERPETUO, Allegro de Concert. Played by 32 violins.
WAGNER.	PRELUDE. "Die Meistersinger."

The performance of this programme was in every way noteworthy, the Beethoven numbers being given with a classicity worthy of Reinecke. The beautiful "Lenore" overture, and the sweet-tempered Fourth symphony were played with absolute regard for the expression marks indicated by the composer, and with a tonal beauty altogether grateful. Exception might be taken only to the slow *adagios* in both overture and symphony. Mr. Nikisch ended his season as he began it—by a performance of the "Meistersinger" prelude. No more poetic reading of Wagner could be asked than Mr. Nikisch gave; in short, the closing number of the twenty-four concerts was in many respects the finest played. The extraordinary exhibition of virtuosity by the violins of the orchestra in performing Paganini's "Perpetual Motion," a piece in very rapid tempo, written for a single instrument, is partial justification for the introduction of such a piece of pronounced sensationalism; for the 32 players were as if guided by one arm, so exquisite was their unison, so perfect their observance of the nuances, and so subtle the shades of expression revealed. The tone, too, was delicious, of power full and ample in the climaxes, and in the *diminuendi* of faintest sound. There is scarce another body of orchestral players, certainly not in this country, who would dare to attempt such a feat. But, notwithstanding the wonderful performance and the effect upon the audience was electrical, we deplore the presence of this sort of thing in a dignified programme, and to introduce it at the final concert of the course, gave it a prominence calculated to warp one's estimate of the entire season. As we have intimated the audience vociferously applauded the performance, but Mr. Nikisch very wisely did not permit a repetition, although at Friday's rehearsal he did succomb. There has been prepared an orchestral accompaniment to the piece, but the performances in question were given with accompaniment of pianoforte, played by Mr. Nikisch. Mr. Nikisch was greeted with long-continued applause as he came to the desk to conduct Saturday's concert; after each number there was much enthusiasm, (and a lovely floral tribute was handed him after the overture), and at the close of the concert the audience stood and for many minutes the applause was continued. It was a hearty and sincere expression of enthusiasm, and Mr. Nikisch has every reason to be proud of his *Auf Wiedersheim.* We defer until next week a summing up of the artistic results of the season.

From the summary of works performed published in the analytical programme of the twenty-fourth concert, we extract the following:

Number of compositions, excluding selections by soloists, 69, divided as follows: German 52, modern French 1, classic French 2, Russian 2, Bohemian 1, Danish 3, English 3, American 5. Of these the following were played for the first time in Boston: Borodin, Symphony No. 1, in B flat; Bird, Arthur, two episodes for orchestra; Foote, Suite for String orchestra, No. 2, D major, op 21 (new); Floersheim, Scherzo; Goldmark, Overture, "Spring"; Haydn, Symphony "L'Ours"; MacDowell, Symphonic, Poem, "Launcelot and Elaine"; Raff, Symphony, "In the Fatherland"; Stanford, Symphony, "The Irish"; Tschaikowsky, Overture-Fantasie, "Romeo and Juliet"; Weld, Dramatic Suite, "Italia." The American compositions performed were by Bird, Foote, Floersheim, MacDowell and Weld, all for the first time at these concerts.

The soloists were: Pianists—Mr. Carl Baermann (Beethoven's E flat concerto); Mrs. Bloomfield-Zeisler (Litolff's "Nationale Hollandaise" concerto), Rafael Joseffy (Liszt's second, A flat, concerto); Carl Faelten (Louis Maas's, concerto in C minor); Mme. Steiniger-Clark (Schumann's concerto); Miss Aus der Ohe (Rubinstein's, G major concerto). Violinists—Mr. Franz Kneisel (Brahms's concerto); C. M. Loeffler (Symphonie Espagnole, Lalo); T. Adamowski (Saint-Saëns's third, B minor concerto); Otto Roth (Vieux temps' fifth concerto, in A minor). Violoncelists—Anton Hekking (two movements from Goltermann's A minor concerto); Leo Schultz, ...'s "Kol Nidrei," and Eckert, concerto in A minor. Singers—Miss Gertrude Franklin, Mme. Steinbach-Jahns, sopranos; Miss Gertrude Edmands, Mrs. W. C. Wyman, contraltos; tenor, Mr. W. J. Winch; bass, Mr. Emil Fischer. The following soloists introduced novelties: Mr. Kneisel, Mr. Adamowski, Mr. Schultz (two).

The management give out the following regarding the attendance during the season:

Attendance at 24 rehearsals, at 25 cents each	20,985
508 Season (Rehearsal) tickets, at $7.50, or 31¼ cents each	12,192
974 Season (Concert) tickets, at $7.50, or 31¼ cents each	23,376
Attendance at Evening concerts on Admission tickets, at 50 cents each	3,697
Total attendance, at an expense of 50 cents or less	60,250
To this amount add number of higher-priced ($12.50) tickets for both concerts and rehearsals, 1423x48	68,304
Total attendance regular performances	128,554
Add attendance at three Afternoon Young People's Concerts	6,900
Total attendance at concerts by Boston Symphony Orchestra in Boston	135,454

This is an extraordinary showing, and one entirely unparalleled in this or any other country.

Tonight in Philadelphia the fourth annual tour of the Boston Symphony Orchestra will be begun. No trip of equal extent has ever been undertaken by the organization. The soloists, not including members of the orchestra, who will appear en route, are Mme. Steinbach Jahns, soprano, and Mrs. Fanny Bloomfield Zersler, pianist. The following members of the orchestra will be heard: Mr. Kneisel, Mr. Adamowski, Mr. Loeffler, Mr. Hekking, Mr. Schultz, Mr. Mole. The itinerary is as follows: Monday evening, April 28, final concert in series of five. The following night a similar series in Baltimore will be closed. Two concerts in Washington follow, the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. At Columbus, O., will be given a single performance on Monday evening, May 5, under the auspices of the Orpheus Club. At Cincinnati two concerts, on Tuesday and Wednesday, and a single concert in Louisville, Ky., on Thursday, May 8, follows. Two concerts will be given in St. Louis on Friday and Saturday, May 9 and 10, and one at Minneapolis on Monday evening, May 12. On Tuesday, May 13, the orchestra makes its debut in St. Paul, and then at Chicago a single concert will be given in Central Music Hall on Wednesday evening, May 14. From Chicago to Milwaukee for a concert under the auspices of the Arion Club. The next is at Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16. On Saturday evening, May 17, a single concert will be given in Detroit, and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d, the orchestra reaching Boston again on Saturday, May 24. Both Mr. Ellis, the manager, and Mr. F. R. Comee, the deputy manager, are to travel with the orchestra, Mr. Comee going as its particular courier and *charge d'affairs.*

Personnel of the Boston Symphony Orchestra, season of 1889-90 (see cut on page five of this issue):

Conductor—Mr. Arthur Nikisch (first season).

First violins—Franz Kneisel, leader (fifth season), C. M. Loeffler, T. Adamowski, Svecenski, Roth, Mullaly, Moldauer, Kuntz, Gantzberg, Human, Fiedler, Winternitz, Kuehn, Mahn, Delisle, Krafft.

Second violins—Akeroyd, Fiumara Swornssbourne, Marble, Schuchmann, J. Kneisel, Tischer-Zeitz, Hannemann, Korth, Eichler, Goldstein, Michael, Eichler, Kneer.

Violas—H. Heindl, Zach, Rietzel, Grünberg, Kluge, Hoyer, Patz, Taubert, Kolster, Post, Knecht.

Violoncellos—Hekking, Schultz, J. Adamowski, Mingels, Loeffler, G. Campanari, Reibl, Korth, A. Heindl.

Basses—Goldstein, Green, Jennewein, Gerhardt, Barth, Bareither, Reinhart, Butler.

Piccolo—Fox.

Flutes—Molé, E. M. Heindl.

Oboes—Sautet, Demuth.

English horn—Muller.

Clarinets—Goldschmidt, Metzger.

Bassoons—Gunzel, Dietsch.

Horns—J. Reiter (successor to X. Reiter), Schneider, Schormann, Schumann.

Trumpets—P. Muller, Lafricain.

Trombones—Hampe, Behr, Stewart.

Tuba—Golde.

Harp—Schuecker.

Tympani—Simpson.

Great drum—Moore.

Librarian—W. C. Nichols.

We are tempted to write a few lines of personal biography regarding the orchestra, but as the plan was not premeditated, and is entirely an affair of the memory, we must be pardoned if all the tallent people of the band are not named, or the artistic pedigree of those who are is completely stated. We also hope that ... among members who are ... the length of individual sketches.

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Now we come to the wind; strange though it be, all are *modest* men. Mr. Fox, whose ability to top a climax is second to none, is no new comer; we all know him and his worth, likewise Mr. Heindl, whose smooth tone is by no means forgotten in the shadow of the brilliant voice of his urbane companion, M. Molé, whose smile is as winsome as his phrasing is masterly. Mr. Sautet could not be spared to go back to Paris even if the great M. Caradt should offer to return to us in his stead. Miles, Eames and ... well-disciplined gentlemen—blonde and brunette—are the "humorists" of the orchestra; Messrs. Gunzel and Dietsch are at all times so sedate as to make the statement a paradoxical one. The four hornists form a noble group. Mr. Muller has a trumpet tone of sweetness and strength, which adjectives can be applied to express the disposition of his associate, whose trumpetry is the result of hard study. The trombones are each and all geniuses; under Mr. Gericke their scope was somewhat circumscribed, but this season there is no denying their vigorous and masterful performances; Mr. Stewart is to be the next city bandmaster—that is when this stupid city of ours adopts the proper course towards open-air concerts; until then Mr. Stewart is satisfied with his study of languages and the activity which a busy musician experiences. Mr. Golde plays one of the goldiest instruments of the brass family, from whose throat the theme of the Pilgrims in "Tannhäuser" or the "Walhall" motif of the "Nibelungen," come with equal beauty and richness. Mr. Simpson never had such a year as the one that is passed; the tympani player, always an autocrat, has been elevated by Mr. Nikisch, to the rank of soloist, and Mr. Simpson has appreciated the situation and not abused his instrument. If any of our readers think the tympani easy of performance, that it is only a simple thud, thud, tonic, dominant thud-d-d-d-d-d—etc., let them stand behind Mr. Simpson during a modern symphony and note all the intricacies of "tuning." The tympani player deserves to rank with the ice man and the plumber in the "blue book" of the unimpoverished men of toil. Mr. Schuecker is the youngest player in the orchestra, a mere youth in point of age; but no son of Miriam ere played as he.

Mr. Nichols deserves a paragraph all by himself. It is not in a spirit of irreverence that we call him "Nichols." Since he played in the old Germania Orchestra for the parties our mothers and our sisters gave, has not "Nichols" been a household word? Who so well as he at triangle or zylophone, or bass drum or cymbals startles the timid or defies the *ff* marks? Who but "Nichols" disappoints us all in not pitching the pianoforte off the platform, as he trundles it along, with giant strength, to a place in the centre of orchestra? None so brave, so knowing, so witty, as "Nichols." May the first sign of old age find him still in the shadow of Beethoven on symphony nights in Boston!

Boston Journal.
MORNING EDITION.
TUESDAY MORNING, APRIL 29, 1890.

The De Pachmann Concerts.

The series of Chopin recitals recently given by Mr. Vladimir de Pachmann, created such enthusiasm among the critics and musicians of this city that arrangements were made to give an additional recital in Chickering Hall yesterday afternoon. The hall was filled to its utmost, and when the performer made his appearance he was given a most hearty welcome. His programme was a very attractive one, and he again delighted and amazed his audience by his marvelous performances. We have heard many fine pianists this winter, but Mr. de Pachmann's playing has an indescribable charm, which, added to his wonderfully clear and fluent technique, places him at the head in this style of music. The etude in thirds, op. 25, No. 6, was applauded to the echo, as at the former recitals, and he repeated it in his inimitable song, which will long be remembered by those who were fortunate enough to hear it. His playing has indeed been both a pleasure and an education to the music-loving public. Madame Marguerite de Pachmann, his wife, will give a miscellaneous recital in Chickering Hall on Wednesday next, which will be awaited with much interest

Boston Post
TUESDAY MORNING, APRIL 29, 1890

MR. VLADIMIR DE PACHMANN'S RECITAL.

The extraordinary success of the three recent Pachmann recitals caused a lively desire among our musical public to hear him again, and in response to this very marked wish he returned and gave still another Chopin recital yesterday afternoon. There was a very large audience; in fact, the hall was completely filled, and it was for a Boston audience unusually enthusiastic. His programme was a selection of those works which had proved most successful in his former recitals, and he repeated the remarkable performances of the G minor ballade, the very difficult study in thirds, and the barcarole—all of which he played, if possible, even more beautifully than before. As has been said before in these columns, technical difficulties do not exist for him, and his extraordinary ability for understanding all the moods and caprices of Chopin's imaginative and varied character is more clearly shown in each concert. In short, it suffices to say that M. de Pachmann is in every sense of the word a great pianist, and his warm, sympathetic and deeply artistic readings of the mysterious works of the great Polish master have been not only a great pleasure to the public at large, but a liberal education to our local musicians.

ARTHUR WELD.

Boston Evening Transcript.
TUESDAY, APRIL 29, 1890.

MR. DE PACHMANN'S RECITAL.

Mr. Vladimir de Pachmann gave his extra Chopin recital in Chickering Hall yesterday afternoon, before a very large audience. The programme was:

Fantasie in F minor, Op. 49.
Impromptu in A-flat, Op. 29.
Barcarolle in F-sharp, Op. 60.
Berceuse in D-flat, Op. 57.
Studies in F minor, F major, and G-sharp minor, Op. 25, Nos. 2, 3 and 6.
Ballade in G minor, Op. 23.
Waltz in A-flat, Op. 42.
Mazurka in C-sharp minor, Op. 41, No. 1.
Tarentelle in A-flat, Op. 43.

Mr. de Pachmann has played all these numbers here before, so his performance calls for no further comment. The recital was evidently much enjoyed, and the audience repeatedly gave vent to its enthusiasm.

BOSTON HERALD.
TUESDAY, APRIL 29, 1890.

THE DE PACHMANN RECITALS.

It is seldom that the Boston musical public is so thoroughly stirred from its habitual tranquility as it has been by Vladimir de Pachmann, the Russian pianist, whose recent cyclus of Chopin recitals created so much comment in musical circles. He returned to this city yesterday, and gave one more audience to his admirers in Chickering Hall, playing a programme including many of the brilliant successes of his earlier appearances. He was greeted by an audience which filled all available seats, and he charmed all who heard him quite as successfully as in his former appearances. He is an artist whose personality enters into all that he does, and as this personality is admirably in keeping with the compositions he has played here, it is not surprising that he has won his Boston audiences, one and all, and gained here the same appreciation of his gifts that continental Europe has accorded him for many years. Mme. de Pachmann, also an eminent pianist, is to give a single recital in this city at the same hall tomorrow afternoon, appearing in a brilliantly varied programme of piano music.

Boston Daily Globe.
TUESDAY, APRIL 29.

CHOPIN SUPERBLY PLAYED.

Vladimir de Pachmann Gives His Final Recital in Chickering Hall.

Vladimir de Pachmann gave another of his delightful Chopin piano recitals in Chickering Hall yesterday afternoon. The audience, which crowded the hall to its capacity, was unrestrained in enthusiasm, and insisted upon more than one encore. The programme was made up of selections heard at Mr. Pachmann's previous recitals here, and included the fantaisie, op. 49; impromptu, op. 29; barcarole, op. 60; berceuse, op. 57; three etudes, 2, 3 and 6, op. 25; ballade, op. 23; waltz op. 42; mazourka, op. 41, and tarantelle, op. 43.

The announcement that this was his last Chopin recital was regretted by many. It is not improbable, however, that he will soon be heard in a miscellaneous programme.

Wednesday afternoon Mme. Marguerite de Pachmann, whose playing has been warmly commended in New York, will make her first appearance here. The programme announced consists of selections from Schubert, Mendelssohn, Rubinstein, Heuselt, Chopin, Marguerite de Pachmann, Liszt and Saint-Saens.

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, APRIL 29, 1890.

THE DE PACHMANN RECITAL.

The announcement of another and final recital of Chopin's music by Vladimir de Pachmann was sufficient to tax the capacity of Chickering Hall yesterday afternoon with an audience whose quality and enthusiasm showed plainly the impression made by the distinguished pianist on his former appearances. The programme was made up mainly of selections from the former series of recitals, and therefore calls for no extended review. There was the same wonderful technique, the same indefinable fascination of touch, and the same almost impossible production of a "singing" pianissimo. The great etude, op. 25, was given with all the defiance of technical difficulties that characterized it before. The ballade in B flat was another exhibition of great power and dignity, while the daintier element of the recital was beautifully represented by the berceuse, op. 57.

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tieth street.

The Boston Symphony Concert.

Two changes have been made in the original program of the Boston Symphony Concert at the Academy of Music to-night. Mme. Steinbach-Jahns will sing Weber's aria from "Der Freischutz," "Softly Sighs," instead of the scena from Mozart's "Seraglio," and the violins will play Paganini's famous "Moto Perpetuo," which was not at first announced.

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Boston Daily Traveller

MONDAY, APRIL 28, 1890.

Close of the Symphony Concert Season.

A Review of the Events of Mr. Nikisch's Year.

A Sketch of the Orchestra and Some Personal History.

The Spring Tour and its Outlook.

The Week in Boston—Paragraphs and Comment.

The ninth season of the Boston Symphony Orchestra closed with the concert of last Saturday evening, when this programme was performed:

BEETHOVEN.	OVERTURE. "Leonore," No. 3.
BEETHOVEN.	SYMPHONY No. 4, in B flat.
PAGANINI.	MOTO PERPETUO, Allegro de Concert. Played by 32 violins.
WAGNER.	PRELUDE, "Die Meistersinger."

The performance of this programme was in every way noteworthy, the Beethoven numbers being given with a classicity worthy of Reinecke. The beautiful "Lenore" overture, and the sweet-tempered Fourth symphony were played with absolute regard for the expression marks indicated by the composer, and with a tonal beauty altogether grateful. Exception might be taken only to the slow *adagios* in both overture and symphony. Mr. Nikisch ended his season as he began it—by a performance of the "Meistersinger" prelude. No more poetic reading of Wagner could be asked than Mr. Nikisch gave; in short, the closing number of the twenty-four concerts was in many respects the finest played. The extraordinary exhibition of virtuosity by the violins of the orchestra in performing Paganini's "Perpetual Motion," a piece in very rapid tempo, written for a single instrument, is partial justification for the introduction of such a piece of pronounced sensationalism; for the 32 players were as if guided by one arm, so exquisite was their unison, so perfect their observance of the nuances, and so subtle the shades of expression revealed. The tone, too, was delicious, of power full and ample in the climaxes, and in the *diminuendi* of faintest sound. There is scarce another body of orchestral players, certainly not in this country, who would dare to attempt such a feat. But, notwithstanding the wonderful performance and the effect upon the audience was electrical, we deplore the presence of this sort of thing in a dignified programme, and to introduce it at the final concert of the course, gave it a prominence calculated to warp one's estimate of the entire season. As we have intimated the audience vociferously applauded the performance, but Mr. Nikisch very wisely did not permit a repetition, although at Friday's rehearsal he did succomb. There has been prepared an orchestral accompaniment to the piece, but the performances in question were given with accompaniment of pianoforte, played by Mr. Nikisch. Mr. Nikisch was greeted with long-continued applause as he came to the desk to conduct Saturday's concert; after each number there was much enthusiasm, (and a lovely floral tribute was handed him after the overture), and at the close of the concert the audience stood and for many minutes the applause was continued. It was a hearty and sincere expression of enthusiasm, and Mr. Nikisch has every reason to be proud of his *Auf Wiedersheim.* We defer until next week a summing up of the artistic results of the season.

From the summary of works performed published in the analytical programme of the twenty-fourth concert, we extract the following:

Number of compositions, excluding selections by soloists, 69, divided as follows: German 52, modern French 1, classic French 2, Russian 2, Bohemian 1, Danish 3, English 3, American 5. Of these the following were played for the first time in Boston: Borodin, Symphony No. 1, in B flat; Bird, Arthur, two episodes for orchestra; Foote, Suite for String orchestra, No. 2, D major, op 21 (new); Floersheim, Scherzo; Goldmark, Overture, "Spring"; Haydn, Symphony "L'Ours"; MacDowell, Symphonic, Poem, "Launcelot and Elaine"; Raff, Symphony, "In the Fatherland"; Stanford, Symphony, "The Irish"; Tschaikowsky, Overture-Fantasie, "Romeo and Juliet"; Weld, Dramatic Suite, "Italia." The American compositions performed were by Bird, Foote, Floersheim, MacDowell and Weld, all for the first time at these concerts.

The soloists were: Pianists—Mr. Carl Baermann (Beethoven's E flat concerto); Mrs. Bloomfield-Zeisler (Litolff's "Nationale Hollandaise" concerto), Rafael Joseffy (Liszt's second, A flat, concerto); Carl Faelten (Louis Maas's, concerto in C minor); Mme. Steiniger-Clark (Schumann's concerto); Miss Aus der Ohe (Rubinstein's, G major concerto). Violinists—Mr. Franz Kneisel (Brahms's concerto); C. M. Loeffler (Symphonie Espagnole, Lalo); T. Adamowski (Saint-Säens's third, B minor concerto); Otto Roth (Vieux temps' fifth concerto, in A minor). Violoncelists—Anton Hekking (two movements from Goltermann's A minor concerto); Leo Schultz (Bruch's "Kol Nidrei," and Eckert, concerto in A minor). Singers—Miss Gertrude Franklin, Mme. Steinbach-Jahns, sopranos; Miss Gertrude Edmands, Mrs. W. C. Wyman, contraltos; tenor, Mr. W. J. Winch; bass, Mr. Emil Fischer. The following soloists introduced novelties: Mr. Kneisel, Mr. Adamowski, Mr. Schultz (two).

The management give out the following regarding the attendance during the season:

Attendance at 24 rehearsals, at 25 cents each	20.985
508 Season (Rehearsal) tickets, at $7.50, or 31¼ cents each	12,192
974 Season (Concert) tickets, at $7.50, or 31¼ cents each	23,376
Attendance at Evening concerts on Admission tickets, at 50 cents each	3,697
Total attendance, at an expense of 50 cents or less	60,250
To this amount add number of higher-priced ($12.50) tickets for both concerts and rehearsals, 1423x48	68,304
Total attendance regular performances	128,554
Add attendance at three Afternoon Young People's Concerts	6,900
Total attendance at concerts by Boston Symphony Orchestra in Boston	135,454

This is an extraordinary showing, and one entirely unparalleled in this or any other country.

Tonight in Philadelphia the fourth annual tour of the Boston Symphony Orchestra will be begun. No trip of equal extent has ever been undertaken by the organization. The soloists, not including members of the orchestra, who will appear en route, are Mme. Steinbach Jahns, soprano, and Mrs. Fanny Bloomfield Zersler, pianist. The following members of the orchestra will be heard: Mr. Kneisel, Mr. Adamowski, Mr. Loeffler, Mr. Hekking, Mr. Schultz, Mr. Mole. The itinerary is as follows: Monday evening, April 28, final concert in series of five. The following night a similar series in Baltimore will be closed. Two concerts in Washington follow, the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. At Columbus, O., will be given a single performance on Monday evening, May 5, under the auspices of the Orpheus Club. At Cincinnati two concerts, on Tuesday and Wednesday, and a single concert in Louisville, Ky., on Thursday, May 8, follows. Two concerts will be given in St. Louis on Friday and Saturday, May 9 and 10, and one at Minneapolis on Monday evening, May 12. On Tuesday, May 13, the orchestra makes its debut in St. Paul, and then at Chicago a single concert will be given in Central Music Hall on Wednesday evening, May 14. From Chicago to Milwaukee for a concert under the auspices of the Arion Club. The next is at Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16. On Saturday evening, May 17, a single concert will be given in Detroit, and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d, the orchestra reaching Boston again on Saturday, May 24. Both Mr. Ellis, the manager, and Mr. F. R. Comee, the deputy manager, are to travel with the orchestra, Mr. Comee going as its particular courier and *charge d'affairs*.

Personnel of the Boston Symphony Orchestra, season of 1889-90 (see cut on page five of this issue):

Conductor—Mr. Arthur Nikisch (first season).

First violins—Franz Kneisel, leader (fifth season), C. M. Loeffler, T. Adamowski, Svecenski, Roth, Mullaly, Moldauer, Kuntz, Gantzberg, Human, Fiedler, Winternitz, Kuehn, Mahn, Delisle, Krafft.

Second violins—Akeroyd, Fiumara Swornssbourne, Marble, Schuchmann, J. Kneisel, Tischer-Zeitz, Hannemann, Korth, Eichler, Goldstein, Michael, Eichler, Kneer.

Violas—H. Heindl, Zach, Rietzel, Grünberg, Kluge, Hoyer, Patz, Taubert, Kolster, Post, Knecht.

Violoncellos—Hekking, Schultz, J. Adamowski, Mingels, Loeffler, G. Campanari, Reibl, Korth, A. Heindl.

Basses—Goldstein, Green, Jennewein, Gerhardt, Barth, Bareither, Reinhart, Butler.

Piccolo—Fox.

Flutes—Molé, E. M. Heindl.

Oboes—Sautet, Demuth.

English horn—Muller.

Clarinets—Goldschmidt, Metzger.

Bassoons—Gunzel, Dietsch.

Horns—J. Reiter (successor to X. Reiter), Schneider, Schormann, Schumann.

Trumpets—P. Muller, Lafricain.

Trombones—Hampe, Behr, Stewart.

Tuba—Golde.

Harp—Schuëcker.

Tympani—Simpson.

Great drum—Moore.

Librarian—W. C. Nichols.

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Henry Heindl and his brother Alex are just as young as they used to be—years ago, when the smaller cities of the State had "Conventions," and Mrs. Houston-West, W. J. and J. F. Winch, used to go in their company for the delectation of the budding tenors and basses of Lowell and Lawrence. Mr. Zach is a versatile man, can orchestrate a polka, pen a lyric, or compel the attention of an audience by his pianoforte accompaniments. Mr. Rietzel is an "old timer;" when he plays the piccolo it is his merry eye and bobbing head which set the rhythm. Mr. Rietzel is a good conductor and composer of popular music for orchestra. Mr. Grünberg, we believe, was once a divinity student; to be a viola player is no trifling matter, though as a vocation, it is a little less than serious.

Mr. Hekking is the admirable 'cello player of the Kneisel Quartet, as well as first 'cello of the orchestra. His dark-haired desk-mate, Mr. Schultz, is perhaps the most energetic player in the band; a good general musician, too; Mr. Schultz came from Leipzig with Mr. Nikisch. Mr. J. Adamowski has been in the orchestra one year, and one year in the quartet which his brother leads; for both positions he is eminently qualified Messrs. Mingels, Loeffler, and Campanari are efficient chamber players, while the last named sings in a baritone voice. The solemn Mr. Goldstein, whose position is so near the statue of Mr. Beethoven, is one of the two legitimate successors of Bottisini; the other is his blonde associate, Henry Green. Mr. Green is a utility man; he can play the tympani, and really earn the large salary Mr. Simpson, his successor in the orchestra, now draws (and earns); Mr. Green plays the small drum in a manner to empty all the schoolhouses on the route of every public procession to which he happens to be attached; Mr. Green and the quarter-of-twelve stroke on the bells of Boston (signal for one session of the schools) are synonymous terms. Mr. Jennewein is known as a wit, he says so little; but as a copyist he is a man of deeds.

Now we come to the wind; strange though it be, all are *modest* men Mr. Fox, whose ability to top a climax is second to none, is no new comer; we all know him and his worth, likewise Mr. Heindl, whose smooth tone is by no means forgotten in the shadow of the brilliant voice of his urbane companion, M. Molé, whose smile is as winsome as his phrasing is masterly. Mr. Sautet could not be spared to go back to Paris even if the great M. Carnot should offer to return to us in his stead. Miles, Eames and Sanderson. These well-matched gentlemen—blonde and brunette—are the "humorists" of the orchestra; Messrs. Gunzel and Dietsch are at all times so sedate as to make the statement a paradoxical one. The four hornists form a noble group. Mr. Muller has a trumpet tone of sweetness and strength, which adjectives can be applied to express the disposition of his associate, whose trumpetry is the result of hard study. The trombones are each and all geniuses; under Mr. Gericke their scope was somewhat circumscribed, but this season there is no denying their vigorous and masterful performances; Mr. Stewart is to be the next city bandmaster—that is when this stupid city of ours adopts the proper course towards open-air concerts; until then Mr. Stewart is satisfied with his study of languages and the activity which a busy musician experiences. Mr. Golde plays one of the goldiest instruments of the brass family, from whose throat the theme of the Pilgrims in "Tannhauser" or the "Walhall" motif of the "Nibelungen," come with equal beauty and richness. Mr. Simpson never had such a year as the one that is passed; the tympani player, always an autocrat, has been elevated by Mr. Nikisch to the rank of soloist, and Mr. Simpson has appreciated the situation and not abused his instrument. If any of our readers think the tympani easy of performance, that it is only a simple thud, thud, tonic, dominant thud-d-d-d-d-d—etc., let them stand behind Mr. Simpson during a modern symphony and note all the intricacies of "tuning." The tympani player deserves to rank with the ice man and the plumber in the "blue book" of the unimpoverished men of toil. Mr. Schuecker is the youngest player in the orchestra, a mere youth in point of age; but no son of Miriam ere played as he.

Mr. Nichols deserves a paragraph all by himself. It is not in a spirit of irreverence that we call him "Nichols." Since he played in the old Germania Orchestra for the parties our mothers and our sisters gave, has not "Nichols" been a household word? Who so well as he at triangle or zylophone, or bass drum or cymbals startles the timid or defies the *ff* marks? Who but "Nichols" disappoints us all in not pitching the pianoforte off the platform, as he trundles it along, with giant strength, to a place in the centre of orchestra? None so brave, so knowing, so witty, as "Nichols." May the first sign of old age find him still in the shadow of Beethoven on symphony nights in Boston!

Boston Journal.

MORNING EDITION.

TUESDAY MORNING, APRIL 29, 1890.

The De Pachmann Concerts.

The series of Chopin recitals recently given by Mr. Vladimir de Pachmann, created such enthusiasm among the critics and musicians of this city that arrangements were made to give an additional recital in Chickering Hall yesterday afternoon. The hall was filled to its utmost; and when the performer made his appearance he was given a most hearty welcome. His programme was a very attractive one, and he again delighted and amazed his audience by his marvelous performances. We have heard many fine pianists this winter, but Mr. de Pachmann's playing has an indescribable charm, which, added to his wonderfully clear and fluent technique, places him at the head in this style of music. The etude in thirds, op. 25, No. 6, was applauded to the echo, as at the former recitals, and he repeated it in his inimitable song, which will long be remembered by those who were fortunate enough to hear it. His playing has indeed been both a pleasure and an education to the music-loving public. Madame Marguerite de Pachmann, his wife, will give a miscellaneous recital in Chickering Hall on Wednesday next, which will be awaited with much interest.

Boston Post

TUESDAY MORNING, APRIL 29, 1890.

MR. VLADIMIR DE PACHMANN'S RECITAL.

The extraordinary success of the three recent Pachmann recitals caused a lively desire among our musical public to hear him again, and in response to this very marked wish he returned and gave still another Chopin recital yesterday afternoon. There was a very large audience; in fact, the hall was completely filled, and it was for a Boston audience unusually enthusiastic. His programme was a selection of those works which had proved most successful in his former recitals, and he repeated the remarkable performances of the G minor ballade, the very difficult study in thirds, and the barcarole—all of which he played, if possible, even more beautifully than before. As has been said before in these columns, technical difficulties do not exist for him, and his extraordinary ability for understanding all the moods and caprices of Chopin's imaginative and varied character is more clearly shown in each concert. In short, it suffices to say that M. de Pachmann is in every sense of the word a great pianist, and his warm, sympathetic and deeply artistic readings of the mysterious works of the great Polish master have been not only a great pleasure to the public at large, but a liberal education to our local musicians.

ARTHUR WELD.

Boston Evening Transcript.

TUESDAY, APRIL 29, 1890.

MR. DE PACHMANN'S RECITAL.

Mr. Vladimir de Pachmann gave his extra Chopin recital in Chickering Hall yesterday afternoon, before a very large audience. The programme was:

Fantasie in F minor, Op. 49.
Impromptu in A-flat, Op. 29.
Barcarolle in F-sharp, Op. 60.
Berceuse in D-flat, Op. 57.
Studies in F minor, F major, and G-sharp minor, Op. 25, Nos. 2, 3 and 6.
Ballade in G minor, Op. 23.
Waltz in A-flat, Op. 42.
Mazurka in C-sharp minor, Op. 41, No. 1.
Tarentelle in A-flat, Op. 43.

Mr. de Pachmann has played all these numbers here before, so his performance calls for no further comment. The recital was evidently much enjoyed, and the audience repeatedly gave vent to its enthusiasm.

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Date 28

tieth street.

The Boston Symphony Concert.

Two changes have been made in the original program of the Boston Symphony Concert at the Academy of Music to-night. Mme. Steinbach-Jahns will sing Weber's aria from "Der Freischutz," "Softly Sighs," instead of the scena from Mozart's "Seraglio," and the violins will play Paganini's famous "Moto Perpetuo," which was not at first announced.

BOSTON HERALD.

TUESDAY, APRIL 29, 1890.

THE DE PACHMANN RECITALS.

It is seldom that the Boston musical public is so thoroughly stirred from its habitual tranquility as it has been by Vladimir de Pachmann, the Russian pianist, whose recent cyclus of Chopin recitals created so much comment in musical circles. He returned to this city yesterday, and gave one more audience to his admirers in Chickering Hall, playing a programme including many of the brilliant successes of his earlier appearances. He was greeted by an audience which filled all available seats, and he charmed all who heard him quite as successfully as in his former appearances. He is an artist whose personality enters into all that he does, and as this personality is admirably in keeping with the compositions he has played here, it is not surprising that he has won his Boston audiences, one and all, and gained here the same appreciation of his gifts that continental Europe has accorded him for many years. Mme. de Pachmann, also an eminent pianist, is to give a single recital in this city at the same hall tomorrow afternoon, appearing in a brilliantly varied programme of piano music.

Boston Daily Globe.

TUESDAY, APRIL 29.

CHOPIN SUPERBLY PLAYED.

Vladimir de Pachmann Gives His Final Recital in Chickering Hall.

Vladimir de Pachmann gave another of his delightful Chopin piano recitals in Chickering Hall yesterday afternoon. The audience, which crowded the hall to its capacity, was unrestrained in enthusiasm, and insisted upon more than one encore. The programme was made up of selections heard at Mr. Pachmann's previous recitals here, and included the fantaisie, op. 49; impromptu, op. 29; barcarole, op. 60; berceuse, op. 57; three etudes, 2, 3 and 6, op. 25; ballade, op. 23; waltz op. 42; mazourka, op. 41, and tarantelle, op. 43.

The announcement that this was his last Chopin recital was regretted by many. It is not improbable, however, that he will soon be heard in a miscellaneous programme.

Wednesday afternoon Mme. Marguerite de Pachmann, whose playing has been warmly commended in New York, will make her first appearance here. The programme announced consists of selections from Schubert, Mendelssohn, Rubinstein, Heuselt, Chopin, Marguerite de Pachmann, Liszt and Saint-Saens.

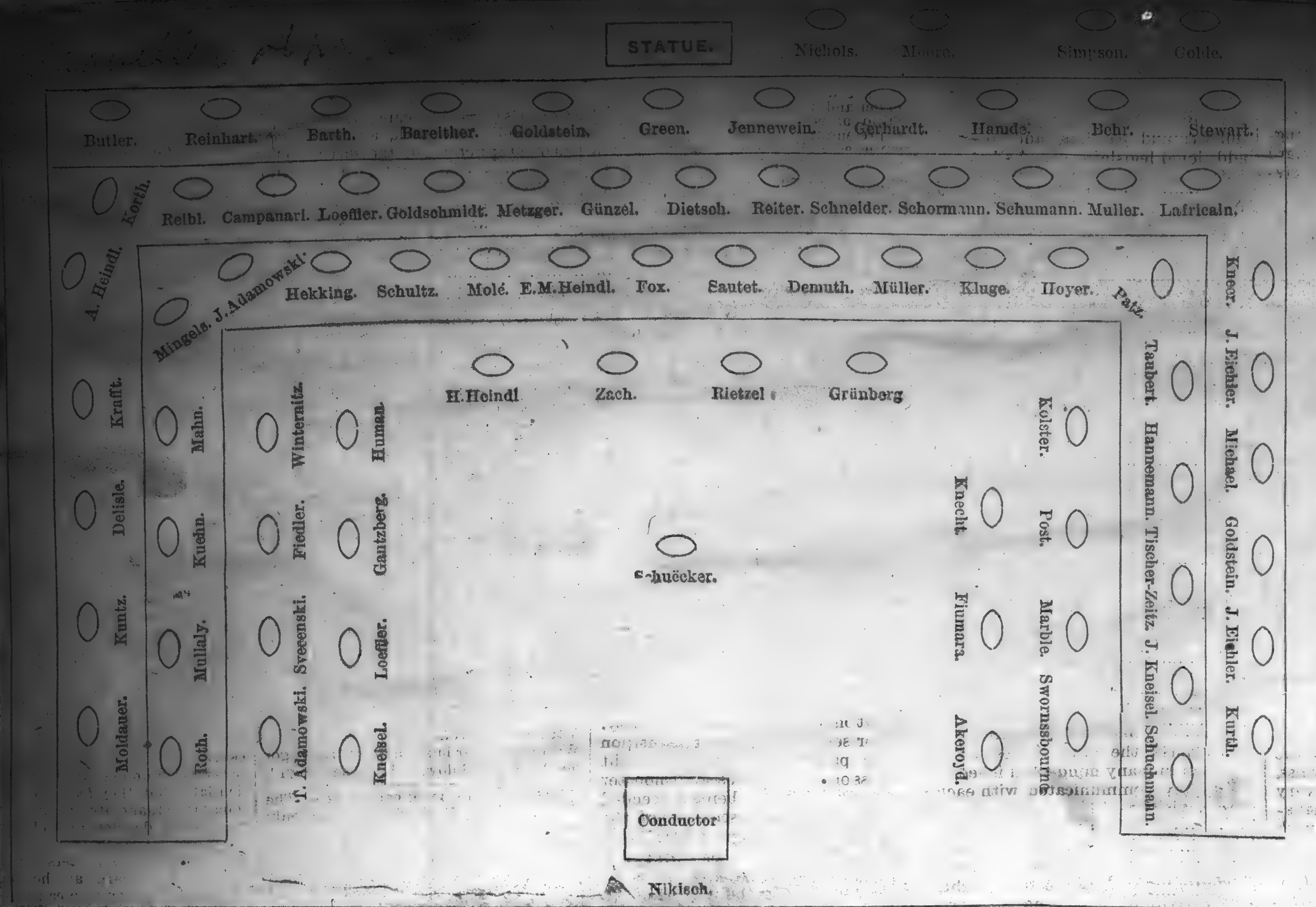
BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, APRIL 29, 1890.

THE DE PACHMANN RECITAL.

The announcement of another and final recital of Chopin's music by Vladimir de Pachmann was sufficient to tax the capacity of Chickering Hall yesterday afternoon with an audience whose quality and enthusiasm showed plainly the impression made by the distinguished pianist on his former appearances. The programme was made up mainly of selections from the former series of recitals, and therefore calls for no extended review. There was the same wonderful technique, the same indefinable fascination of touch, and the same almost impossible production of a "singing" pianissimo. The great etude, op. 25, was given with all the defiance of technical difficulties that characterized it before. The ballade in B flat was another exhibition of great power and dignity, while the daintier element of the recital was beautifully represented by the berceuse, op. 57.



Boston Evening Transcript.

THURSDAY, MAY 1, 1890.

THEATRES AND CONCERTS.

(See Page Six.)

MADAME DE PACHMANN'S RECITAL.

Mme. Marguerite de Pachmann gave a pianoforte recital in Chickering Hall yesterday afternoon, the programme being as follows:

Fantasie-Sonata in G, Op. 78..................Schubert.
Variations Sérieuses in D minor, Op. 54..Mendelssohn
Barcarolle No. 4..................................Rubinstein
Study: "Si oiseau j'étais".........................Henselt
Studies: Op. 25. Nos. 6 and 8; op. 10. No. 5....Chopin
Andante spianato and Polonaise in E-flat, Op. 22..Chopin
Réverie du Lac...........Marguerite de Pachmann
Study: "Waldesrauschen"..............................Liszt
Study in Waltz-form.........................Saint-Saëns.

Mme. de Pachmann came, played and conquered. One needed to hear only the first few measures of the Schubert sonata to have one's attention caught by something exceedingly rare nowadays; by perfectly simple, straightforward, dignified playing, rhythmically clear and distinct, neither stiffened by coldness nor warped by artificial warmth. At first it seemed almost too good to be true, and one waited to find the spell broken by some fashionable extravagance, some shade of false feeling, some elegant *niaiserie*. But no, Mme. de Pachmann went on as she had begun, simply, purely and musically. Best of all, she showed soon enough that this refined and dignified simplicity of style was no mere chance fad of hers, no hard-and-fast method of performance to which she had committed herself, through thick and thin—say, for the purpose of accentuating a contrast between herself and other players. That it was entirely genuine, the result of both musical instinct and culture, and a fine sense of artistic fitness was shown by the perfectly natural, unforced way in which she would abandon it now and then, just at the points where the music needed a dash or added spice to bring out its true flavor, and save it from monotony. She showed that, where needful, she knew how to "make play" with the phrase, and animate the rhythm as well as any one. To take one instance from among several, one seldom hears the last movement in the Schubert sonata played as she played it, so as to hold the attention fast from beginning to end, with so much variety, and yet wholly without extravagance or anything that smacked of the musically unworthy.

As she worked her way farther and farther down the list, and the character of the music changed from classic purity of form and feeling to the most sophisticated extravagance of modern highly-spiced musical cookery—as in the Liszt "Waldesrauschen," and the Saint-Saëns Waltz-study—her style of playing kept pace with the music, humoring it to the top of its bent in all sorts of fantastic, brilliant and ear-catching effects, yet never losing a certain refinement and modesty that made it doubly charming.

Her technique, too, which even at the beginning of the programme could be recognized as highly finished and adequate, showed itself later on to be positively astounding. She plays the G-sharp minor study by Chopin even more rapidly than her husband, and, if not with quite the pungent *chic* that he does, with decidedly superior rhythmic clearness. What she did in the way of smoothly flowing scales with interchanging hands, rapid thirds and octaves in the Saint-Saëns piece well-nigh beggars description. Her use of the pedal, too, is masterly, and the tone she draws from the instrument invariably beautiful in all its gradations from *pianissimo* to *fortissimo*.

She has, it is true, one or two tricks, and also some limitations. On her perhaps a little excessive fondness for *pianissimo* playing we would not insist, for she overdoes it, upon the whole, less than most pianists today who can do that sort of thing. She has a way of repeating the "expressive note" in a phrase of *cantilena*, sometimes three or four times, instead of simply holding it, which is not in the best taste. We cannot say that we found in her any evidence of great depth of feeling or intensity of passion; she does not scale enormous heights nor sound great depths of emotion. But, as far as it goes, her feeling seems thoroughly genuine, as it is always essentially musical; and she has a firmness of artistic instinct which enables her to draw very sharp and just distinctions between sensibility, thoughtfulness and passion; between various qualities of emotion, and she almost invariably touches the right chord. Her innate refinement of perception, and, as a result thereof, her keen perception of and sympathy with refinement, are conspicuous. In a word, we have seldom heard a pianist whose playing we so thoroughly enjoyed.

The Beacon.

BOSTON, SATURDAY, MAY 3, 1890.

THE PACHMANN RECITALS.

On Monday afternoon M. De Pachmann played to a very large audience at Chickering's, the programme being drawn exclusively from Chopin, and several of the *morceaux* in which his taste, talent and technique have been most gratifyingly obvious were repeated. The impression left served only to heighten the good opinion already established by his previous concerts, and he was received with great enthusiasm and dismissed with much regret. On Wednesday afternoon Mme. De Pachmann, of whose sympathetic and beautiful personality something was said here last week, made her début, and gave her hearers an afternoon of unalloyed delight. She far exceeded all expectation and was at once accepted as a pianist of rare merit in every sense of the word. Her technique is scarcely less marvellous in its fineness, its certainty and its full but suave strength than that of her husband; she gives her music with such freedom from the trammels alike of memory and of the key board, that she seems to be improvising, while a delicate feminine tact or intuition instructs her so to modify its use that each author in turn is read according to his true style. It cannot be claimed for her that she is profound or ardent in emotion; but where all is so exquisitely shaped, such clear intellectuality exists, such purity of meaning conveyed and such true feeling indicated, it would be unreasonable to ask for that greater passion which might overwhelm and blot out some other elements which could not so well be spared. The programme—barring the inherent dryness of Schubert's *opus* 78 sonata—all gave delicious pleasure to judgment and to sentiment, and the audience were almost unbounded in their expressions of gratification and surprise.

SUNDAY HERALD.

BOSTON, MAY 4, 1890.

THE BOSTON ORCHESTRA'S TOUR.

The first week of the fourth annual tour of the Boston Symphony Orchestra has ended, six concerts having been given in Philadelphia, Baltimore, Washington and Richmond, Va., and all with remarkable success. Mr. Nikisch has repeated his triumphs in Philadelphia, Baltimore and Washington, and in Richmond, the first appearance of the Boston orchestra in this section of the country, created the greatest enthusiasm on Friday and Saturday evenings. There is an interesting history to the concerts by this orchestra in Philadelphia, Baltimore and Washington which is worth the telling, especially as it may induce public spirited citizens in other localities to bestir themselves to secure the results gained in those cities. It is due to Messrs. Burditt and North of Boston to say that their intelligent, persistent and public spirited work as managers has gained the Boston orchestra its present standing in these three cities. In each of these centres of population they found, when they assumed the responsibility of the Boston symphony concerts in the several cities named, a general apathy concerning orchestral music. They immediately began to awaken and concentrate the individual demand for a series of first-class orchestral concerts, and, during the season ... the last week, their labors have been rewarded by the fullest measure of success. The work of Messrs. Burditt and North has ... [illegible]

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 4, 1890.

MR. AND MRS. DE PACHMANN'S RECITALS.

Two interesting pianoforte recitals have been given in Chickering hall this week, one by Mr. De Pachmann on Monday afternoon, and the other by Mrs. De Pachmann on Wednesday afternoon. At the first recital the programme was:

Fantaisie op. 49
Impromptu op. 29
Barcarole op. 60
Berceuse op. 57
Etudes op. 25 Nos. 2, 3, 6 .... Chopin
Ballade op. 23
Valse op. 42
Mazourka op. 41
Tarantelle op. 43

Mrs. De Pachmann played on Wednesday as follows:

Fantaisie Sonate, Opus 78...........Schubert
Variations Serieuses...........Mendelssohn
Barcarole No. 4...................Rubinstein
"St oiseau j'etais"......................Henselt
a. Three Etudes, Opus 25, Nos. 6 and 8, Opus 10, No. 5 / b. Andante spianato and grand polonaise........Chopin
"Reverie du lac"..Marguerite de Pachmann
"Waldesrauchen"..............................Liszt
Etude "en forme de valse"......Saint Saens

The first programme was but an epitome of Mr. De Pachmann's initial set of recitals in this city and was played with much the same charm, piquancy and artistic finish. As a piano singer Mr. De Pachmann has probably not his equal. To him and to such as hear him perform, the piano is a singing instrument, and one forgets for the time being its somewhat unsavory reputation as an instrument of percussion. Mrs. De Pachmann has evidently been a very faithful pupil of her husband, for she plays in very much the same manner so far as quality of touch and technique are concerned. In other respects she is even broader, not so gifted perhaps, but more even and reliable. To say that she was fully equal to the exacting requirements of the Schubert sonata is perhaps the worthiest compliment that one can bestow. Both concerts were attended by very large audiences.

The Beacon.

BOSTON, SATURDAY, MAY 10, 1890.

THE DE PACHMANN FAREWELL.

One last concert by Mr. and Mrs. De Pachmann is announced for Thursday afternoon next, the place being Chickering Hall, where their previous programmes have been played. The selections for this matinee are these: Mr. De Pachmann will play, for the first time in Boston, Chopin's "Nocturne," *opus* 37, No. 2; "Etudes," *opus* 10, No. 3, and *opus* 25, No. 1; "Mazurka," *opus* 59, No. 2; and "Valse Brillante," *opus* 34, No. 3; also Chopin's "Ballade," *opus* 38; "Fantaisie Impromptu," *opus* 66; "Scherzo," *opus* 31; "Nocturne," *opus* 55, No. 1; and "Polonaise," *opus* 50. Mme. De Pachmann's numbers are "Danklied nach Sturm," Henselt; "Si Oiseau J'etais," Liszt; "Impromptu," No. 4, Schubert; and "Rigaudon," Raff. But, indeed, this matters comparatively little, because, although in some selections the virtuosity or the idiosyncracies of the artists may be more quickly apparent than in others, they can take up nothing in which they will not give rare, fresh and peculiar pleasure. It has been a long time since any visiting pianists have used the instrument so genially and expressively and have so successfully concealed its usually obtrusive individuality under the music evoked from it, and now that they must return to Europe, their departure will leave many regrets.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 30, 1890.

——Last Sunday evening the Boston Symphony Orchestra, seventy performers, Mr. Arthur Nikisch, conductor, accompanied by Mrs. Steinbach-Jahns, dramatic soprano from the Leipsic Opera House, started via the Fall River line on their Western *tournée*. Monday evening the final concert in the series of five given at the Academy of Music, Philadelphia, was the initial concert of the trip. Last night a similar series in Baltimore was to be closed. Then come two concerts in Washington—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, Ohio, where the orchestra gives a single performance on Monday evening May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city. From Columbus, the orchestra goes to Cincinnati, giving two concerts on Tuesday and Wednesday. A single concert in Louisville, Ky., on Thursday, May 8, under the management of Daniel Quilp, in his beautiful amphitheatre auditorium, will be one of the musical events of the season in a city always quick to recognize and appreciate standard organizations. Then follow two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10. Directly after the concert on Saturday, a special train of three sleeping cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Mr. Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its début in St. Paul, under the direction of Mr. E. C. Murdock, manager of the Star Course and associated with nearly every first-class organization visiting St. Paul. A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season. The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburgh for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburgh back to Cleveland for one concert on Wednesday evening, May 21, under the management of Mr. N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday the 22d, and Albany on Friday the 23d.

Boston Daily Traveller

THURSDAY, MAY 1, 1890.

Mme. de Pachmann.

Yesterday afternoon in Chickering Hall, Mme. de Pachmann played the following programme: Sonata, op. 78, Schubert; serious variations, op. 54, Mendelssohn; fourth barcarole, Rubinstein; "Were I a Bird," Henselt; Three studies, op. 25, Nos. 6 and 8, op. 10, No. 5, andante spianate and polonaise, Chopin; "Reverie du lac," original; "Waldesrauchen," Liszt; study in a form of a waltz, Saint-Saëns. As Miss Oakey, Mme. de Pachmann was much admired in London; now that she is the consort of one more famous (perhaps along limited lines) her light is certainly a brilliant one. Even as a Chopin player her work yesterday in point of poetic conception stands well alongside that of her husband. Yet we should say, after a single hearing, that her forte lay in pieces requiring a dextrous manipulation, like the Henselt and Liszt compositions represented above. In general, her playing is admirable in its moderation, unsensational and sincere; technically, her wrist and arm work are admirable. Mme. de Pachmann had a small audience, but a very enthusiastic one.

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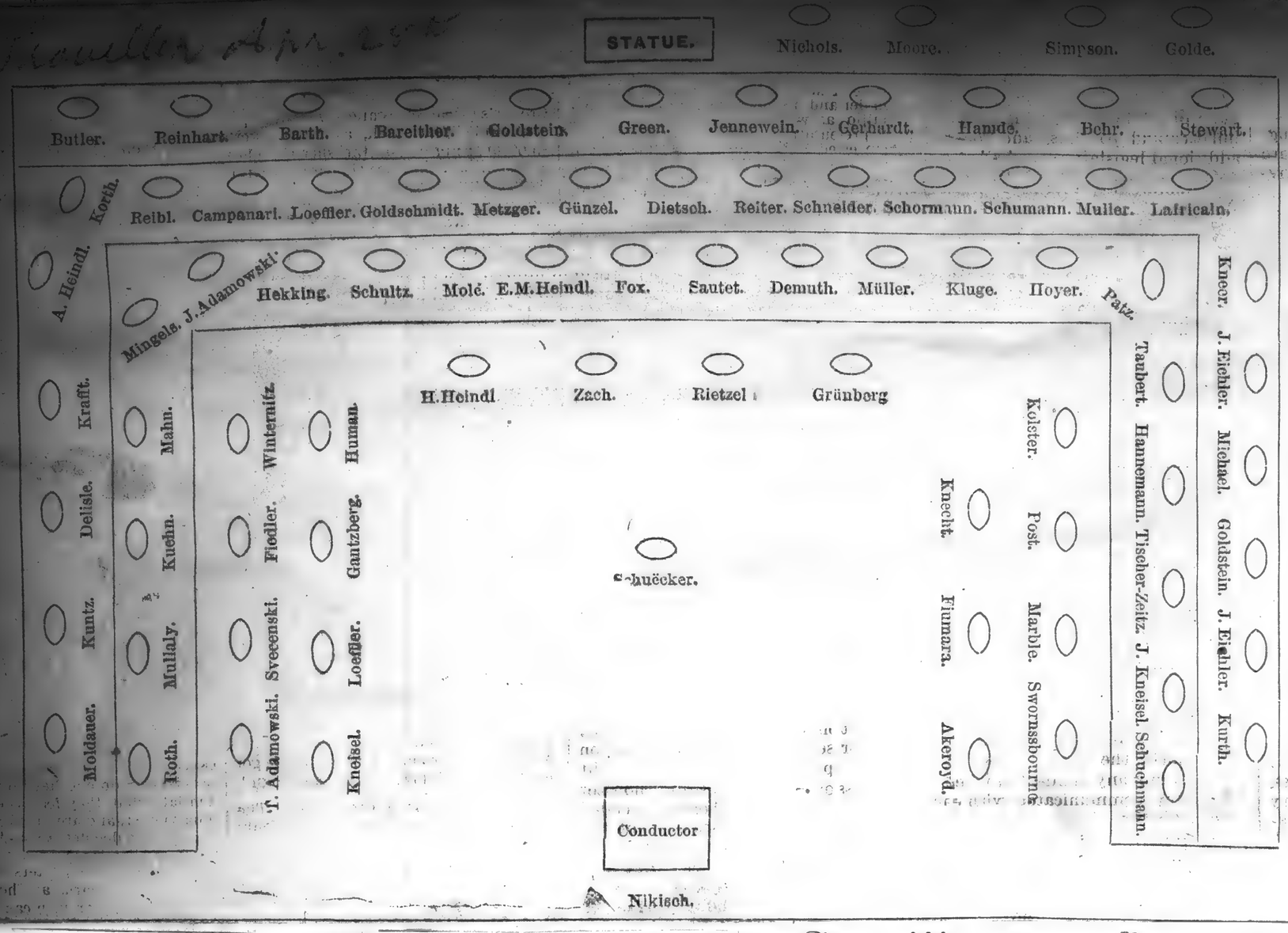

The Beacon.

BOSTON, SATURDAY, MAY 3, 1890.

THE PACHMANN RECITALS.

On Monday afternoon M. De Pachmann played to a very large audience at Chickering's, the programme being drawn exclusively from Chopin, and several of the *morceaux* in which his taste, talent and technique have been most gratifyingly obvious were repeated. The impression left served only to heighten the good opinion already established by his previous concerts, and he was received with great enthusiasm and dismissed with much regret. On Wednesday afternoon Mme. De Pachmann, of whose sympathetic and beautiful personality something was said here last week, made her début, and gave her hearers an afternoon of unalloyed delight. She far exceeded all expectation and was at once accepted as a pianist of rare merit in every sense of the word. Her technique is scarcely less marvellous in its fineness, its certainty and its full but suave strength than that of her husband; she gives her music with such freedom from the trammels alike of memory and of the key board, that she seems to be improvising, while a delicate feminine tact or intuition instructs her so to modify its use that each author in turn is read according to his true style. It cannot be claimed for her that she is profound or ardent in emotion; but where all is so exquisitely shaped, such clear intellectuality exists, such purity of meaning conveyed and such true feeling indicated, it would be unreasonable to ask for that greater passion which might overwhelm and blot out some other elements which could not so well be spared. The programme—barring the inherent dryness of Schubert's *opus* 78 sonata—all gave delicious pleasure to judgment and to sentiment, and the audience were almost unbounded in their expressions of gratification and surprise.

SUNDAY HERALD.

BOSTON, MAY 4, 1890.

THE BOSTON ORCHESTRA'S TOUR.

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THE BOSTON TIMES

BOSTON, SUNDAY, MAY 4, 1890.

MR. AND MRS. DE PACHMANN'S RECITALS.

Two interesting pianoforte recitals have been given in Chickering hall this week, one by Mr. De Pachmann on Monday afternoon, and the other by Mrs. De Pachmann on Wednesday afternoon. At the first recital the programme was:

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Impromptu op. 29	
Barcarole op. 60	
Berceuse op. 57	
Etudes op. 25 Nos. 2, 3, 6	
Ballade op. 23	
Valse op. 42	
Mazourka op. 41	
Tarantelle op. 43	

Mrs. De Pachmann played on Wednesday as follows:

Fantaisie Sonate, Opus 78	Schubert
Variations Serieuses	Mendelssohn
Barcarole No. 4	Rubinstein
"St oiseau j'etais"	Henselt
a. Three Etudes, Opus 25, Nos. 6 and 8, Opus 10, No. 5	Chopin
b. Andante spianato and grand polonaise	Chopin
"Reverie du lac"	Marguerite de Pachmann
"Waldesrauchen"	Liszt
Etude "en forme de valse"	Saint Saens

The first programme was but an epitome of Mr. De Pachmann's initial set of recitials in this city and was played with much the same charm, piquancy and artistic finish. As a piano singer Mr. De Pachmann has probably not his equal. To him and to such as hear him perform, the piano is a singing instrument, and one forgets for the time being its somewhat unsavory reputation as an instrument of percussion. Mrs. De Pachmann has evidently been a very faithful pupil of her husband, for she plays in very much the same manner so far as quality of touch and technique are concerned. In other respects she is even broader, not so gifted perhaps, but more even and reliable. To say that she was fully equal to the exacting requirements of the Schubert sonata is perhaps the worthiest compliment that one can bestow. Both concerts were attended by very large audiences.

The Beacon.

BOSTON, SATURDAY, MAY 10, 1890.

THE DE PACHMANN FAREWELL.

One last concert by Mr. and Mrs. De Pachmann is announced for Thursday afternoon next, the place being Chickering Hall, where their previous programmes have been played. The selections for this matinee are these: Mr. De Pachmann will play, for the first time in Boston, Chopin's "Nocturne," *opus* 37, No. 2; "Etudes," *opus* 10, No. 3, and *opus* 25, No. 1; "Mazurka," *opus* 59, No. 2; and "Valse Brillante," *opus* 34, No. 3; also Chopin's "Ballade," *opus* 38; "Fantaisie Impromptu," *opus* 66; "Scherzo," *opus* 31; "Nocturne," *opus* 55, No. 1; and "Polonaise," *opus* 50. Mme. De Pachmann's numbers are "Danklied nach Sturm," Henselt; "Si Oiseau J'etais," Liszt; "Impromptu," No. 4, Schubert; and "Rigaudon," Raff. But, indeed, this matters comparatively little, because, although in some selections the virtuosity or the idiosyncracies of the artists may be more quickly apparent than in others, they can take up nothing in which they will not give rare, fresh and peculiar pleasure. It has been a long time since any visiting pianists have used the instrument so genially and expressively and have so successfully concealed its usually obtrusive individuality under the music evoked from it, and now that they must return to Europe, their departure will leave many regrets.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 30, 1890.

——Last Sunday evening the Boston Symphony Orchestra, seventy performers, Mr. Arthur Nikisch, conductor, accompanied by Mrs. Steinbach-Jahns, dramatic soprano from the Leipsic Opera House, started via the Fall River line on their Western *tournée*. Monday evening the final concert in the series of five given at the Academy of Music, Philadelphia, was the initial concert of the trip. Last night a similar series in Baltimore was to be closed. Then come two concerts in Washington—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, Ohio, where the orchestra gives a single performance on Monday evening May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city. From Columbus, the orchestra goes to Cincinnati, giving two concerts on Tuesday and Wednesday. A single concert in Louisville, Ky., on Thursday, May 8, under the management of Daniel Quilp, in his beautiful amphitheatre auditorium, will be one of the musical events of the season in a city always quick to recognize and appreciate standard organizations. Then follow two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10. Directly after the concert on Saturday, a special train of three sleeping cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Mr. Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its début in St. Paul, under the direction of Mr. E. C. Murdock, manager of the Star Course and associated with nearly every first-class organization visiting St. Paul. A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season. The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburgh for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburgh back to Cleveland for one concert on Wednesday evening, May 21, under the management of Mr. N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday the 22d, and Albany on Friday the 23d.

Boston Evening Transcript.

THURSDAY, MAY 1, 1890.

THEATRES AND CONCERTS.

[See Page Six.]

MADAME DE PACHMANN'S RECITAL.

Mme. Marguerite de Pachmann gave a pianoforte recital in Chickering Hall yesterday afternoon, the programme being as follows:

Fantasie-Sonata in G, Op. 78	Schubert.
Variations Sérieuses in D minor, Op. 54	Mendelssohn
Barcarolle No. 4	Rubinstein
Study: "Si oiseau j'étais"	Rubinstein
Studies: Op. 25, Nos. 6 and 8; op. 10, No. 5	Henselt
Andante spianato and Polonaise in E-flat, Op. 22	Chopin
Réverie du Lac	Chopin
Study: "Waldesrauschen"	Marguerite de Pachmann
Study in Waltz-form	Liszt
	Saint-Saëns.

Mme. de Pachmann came, played and conquered. One needed to hear only the first few measures of the Schubert sonata to have one's attention caught by something exceedingly rare nowadays; by perfectly simple, straightforward, dignified playing, rhythmically clear and distinct, neither stiffened by coldness nor warped by artificial warmth. At first it seemed almost too good to be true, and one waited to find the spell broken by some fashionable extravagance, some shade of false feeling, some elegant *niaiserie*. But no, Mme. de Pachmann went on as she had begun, simply, purely and musically. Best of all, she showed soon enough that this refined and dignified simplicity of style was no mere chance fad of hers, no hard-and-fast method of performance to which she had committed herself, through thick and thin—say, for the purpose of accentuating a contrast between herself and other players. That it was entirely genuine, the result of both musical instinct and culture, and a fine sense of artistic fitness was shown by the perfectly natural, unforced way in which she would abandon it now and then, just at the points where the music needed a dash or added spice to bring out its true flavor, and save it from monotony. She showed that, where needful, she knew how to "make play" with the phrase, and animate the rhythm as well as any one. To take one instance from among several, one seldom hears the last movement in the Schubert sonata played as she played it, so as to hold the attention fast from beginning to end, with so much variety, and yet wholly without extravagance or anything that smacked of the musically unworthy.

As she worked her way farther and farther down the list, and the character of the music changed from classic purity of form and feeling to the most sophisticated extravagance of modern highly-spiced musical cookery—as in the Liszt "Waldesrauschen," and the Saint-Saëns Waltz-study—her style of playing kept pace with the music, humoring it to the top of its bent in all sorts of fantastic, brilliant and ear-catching effects, yet never losing a certain refinement and modesty that made it doubly charming.

Her technique, too, which even at the beginning of the programme could be recognized as highly finished and adequate, showed itself later on to be positively astounding. She plays the G-sharp minor study by Chopin even more rapidly than her husband, and, if not with quite the pungent *chic* that he does, with decidedly superior rhythmic clearness. What she did in the way of smoothly flowing scales with interchanging hands, rapid thirds and octaves in the Saint-Saëns piece well-nigh beggars description. Her use of the pedal, too, is masterly, and the tone she draws from the instrument invariably beautiful in all its gradations from *pianissimo* to *fortissimo*.

She has, it is true, one or two tricks, and also some limitations. On her perhaps a little excessive fondness for *pianissimo* playing we would not insist, for she overdoes it, upon the whole, less than most pianists today who can do that sort of thing. She has a way of repeating the "expressive note" in a phrase of *cantilena*, sometimes three or four times, instead of simply holding it, which is not in the best taste. We cannot say that we found in her any evidence of great depth of feeling or intensity of passion; she does not scale enormous heights nor sound great depths of emotion. But, as far as it goes, her feeling seems thoroughly genuine, as it is always essentially musical; and she has a firmness of artistic instinct which enables her to draw very sharp and just distinctions between sensibility, thoughtfulness and passion; between various qualities of emotion, and she almost invariably touches the right chord. Her innate refinement of perception, and, as a result thereof, her keen perception of and sympathy with refinement, are conspicuous. In a word, we have seldom heard a pianist whose playing we so thoroughly enjoyed.

Boston Daily Traveller

THURSDAY, MAY 1, 1890.

Mme. de Pachmann.

Yesterday afternoon in Chickering Hall, Mme. de Pachmann played the following programme: Sonata, op. 78, Schubert; serious variations, op. 54, Mendelssohn; fourth barcarole, Rubinstein; "Were I a Bird," Henselt; Three studies, op. 25, Nos. 6 and 8, op. 10, No. 5, andante spianate and polonaise, Chopin; "Reverie du lac," original; "Waldesrauchen," Liszt; study in a form of a waltz, Saint-Saëns. As Miss Oakey, Mme. de Pachmann was much admired in London; now that she is the consort of one more famous (perhaps along limited lines) her light is certainly a brilliant one. Even as a Chopin player her work yesterday in point of poetic conception stands well alongside that of her husband. Yet we should say, after a single hearing, that her forte lay in pieces requiring a dextrous manipulation, like the Henselt and Liszt compositions represented above. In general, her playing is admirable in its moderation, unsensational and sincere; technically, her wrist and arm work are admirable. Mme. de Pachmann had a small audience, but a very enthusiastic one.

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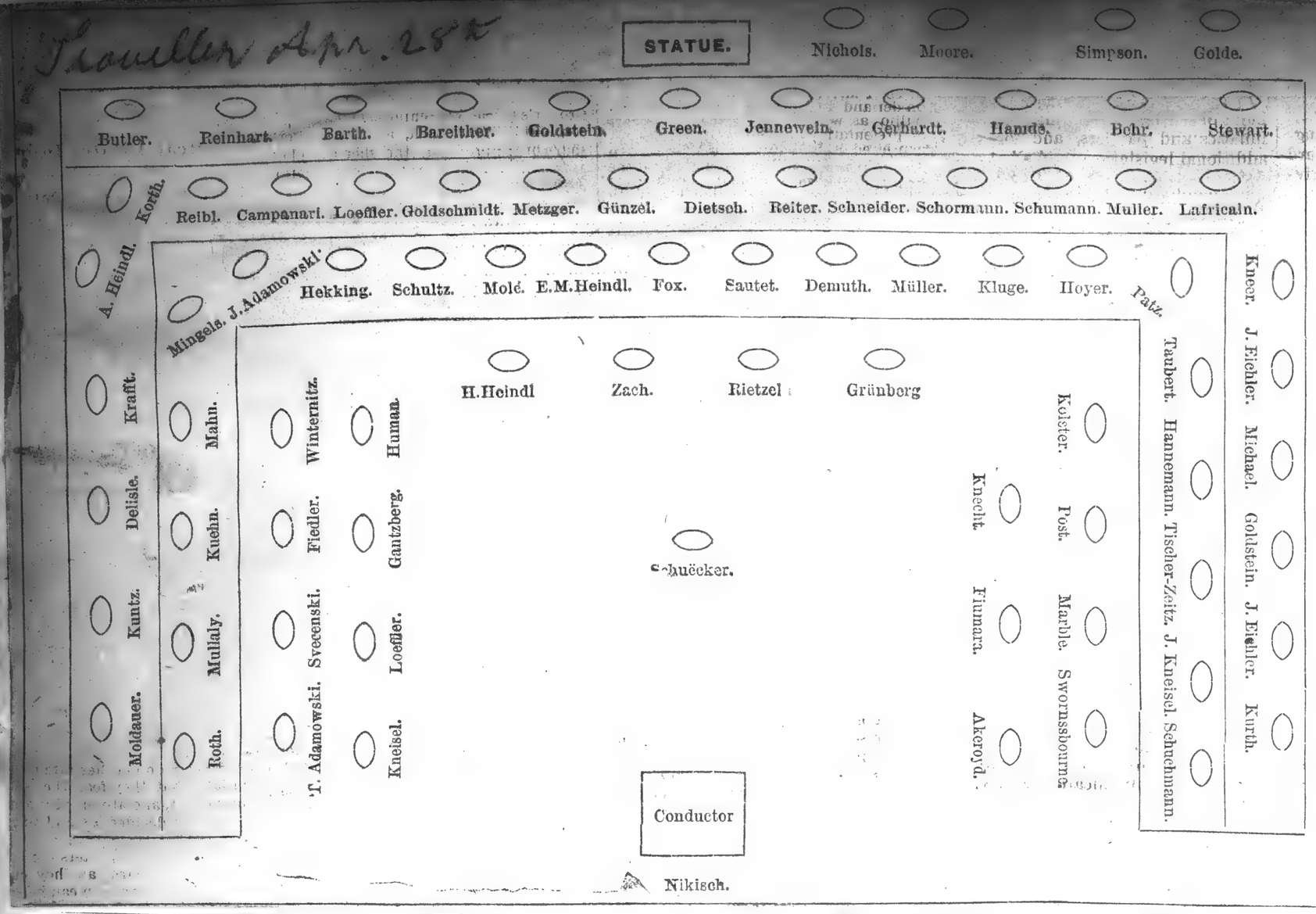
Traveller Apr. 28th



The Beacon.

BOSTON, SATURDAY, MAY 3, 1890.

THE PACHMANN RECITALS.

On Monday afternoon M. De Pachmann played to a very large audience at Chickering's, the programme being drawn exclusively from Chopin, and several of the *morceaux* in which his taste, talent and technique have been most gratifyingly obvious were repeated. The impression left served only to heighten the good opinion already established by his previous concerts, and he was received with great enthusiasm and dismissed with much regret. On Wednesday afternoon Mme. De Pachmann, of whose sympathetic and beautiful personality something was said here last week, made her début, and gave her hearers an afternoon of unalloyed delight. She far exceeded all expectation and was at once accepted as a pianist of rare merit in every sense of the word. Her technique is scarcely less marvellous in its fineness, its certainty and its full but suave strength than that of her husband; she gives her music with such freedom from the trammels alike of memory and of the key board, that she seems to be improvising, while a delicate feminine tact or intuition instructs her so to modify its use that each author in turn is read according to his true style. It cannot be claimed for her that she is profound or ardent in emotion; but where all is so exquisitely shaped, such clear intellectuality exists, such purity of meaning conveyed and such true feeling indicated, it would be unreasonable to ask for that greater passion which might overwhelm and blot out some other elements which could not so well be spared. The programme—barring the inherent dryness of Schubert's *opus* 78 sonata—all gave delicious pleasure to judgment and to sentiment, and the audience were almost unbounded in their expressions of gratification and surprise.

SUNDAY HERALD.

BOSTON, MAY 4, 1890.

THE BOSTON ORCHESTRA'S TOUR.

The first week of the fourth annual tour of the Boston Symphony Orchestra has ended, six concerts having been given in Philadelphia, Baltimore, Washington and Richmond, Va., and all with remarkable success. Mr. Nikisch has repeated his triumphs in Philadelphia, Baltimore and Washington, and in Richmond, the first appearance of the Boston orchestra in this section of the country, created the greatest enthusiasm on Friday and Saturday evenings. There is an interesting history to the concerts by this orchestra in Philadelphia, Baltimore and Washington which is worth the telling, especially as it may induce public spirited citizens in other localities to bestir themselves to secure the results gained in those cities. It is due to Messrs. Burditt and North of Boston to say that their intelligent, persistent and public spirited work as managers has gained the Boston orchestra its present standing in these three cities. In each of these centres of population they found, when they assumed the responsibility of the Boston Symphony concerts in the several cities named, a general apathy concerning orchestral music. They immediately began to awaken and concentrate the individual demand for a series of first-class orchestral concerts, and, during the season ended the last week, their labors have been rewarded by the fullest measure of success. The work of Messrs. Burditt and North has been the result of establishing the Boston Symphony concerts on as sure a foundation in the three cities named as they enjoy in this city. Mr. Nikisch has given some very brilliant programmes during the week, and Mme. Steinbach Jahns, the soprano soloist of the tour, has found general favor wherever she has appeared.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 4, 1890.

MR. AND MRS. DE PACHMANN'S RECITALS.

Two interesting pianoforte recitals have been given in Chickering hall this week, one by Mr. De Pachmann on Monday afternoon, and the other by Mrs. De Pachmann on Wednesday afternoon. At the first recital the programme was:

Fantaisie op. 49	Chopin
Impromptu op. 29	
Barcarole op. 60	
Berceuse op. 57	
Etudes op. 25 Nos. 2, 3, 6	
Ballade op. 23	
Valse op. 42	
Mazourka op. 41	
Tarantelle op. 43	

Mrs. De Pachmann played on Wednesday as follows:

Fantaisie Sonate, Opus 78	Schubert
Variations Serieuses	Mendelssohn
Barcarole No. 4	Rubinstein
"St oiseau j'etais"	Henselt
a. Three Etudes, Opus 25, Nos. 6 and 8, Opus 10, No. 5	Chopin
b. Andante spianato and grand polonaise	Chopin
"Reverie du lac"	Marguerite de Pachmann
"Waldesrauchen"	Liszt
Etude "en forme de valse"	Saint Saens

The first programme was but an epitome of Mr. De Pachmann's initial set of recitials in this city and was played with much the same charm, piquancy and artistic finish. As a piano singer Mr. De Pachmann has probably not his equal. To him and to such as hear him perform, the piano is a singing instrument, and one forgets for the time being its somewhat unsavory reputation as an instrument of percussion. Mrs. De Pachmann has evidently been a very faithful pupil of her husband, for she plays in very much the same manner so far as quality of touch and technique are concerned. In other respects she is even broader, not so gifted perhaps, but more even and reliable. To say that she was fully equal to the exacting requirements of the Schubert sonata is perhaps the worthiest compliment that one can bestow. Both concerts were attended by very large audiences.

The Beacon.

BOSTON, SATURDAY, MAY 10, 1890.

THE DE PACHMANN FAREWELL.

One last concert by Mr. and Mrs. De Pachmann is announced for Thursday afternoon next, the place being Chickering Hall, where their previous programmes have been played. The selections for this matinee are these: Mr. De Pachmann will play, for the first time in Boston, Chopin's "Nocturne," *opus* 37, No. 2; "Etudes," *opus* 10, No. 3, and *opus* 25, No. 1; "Mazurka," *opus* 59, No. 2; and "Valse Brillante," *opus* 34, No. 3; also Chopin's "Ballade," *opus* 38; "Fantaisie Impromptu," *opus* 66; "Scherzo," *opus* 31; "Nocturne," *opus* 55, No. 1; and "Polonaise," *opus* 50. Mme. De Pachmann's numbers are "Danklied nach Sturm," Henselt; "Si Oiseau J'etais," Liszt; "Impromptu," No. 4, Schubert; and "Rigaudon," Raff. But, indeed, this matters comparatively little, because, although in some selections the virtuosity or the idiosyncracies of the artists may be more quickly apparent than in others, they can take up nothing in which they will not give rare, fresh and peculiar pleasure. It has been a long time since any visiting pianists have used the instrument so genially and expressively and have so successfully concealed its usually obtrusive individuality under the music evoked from it, and now that they must return to Europe, their departure will leave many regrets.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 30, 1890.

——Last Sunday evening the Boston Symphony Orchestra, seventy performers, Mr. Arthur Nikisch, conductor, accompanied by Mrs. Steinbach-Jahns, dramatic soprano from the Leipsic Opera House, started via the Fall River line on their Western *tournée*. Monday evening the final concert in the series of five given at the Academy of Music, Philadelphia, was the initial concert of the trip. Last night a similar series in Baltimore was to be closed. Then come two concerts in Washington—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, Ohio, where the orchestra gives a single performance on Monday evening May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city. From Columbus, the orchestra goes to Cincinnati, giving two concerts on Tuesday and Wednesday. A single concert in Louisville, Ky., on Thursday, May 8, under the management of Daniel Quilp, in his beautiful amphitheatre auditorium, will be one of the musical events of the season in a city always quick to recognize and appreciate standard organizations. Then follow two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10. Directly after the concert on Saturday, a special train of three sleeping cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Mr. Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its début in St. Paul, under the direction of Mr. E. C. Murdock, manager of the Star Course and associated with nearly every first-class organization visiting St. Paul. A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season. The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburgh for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburgh back to Cleveland for one concert on Wednesday evening, May 21, under the management of Mr. N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday the 22d, and Albany on Friday the 23d.

Boston Evening Transcript.

THURSDAY, MAY 1, 1890.

THEATRES AND CONCERTS.

[See Page Six.]

MADAME DE PACHMANN'S RECITAL.

Mme. Marguerite de Pachmann gave a pianoforte recital in Chickering Hall yesterday afternoon, the programme being as follows:

Fantasie-Sonata in G, Op. 78	Schubert.
Variations Sérieuses in D minor, Op. 54	Mendelssohn
Barcarolle No. 4	Rubinstein
Study: "Si oiseau j'étais"	Rubinstein
Studies: Op. 25, Nos. 6 and 8; op. 10, No. 5	Henselt
Andante spianato and Polonaise in E-flat, Op. 22	Chopin
Réverie du Lac	Chopin
Study: "Waldesrauschen"	Marguerite de Pachmann
Study in Waltz-form	Liszt
	Saint-Saëns.

Mme. de Pachmann came, played and conquered. One needed to hear only the first few measures of the Schubert sonata to have one's attention caught by something exceedingly rare nowadays; by perfectly simple, straightforward, dignified playing, rhythmically clear and distinct, neither stiffened by coldness nor warped by artificial warmth. At first it seemed almost too good to be true, and one waited to find the spell broken by some fashionable extravagance, some shade of false feeling, some elegant *niaiserie*. But no, Mme. de Pachmann went on as she had begun, simply, purely and musically. Best of all, she showed soon enough that this refined and dignified simplicity of style was no mere chance fad of hers, no hard-and-fast method of performance to which she had committed herself, through thick and thin—say, for the purpose of accentuating a contrast between herself and other players. That it was entirely genuine, the result of both musical instinct and culture, and a fine sense of artistic fitness was shown by the perfectly natural, unforced way in which she would abandon it now and then, just at the points where the music needed a dash or added spice to bring out its true flavor, and save it from monotony. She showed that, where needful, she knew how to "make play" with the phrase, and animate the rhythm as well as any one. To take one instance from among several, one seldom hears the last movement in the Schubert sonata played as she played it, so as to hold the attention fast from beginning to end, with so much variety, and yet wholly without extravagance or anything that smacked of the musically unworthy.

As she worked her way farther and farther down the list, and the character of the music changed from classic purity of form and feeling to the most sophisticated extravagance of modern highly-spiced musical cookery—as in the Liszt "Waldesrauschen," and the Saint-Saëns Waltz-study—her style of playing kept pace with the music, humoring it to the top of its bent in all sorts of fantastic, brilliant and ear-catching effects, yet never losing a certain refinement and modesty that made it doubly charming.

Her technique, too, which even at the beginning of the programme could be recognized as highly finished and adequate, showed itself later on to be positively astounding. She plays the G-sharp minor study by Chopin even more rapidly than her husband, and, if not with quite the pungent *chic* that he does, with decidedly superior rhythmic clearness. What she did in the way of smoothly flowing scales with interchanging hands, rapid thirds and octaves in the Saint-Saëns piece well-nigh beggars description. Her use of the pedal, too, is masterly, and the tone she draws from the instrument invariably beautiful in all its gradations from *pianissimo* to *fortissimo*.

She has, it is true, one or two tricks, and also some limitations. On her perhaps a little excessive fondness for *pianissimo* playing we would not insist, for she overdoes it, upon the whole, less than most pianists today who can do that sort of thing. She has a way of repeating the "expressive note" in a phrase of *cantilena*, sometimes three or four times, instead of simply holding it, which is not in the best taste. We cannot say that we found in her any evidence of great depth of feeling or intensity of passion; she does not scale enormous heights nor sound great depths of emotion. But, as far as it goes, her feeling seems thoroughly genuine, as it is always essentially musical; and she has a firmness of artistic instinct which enables her to draw very sharp and just distinctions between sensibility, thoughtfulness and passion; between various qualities of emotion, and she almost invariably touches the right chord. Her innate refinement of perception, and, as a result thereof, her keen perception of and sympathy with refinement, are conspicuous. In a word, we have seldom heard a pianist whose playing we so thoroughly enjoyed.

Boston Daily Traveller

THURSDAY, MAY 1, 1890.

Mme. de Pachmann.

Yesterday afternoon in Chickering Hall, Mme. de Pachmann played the following programme: Sonata, op. 78, Schubert; serious variations, op. 54, Mendelssohn; fourth barcarole, Rubinstein; "Were I a Bird," Henselt; Three studies, op. 25, Nos. 6 and 8, op. 10, No. 5, andante spianate and polonaise, Chopin; "Reverie du lac," original; "Waldesrauchen," Liszt; study in a form of a waltz, Saint-Saëns. As Miss Oakey, Mme. de Pachmann was much admired in London; now that she is the consort of one more famous (perhaps along limited lines) her light is certainly a brilliant one. Even as a Chopin player her work yesterday in point of poetic conception stands well alongside that of her husband. Yet we should say, after a single hearing, that her forte lay in pieces requiring a dextrous manipulation, like the Henselt and Liszt compositions represented above. In general, her playing is admirable in its moderation, unsensational and sincere; technically, her wrist and arm work are admirable. Mme. de Pachmann had a small audience, but a very enthusiastic one.

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Music.

THE TWENTY-FOURTH SYMPHONY CONCERT.—

Beethoven .....Overture, "Lenore," No. 3
Beethoven.....Symphony No. 4, in B-flat
Paganini.....Moto perpetuo, Allegro de Concert (for 32 violins)
Wagner.....Vorspiel, "Die Meistersinger"

The great audience of Saturday evening at the beginning and end of the last concert of the season paid Mr. Nikisch a handsome tribute and showed good will and appreciation; and the compositions of Beethoven and Wagner's Vorspiel were most heartily applauded. This was eminently fit and proper; for however opinions may differ concerning the genius of Mr. Nikisch, the playing of the orchestra under his direction last Saturday evening, in spite of a few slips in the *adagio* of the Symphony, was most excellent. There was a marked and welcome attention paid to gradations of tone-force, and there was an accuracy in the detail, particularly in the "Lenore Overture" and the Wagner selection, which has not been observed in many concerts of the season. We are accustomed by this time to certain peculiarities or mannerisms of the conductor: his at times vague, uncertain beat under which a less experienced orchestra would surely come to grief; his curious exaggeration of the *ritardando* by which he often without warrant changes suddenly the tempo instead of employing legitimately and according to the composer's intention a *ritardato*. It is, then, unfortunate for the abiding reputation of Mr. Nikisch that at the very last concert of the season he should have deliberately sought an occasion to italicize the theatrical side of his nature; this he did by the introduction of the Paganini number.

For thirty-two men stood up and fiddled the "Moto perpetuo." Let it be said at the start that it was from a technical point of view an admirable performance. It showed the skill of the violinists of the orchestra. The performance was simply a *tour de force* better adapted for the closing exercises of a musical conservatory than for the last of a series of Symphony concerts. It may be said that such exhibitions are allowed in the great orchestral concerts in Germany and France. Or it may be said that the conductor, nettled perhaps by remarks made upon the occasional coarseness of the strings in certain concerts of the past season, wished to openly show that they had lost neither in quality nor in technique under his direction. Now no one has ever denied the brilliant work of the violins of the orchestra; admirable musicians, they acquired under Mr. Gericke a technique which can not easily be lost. The spectacle of men standing and solemnly fiddling to piano-forte accompaniment is no answer to the fact that during the winter, in response to the unreasonable demands of the conductor, these same men, no doubt against their own musical judgment, have been obliged to force tone until it became unpleasantly coarse. Mr. Nikisch thought that applause would follow. Nor was he deceived. "Tumult was at its height." The sight of thirty-odd men doing the work of one drove the audience to frenzy. And this was at a Symphony concert in Music Hall, and the audience, an audience which has listened for nine seasons to the masterpieces of the great composers. This claptrap performance worthy of the accompaniment of bengal-lights provoked the heartiest applause of the season of '89--90. "These be thy gods, O Israel."

Fortunately the sober sense of the more thoughtful revolted and signs of disapproval were openly shown.

THE DE PACHMANN RECITAL.—Mr. de Pachmann gave a piano forte recital at Chickering Hall Monday afternoon, at which he played the following program:

Fantaisie op. 49.....
Impromptu op. 29.....
Barcarole op. 60.....
Berceuse op. 57.....
Etudes op. 25 Nos. 2, 3, 6.....} Chopin
Ballade op. 23.....
Valse op. 42.....
Mazourka op. 41.....
Tarantelle op. 43.....

The so-called limitations of Mr. Pachman's musical nature make him a remarkable pianist. These limitations are sources of strength. Yet he has been at times severely criticized for these very limitations. He has been accused of effeminacy; his playing has been characterized as namby-pamby; he does not "unveil the real Chopin," whatever that beautiful phrase may mean; and, by the way, what or who was the "real Chopin"?

In a criticism of former recitals given by Mr. Pachmann I have spoken of his marvelous technique, his freedom from pounding, his exquisite touch, his singing of the melody. It is not necessary now to reiterate eulogistic sentences. It may not be out of place to speak of impressions which perhaps vague at first, by repeated hearings have become real and palpable.

When Mr. Pachmann plays, the hearer forgets that he is listening to a piano; he is only conscious of musical impressions, he cares not for the instrument conveying them. It is possible he would be incredulous, he might resent it, were it said to him, "You have been listening to a piano." For unless this combination of wires and "saucy jacks" be most delicately handled, it is merely an ingenious machine, artificially tuned, capable of emitting sound which is too often synonymous with noise. That Mr. Pachmann should so conceal the nature of his instrument is not the least of his triumphs.

The question of the duty which the performer, the interpreter (if you please) owes the composer has been for years fiercely discussed. Some even claim that the individuality of the soloist is more interesting than the thoughts of the man who wrote the music. There is connected with this a question too often lost sight of: What were the thoughts of the composer; how did he wish his music played? It is a curious fact that many composers are utterly unable to direct or play their compositions; and in a performance they often neglect, they often set at defiance their own expressed indications. The lover of Brahms would not be satisfied with the performance of a symphony by Brahms personally conducted. The admirer of the remarkable pieces for the organ by César Auguste Franck would not recognize these works were he to hear them played by Franck at the church of Sainte-Clotilde. "Mors et Vita" as directed by Gounod is a very different thing from the "Mors et Vita" of the printed score. These men are alive; how much more difficult it is to form any idea as to what the dead intended. Traditions necessarily rest upon human evidence; and human evidence is uncertain. It seems impossible for any sensitive musician to sing or play without allowing the element of self to enter.

But the quality of individuality may be aggressive or so subtle that it escapes attention. What Walt Whitman, in the preface to the first edition of "Leaves of Grass," said of the greatest poet, may be well applied to a great singer, violinist or pianist. "The greatest poet has less a marked style and is more the channel of thoughts and things without increase or diminution, and is the free channel of himself. He swears to his art, I will not be meddlesome, I will not have in my writing any elegance or effect or originality to hang in the way between me and the rest, like curtains. I will have nothing in the way, not the richest curtains. What I tell I tell for precisely what it is. Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has, and be as regardless of observation. What I experience or portray shall go from my composition without a shred of my composition. You shall stand by my side and look in the mirror with me."

Given a pianist playing to say twenty people a composition by Chopin, we find a curious phenomenon: There are suddenly twenty-two Chopins in the room,—the Chopin of the notes, the Chopin who plays, and twenty Chopin hearers who individually and confidently know how Chopin should be played. And yet the true Chopin may not be in the midst. One hearer having read the rhapsodical sketch by Liszt may dream of outraged Poland; another may see the vision of George Sand; another may regard Chopin as the incarnation of the age, skeptical, pettishly morbid, restless, choosing rather the air of the hot-house than the breath of nature, curious and defiant, the age of nerves and nervous diseases. Music such as that of Chopin escapes analysis. Nor because you are affected in a certain way should you assume that others must be similarly affected; nor if the performer refuses to agree with your own prepared and cut and dried emotions is he therefore a false interpreter of the composer.

In Pachmann's playing there are so many contradictions. When you hear him play the Barcarole you would swear he is wanting in rythmical sense, and then he confounds you with the swing of the Mazurkas and the rare perfection of his waltz-bass. His delicacy and sentiment tremble upon the verge of sentimentalism, and he will suddenly be grandly simple. He will play passages of extreme difficulty so quietly that they escape notice, and he will then give molehills the shape of mountains.

Does he leave only a superficial impression? When he plays does he only graze the hearer's skin? The faces of the women who listen are a denial. For cheeks do not glow, eyes do not grow tender, the blood does not run quicker, unless a potent charm is exercised. Nor do such perturbations of nature follow exhibitions of mere skill or endurance. When Pachmann plays he touches tenderly with his fingers the heart-strings of women. These women breathe, they sigh, they smile with him; for he whispers to them and reminds them of what they have perhaps secretly longed for or lost.

Because a pianist does not startle or stun; because he recognizes the limitations of his instrument and does not confound the piano with the orchestra, is he therefore to be slighted or passed by with flippant word? Music should appeal more to the senses than to the head. The music of Chopin is an attack upon the heart. The women who hear Pachmann acknowledge his facility of execution, but they do not stop to praise it; they are under his spell; as hundreds of years ago the maidens of Hamelin listened to the incantations of Hunold Singuf.

MRS. PACHMANN'S RECITAL.—Wednesday afternoon a pianoforte recital was given at Chickering Hall by Mrs. Marguerite de Pachmann. The program was as follows:—

1. Fantaisie Sonate, Opus 78.....Schubert
2. Variations Serieuses.....Mendelssohn
3. Barcarole No. 4.....Rubinstein
4. "St oiseau j'etais".....Henselt
5. a. Three Etudes, Opus 25, Nos. 6 and 8, Opus 10, No. 5 ..... b. Andante spianato and grand polonaise.....} Chopin
6. "Reverie du lac".....Marguerite de Pachmann
7. "Waldesrauschen".....Liszt
8. Etude "en forme de valse".....Saint-Saens

Mrs. Pachmann, a woman of rare personal charm, shows in her playing an excellent technique, an agreeable touch, a well-developed sense of rhythm, and musical instinct. These qualities were plainly seen in the selections from Chopin, the Saint Saens Etude, and the Rubinstein Barcarole. She was unfortunate in her selections from Schubert and Mendelssohn, for the Sonata, unless played by a giant, is a thankless task; and the age of variations is over, as the people of this day demand the unexpected, and the repetition of a theme, however ingeniously it may be distorted, frets and annoys modern ears. Her own "Reverie" is a trifle, unworthy of a place upon her programs.

Mrs. Pachmann as a pianist lacks that indefinable something which for want of a better name we call magnetism. Now magnetism (to use this term) is not the same as individuality. A man may have so marked, so aggressive an individuality in his playing or singing that he repels; although from the pedagogic standpoint he may be the superior of the man filled with magnetic fluid. Whether strong individuality is to be desired in a player is a query which, though alluded to in another column, does not here enter into the question. The elusive, impalpable quality of magnetism is indispensable; the truly great player can not do without it. For music is not like a syllogism, not like a quadratic equation. Its purpose is not to convince, not to instruct, but to move or soothe the passions. In considering the performance of a player, it is not enough to weigh the technique or to apply the measuring-rod of the teacher. The great question is whether by legitimate and artistic means the player affects or sways the hearer. As the feelings awakened in a hearer are purely subjective, as there is no such thing as "objective music," the whole problem is reduced to individual relations between player and hearer. If the hearer is able to sit quietly and coolly admire the perfection of the mechanism, the player has not fully answered the demands made upon him Once and once only was there a suspicion of this mysterious quality in Mrs. Pachmann's playing; and that was in the Rubinstein "Barcarole."

Boston Courier.

SUNDAY MORNING, MAY 4, 1890.

DE PACHMANN CONCERT.

Monday afternoon found Chickering Hall crowded to its doors by an audience composed of some of the finest people of the city, on the occasion of a farewell Chopin recital by Vladimir de Pachmann. Either the celebrated pianist was unprepared to give performances of works by Chopin which were not included in the programmes of his previous recitals, or else he apparently thought it hardly worth while to do so; for this programme consisted of numbers which he had already given. On the whole, his playing throughout the concert was less spirited and captivating than usual. Both the fantasie and the G minor ballade were rendered in a rather mechanical and incoherent manner; the phrasing being spasmodic, and the grand climaxes approached through badly-managed crescendos. Evidently he hardly felt flattered by the tremendous applause that greeted his performance of the A-flat waltz, for his deprecatory shrugs indicated that he was not pleased at having got decidedly "out" at its close, something, by the way, that almost never happens to him. The impromptu in A-flat, and three studies, including that in double-thirds, were his best efforts, the last winning the encore which it deserved. This fourth hearing of Mr. de Pachmann inclines us to modify the opinion that we have recently expressed concerning him. We said that he was not a great, but a delightful interpreter of Chopin. It seems to us now that he does not interpret Chopin at all But this is not saying that he is not an extraordinary pianoforte player. In fact his many peculiar excellences in this respect rather grow upon one, as surely as his many weaknesses as an interpreter become apparent. For one thing it is a positive pleasure to hear a pianist produce such effects as he does, with absolutely no display of "method." If some instances of faulty and ineffective chord-playing are excepted, his technique is not only fine, but wonderfully so. It never shows itself unequal to anything it is called upon to do. Accidents sometimes happen, to be sure, but it is easy enough to see that they are due only to momentary fatigue, or sometimes to paying too exclusive attention to the fair faces in his audience. The beautiful singing tone he produces, for example, is obtained in the simplest manner. There is no undue movement of the finger, no elevating nor depressing the wrist. The finger is quietly pressed upon the key, and at once all the tone there is in the pianoforte comes forth with as much fullness and purity as is ever produced by the most fanatical devotee of "the only method," whichever that may be. In the same unaffected manner, runs, arpeggios, trills, doubles, thirds, repetition chords and octaves are played; so unobtrusively, indeed, that it is doubtful if some of his most exquisite effects would be noticed by many in his audiences, if it were not for the unique way he has of calling their attention to them. This habit of appealing to his hearers with smiles and frowns, and sundry eccentric gestures, is, by the way, apparently as strong an attraction as was the appearance of the name of dear old Warren on the play-bills at the Museum. And as the opening of the mouth of that great comedian, whether for the utterance of a sentence tender with pathos, or brimming with fun, was ever the signal for an outbreak of laughter on the part of many unthinking people, so are de Pachmann's facial expressions and motions, whether they appeal for sympathy in the midst of some plaintive or joyous passage, invariably the cause of such a universal "wreath of smiles," as to leave no room for doubt that they are regarded as one of the chief features of the entertainment. To us, Mr. de Pachmann is not an interpreter of Chopin, because he never renders any of the important works of that great composer in a manner that conveys a full idea of the breadth and real beauty of their meaning. With exquisite touch and sense of color, and with loving hands, albeit rather sentimentally, he shows us in tone kaleidoscopic views of passages, dainty, pathetic and fascinating in their import; but he seldom renders truly, or even effectively, the many passages which teem with passion or heroism, and he never unites these characteristics of Chopin's music with such broad and strong sweeps of the brush, so to speak, as to make us think afterward. "What a glorious work!" We recall with delight his playing, and the wonderfully vivid color he imparts to passage after passage; but listen as we will, we can discover nothing in his performances that gives assurance of his having any definite conception of such works as the fantasie, the G minor ballade, the barcarolle, and others of similar structure. With the waltzes, mazurkas and impromptus he is thoroughly successful, his rendition of them being as instructive as it is entertaining. He has also a remarkable faculty for listening to his own playing, a faculty which is cultivated far too rarely, nowadays. How many players or singers do we hear who to all appearances have any idea of what sort of effects they are producing, or who convey the impression that what they are doing is the outcome of their own knowledge? Very few, indeed. The work of the vast majority of performers testifies only too clearly that they are simply following the instructions of somebody else. This estimate of Mr. de Pachmann will doubtless seem hyper-critical, unless one important point is taken into consideration—the fact that Chopin is to be considered as well as Mr. de Pachmann. Mr. de Pachmann is a great interpreter of Chopin. then Chopin is not a great man. We are convinced that Mr. de Pachmann is an interpreter of Chopin only in so far as the music of that composer constitutes a medium for the kind of playing to which he is best adapted, and which he best enjoys; and that if there were in existence any music written by a man of the mental calibre of Henri Herz, for instance, which embraced at the same time all of Chopin's extraordinary fertility and beauty of technical invention, he would be a far more satisfactory interpreter of that music than he is of Chopin's.

MADAME DE PACHMANN'S CONCERT.

Although scarcely as much interest was displayed by the public to hear and see Mme. Marguerite de Pachmann, the wife of M. de Pachmann, as might have been expected, still an audience of fair size assembled in Chickering Hall, Wednesday afternoon, when she gave her first concert in Boston. The truth of the reports that had come to us, of her being an attractive woman in appearance, and a charming and cultivated pianist were all emphatically confirmed before she had finished her recital. No doubt her winning, graceful and unassuming manner would go far toward making her a favorite of the public even if she played only half as well as she does. But she is already an uncommonly good pianist; and with the strong musical instincts that she evidently possesses, there is apparently no reason why she should not be a really fine player at no distant day. Her technique bears the marks of the modern school of training, and, excepting the beautiful singing tone she produces, shows no traces of any instruction she may have received from her husband. It is quite possible, however, that her finished phrasing, especially the care with which themes in the middle voices and bass are played, and her unusual, for a woman, sense of rhythm, are directly owing to his influence. For some reason, probably from nervousness, she did not do herself justice in the first two numbers, the "fantasie sonata" of schubert, and Mendelssohn's "seventeen variations"; but with Rubinstein's barcarole in G major her strong points began to assert themselves. It is seldom that this difficult piece is played so well in concert. The double-thirds were exquisite in clearness and softness, and the melody was beautifully sung, with no undue use of the pedal. Henselt's "If I Were a Bird," also was remarkably well played. It was an interesting opportunity that was given to compare her playing in the study in double-thirds by Chopin with the phenomenal execution of M. de Pachmann. If her performance of it had come first, there is no doubt that it would have been considered very unusual. It was remarkable alike for its clearness, legato and rapid tempo. M. de Pachmann played it somewhat slower and with more staccato, which had the effect of making it so electrifying. Her play of the "Black key study," we preferred to that of her husband, it being more legato and less capricious. In the andante spianato and grand polonaise were displayed throughout much genuine feeling and power. The andante was beautifully sung, although the continuous flow of the accompaniment was not always sustained; and the polonaise was given with much brilliancy and elasticity. Liszt's "Waldesrauschen" study and Saint-Saens' waltz study were splendidly performed; with the fire, execution, and keen rhythmic sense that are to be found only in the work of a true artist. Her own composition, "Reverie du Lac," was a pleasing little thing as well as being artistically constructed, if not uncommonly original.

Gazette

SUNDAY MORNING EDITION

The Symphony Concerts.

The ninth season of the Boston Symphony Orchestra, just ended, has, we understand, been one of the most successful, financially, that the organization has experienced. Artistically, it has been abundant in interest and value. At the outset there was a general inclination to judge Mr. Nikisch by the standard established by Mr. Gericke during his five years of service as conductor of the orchestra. This sentiment, however, soon gave way to a wiser impulse to judge the newcomer by the standard he was seeking to establish for himself, and from the moment that this latter method began to prevail Mr. Nikisch grew steadily in general estimation. It is true that in the beginning he showed himself somewhat too enthusiastic a reformer in respect to the overturning of established ideas regarding the readings to be accorded to classical masterpieces; and there was on his part a reprehensible tendency to set too great a value on the new at the expense of the old; but as soon as he began to feel more at home with his orchestra and his public, he gave less and less cause for complaining on the part of those who objected to the interpretations of the old masters in a modern spirit of which they had no knowledge. In fact, Mr. Nikisch has shown himself to be keenly attentive and amenable to criticism written in the true interests of musical art.

The end of the season found the orchestra in fully as efficient a state as it was when he assumed direction of it. That the effect he produced with it differed from the effect produced by Mr. Gericke may be attributed to the widely contrasting temperaments of the two men. Mr. Gericke obtained a higher finish and a finer delicacy from the players, but this was at the cost of the complete merging of the individualities of the artists in the conductor, and resulted in a certain loss of flexibility and largeness in style. Mr. Nikisch, by releasing the players from this restraint and giving their respective individualities a wider scope, imparted to the orchestra greater fire, vigor and contrast in effects. At times this license ran a little wild, and caused the performances to merge on coarseness; but toward the last a more judicious balance was obtained without any loss in desirable effectiveness. The perfect conductor would be the man who combines the best qualities of both Mr. Gericke and Mr. Nikisch; but perfection exists not on this side of eternity. Mr. Nikisch has firmly established himself in the respect and favor of our musical public, and has made it clear to every unprejudiced mind that he is a conductor of rare ability, and fully worthy to hold the trust and confidence that have been placed in him.

His programmes have been quite as acceptable as have been those of his predecessors. They were not models of what such programmes should be, in the lack of the more eclectic spirit that might be brought to bear upon them. Forty eight composers were represented by one hundred and six works. Of these latter compositions new to Boston were: A symphony by Borodin; a concerto for violin by Brahms; "Kol Nidrei," for cello and orchestra, by Bruch; a concerto for cello by Eckert; "Spring," overture by Goldmark; Symphony No. 1, by Raff; concerto for violin, Saint-Saëns; Symphony (Irish) by Stanford; and overture, "Romeo and Juliet," by Tschaikowski. This is not a large showing of novelties, especially when we consider that of these nine works four are concertos introduced by soloists. Three symphonies, not one of which is of the first order, and two overtures, both admirable, are all that we had of new works from abroad. Of native composers four works were performed for the first time: two Episodes for orchestra, by Mr. Arthur Bird; a suite for string orchestra, by Mr. Arthur Foote; a symphonic poem, "Launcelot and Elaine," by Mr. E. A. MacDowell, and "Italia," a dramatic suite, by Mr. Arthur Weld. Now that Mr. Nikisch has become thoroughly familiar with what has been done by the orchestra in the past, and has sounded the expectations of the musical public regarding the programmes of these concerts, we may confidently expect a larger and a more cosmopolitan spirit in the formation of the programmes for next season. Mr. Nikisch has already made it quite certain that he will sustain to the full the enviable reputation that Boston has won in the possession of one of the finest orchestras in the world, and that it will suffer no loss in efficiency or in repute while it is under his control. This assured, we can afford to wait for the rest.

Musical Notes.

On Wednesday afternoon Mme. de Pachmann gave a piano recital in Chickering Hall. It was inevitable that comparisons should be drawn between her playing and that of her husband; but, all things considered, she stood the test remarkably well. Madame de Pachmann has a beautiful technique, fine artistic intelligence, and plays with much, if not all, of the warmth, expressiveness and certainty that mark the performances of her husband. It may be added that she is not a mere copy-

to the service of influential constituents who can assist them to votes at home, rather than to the duties that are expected of them by their country. Of course, some bril-

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BOSTON HERALD.

THE BOSTON ORCHESTRA.

The Boston Symphony orchestra has continued its western tour during the week just ended with constant success, the concerts given having attracted great audiences of enthusiastic music lovers. On Monday evening, in Columbus, O., the instrumental soloist was Mr. Loeffler, the violinest, who gave great satisfaction in Lala's "Symphonie Espagnole." The Tuesday and Wednesday evening concerts were at Cincinnati, with Mr. Kneisel, violin, and Hekking, 'cello, as soloists, the former playing the Bruch concerto, and the latter a Chopin nocturne and Popper's "Papillon," both having distinguished success. The Thursday evening concert was given at Louisville, Ky., when Mr. Hekking played the Saint-Saens concerto with great acceptance. The concerts of Friday and last evening were given at St. Louis, Mme. Bloomfield being the soloist in Litolff's pianoforte concerto in the first concert, and Mr. Schulz playing the Goltermann concerto for 'cello last evening. Mme. Steinbach Jahns has sung with the orchestra in each of the cities visited, and has been very handsomely complimented wherever she has been heard.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 11, 1890.

Herr Nikisch is spoken of in the warmest terms of appreciation in the Minneapolis Saturday Spectator, which, in connection with an announcement of the appearance of the Symphony orchestra there tomorrow evening, publishes a long account of the orchestra and its conductors, Herr Nikisch receiving special description.

Boston Post

FRIDAY MORNING, MAY 16, 1890.

THE FAREWELL PACHMANN RECITAL.

That is to say, farewell until next spring, and a large and enthusiastic body of music lovers gathered in Chickering Hall yesterday afternoon to say "good-by" to these two genial artists. The following programme was played:

(a) Ballade, op. 38. (b) Fantaisie Impromptu, op. 66. (c) Scherzo, op. 31 ..... Chopin

M. de Pachmann.

(a) "Danklied nach Sturm" ..... Henselt
(b) "Si oiseau j'etais" ..... Henselt
(c) Galop ("Le Bal") ..... Rubinstein

Mme. de Pachmann.

(a) Nocturne, op. 37, No. 2. (b) Etude, op. 10, No. 3. (c) Etude, op. 25, No. 1. (d) Mazourka, op. 56, No. 2. (e) Waltz, op. 34, No. 3 ..... Chopin

M. de Pachmann.

(a) "Au bord d'une sourd" ..... Liszt
(b) Impromptu, No. 4 ..... Schubert
(c) Rigaudon ..... Raff

Mme. de Pachmann.

(a) Nocturne, op. 55, No. 1. (b) Polonaise, op. 53 ..... Chopin

It goes without saying that this was a delightful concert. M. de Pachmann seemed nervous and indisposed at the beginning, but he soon regained his equanimity and played as beautifully as ever. He was especially effective in the Fantaisie Impromptu and the etude op. 10, No. 3. Mme. de Pachmann also played charmingly, and Henselt's lovely little trifle, 'Si oiseau j'etais," was particularly well rendered. The popularity which they have won in America is so great that they are certain of a hearty welcome and a great success when they return next year.

ARTHUR WELD.

Boston Journal.

MORNING EDITION.

FRIDAY MORNING, MAY 16, 1890.

The De Pachmann Concert.

The farewell concert of Mr. and Mrs. Vladimir De Pachmann was given yesterday afternoon in Chickering Hall. There was a large and enthusiastic audience present, and the concert on the whole was a most enjoyable one. Mr. De Pachmann was out of sorts at the opening of the programme, the management having given him a stool instead of a chair, and he left the stage in a fit of temper, which somewhat dampened the performance of the opening numbers. In the last part of the second number he began to get into the spirit, and in the Scherzo he "smiled and smirked" and was the De Pachmann of old, playing it finely. The rest of the programme went all right, and in response to applause after the last number, he played one of Rubinstein's Barcaroles with "all his old time skill," showing that daintiness of touch and exquisite execution which no one else can equal. Mrs. De Pachmann played finely and received full as much applause as he did. She appeared to best advantage in the second group, and her rendering of "Rigandon," by Raff, was wonderfully clean and brilliant, and her encore was equally

Boston Courier.

SUNDAY MORNING, MAY 18, 1890.

THE LAST DE PACHMANN CONCERT.

On Thursday afternoon, in Chickering Hall, Mr. and Mrs. De Pachmann gave their farewell concert of the season. The numbers on the programme assigned to Mr. De Pachmann were, as usual, from Chopin, five of which he had not before given in Boston. Although he evidently was not in a happy mood at the outset, he soon entered into the spirit of his work, and in several numbers did some, even for him, unusually fine playing. The scherzo, opus 31, in B flat minor was delightfully rendered, the second theme in particular being sung with exquisite expressiveness, while its rolling arpeggio accompaniment was brought out with wonderful evenness and elasticity. Of the new numbers, the nocturne, opus 37, served to display his command over double notes, and the waltz in F, opus 34,—beautiful, and much neglected,—his limpid legato and rhythmic precision. We have never before heard the study in E, opus 10, played so effectively, the unusually brisk tempo, and the accelerando through the chromatic modulation being in marked contrast to the sentimentally slow time in which it is usually taken. In the polonaise, opus 53, Mr. de Pachmann showed for the first time, as it seemed to us, genuine power, and his performance of this work, in spite of some silly trifling, was not only better than his previous one, but was the best that he has given of any of the heroic works of Chopin. Mrs. de Pachmann found ample opportunity for displaying her beautiful touch, and flexible, brilliant technique, in six numbers by Henselt, Rubinstein, Liszt, Schubert, and Saint Saens. Her playing throughout was worthy of high praise, and she again easily proved herself to be one of the most finished lady pianists who have ever been heard in Boston.

T. P. CURRIER.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MAY 21, 1890.

ARTHUR NIKISCH, the conductor of the Boston Symphony Orchestra, who sails for Europe on May 28 to bring his wife and children over in September, indicates with this step the possibility that he may add his name to the list of able musicians who have become citizens of this country or, at least, permanent residents. We would welcome Mr. Nikisch with open arms, not only figuratively speaking but literally; and not only would we do so, but we know of many ladies and gentlemen in Boston who would do the same thing—that is, before his departure to bring his family over.

——Twenty-one symphonies, twenty overtures and five concertos were performed by Mr. Nikisch during the recent season of the Boston Symphony Orchestra. Altogether 106 works were given, sixty-six by German and forty-four by non-German composers. Beethoven led with eleven compositions, followed by Brahms and Schumann, seven each; Wagner, Weber, Dvorák, five each, &c. The following soloists were heard: Miss Gertrude Edmands, Mr. Emil Fischer, Miss Gertrude Franklin, Mrs. Steinbach-Jahns, Mr. William J. Winch, and Mrs. Walter C. Wyman (singers); Miss Adèle aus der Ohe, Mr. Carl Baermann, Mrs. Fanny Bloomfield-Zeisler, Mr. Carl Faelten, Mr. Raphael Joseffy, and Mrs. Anna Steiniger-Clark (pianists); Mr. Timothée Adamowski, Mr. Franz Kneisel, Mr. E. M. Loeffler, Mr. Otto Roth (violinists); Mr. Anton Hekking and Mr. Leo Schulz ('cellists).

——The Boston Symphony Orchestra appeared at Central Music Hall, Chicago, Ill., last Wednesday evening. This was the first time under the bâton of Mr. Nikisch. The selections were: Liszt's "Les Préludes," Grieg's suite "Peer Gynt" and Schumann's Symphony No. 4 in D minor. Mrs. Fanny Bloomfield-Zeisler played the Chopin F minor concerto superbly. Mrs. Steinbach-Johns was the vocal soloist.

BOSTON HERALD.

MONDAY, MAY 26, 1890.

THE COMING POPULAR CONCERTS.

Considerable surprise has been expressed at a statement made to the effect that the license commissioners have refused to grant a license to sell ale and beer at the popular concerts in Music Hall proposed to be given the coming summer. We have just had a reminder in our city of the popular character of music in this same connection abroad. The Strauss orchestra, which was heard in Music Hall a week ago, is the orchestra of what is known as a beer garden. There, for a very small sum, it has delighted thousands, and attained a proficiency in rendering music which has been the admiration of the many who have heard it with us. The beer gardens are not only an unalloyed pleasure abroad, but the man is yet to arise there who fails to regard them as a source of public advantage as well. Those entertainments that we have in Music Hall, and which it is now desired to continue, are an attempt to establish their counterpart among us. It is a great mistake to put them under a Puritan ban. There is no public call for it, except on the part of a few people, mostly made up of men and women who know little about them from observation, and fail to appreciate the unobjectionable character of the mildly stimulating beverage that is dispensed from their tables. The sale of ale and beer is an important part of these concerts. It may be said, indeed, to be essential to their continuance. It should not be forbidden.

HOME JOURNAL.

SATURDAY, MAY 24, 1890.

The symphony orchestra has departed on its travels, but a few stories remain behind, like the tail of a comet.

Here is one. The clarinetist, who has been in the orchestra since the day when the man who is considered the best in his line was projected into retirement by Gericke, was ill. It was necessary to fill his place. There was nothing to do but to send for the clarinetist who had in years gone by done such work—that is the projected man. He was asked to substitute, and though he was much like Lichtenberg, who has never returned to the fold from which he was ejected, and felt his importance, he accepted the call with becoming condescension. He appeared at the rehearsal. After it was over he approached the business manager and announced that he should not come back again. Consternation reigned. "Why not?" was put to him. "Because," was his reply, "I have not been introduced to Mr. Nikisch." The business manager signified his willingness to repair the oversight, but the little clarinetist was on his dignity, and would not be presented in any such way as that. He asserted that it was the concert meister's place to present him. The business manager was sure that would be all right, and approached Kneisel on the subject. The violinist at once turned to the fellow musician and assured him that he would not do it, and did not consider it his place. The clarinetist with some heat assured him that if he did not know the duties of his position he would teach him; that he did not choose to exist in the estimation of the leader as a number, but proposed to enjoy his own personality, and therefore demanded to be introduced in person to Mr. Nikisch and by Mr. Kneisel. He was necessary, so he carried his point.

He staid the week out, and at the end of it he received a check for $30 from the Higginson representative, which he at once returned to them, requesting them to await until he sent his bill. The bill followed at once for $75, *and* it was paid. That man, though German-born, does not mean to let any Americans get the best of him, and he still finds his German pig-headedness the best thing to carry him through.

Boston Daily Traveller

THURSDAY, MAY 29, 1890.

Promenade Concerts—Theodore Thomas' Wedding—Sembrich at Berlin.

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PHILADELPHIA PRESS.

APRIL 29, 1890.

Last Concert of the Season by the Boston Symphony Orchestra.

The fifth and last concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music. The audience was probably the largest which has assisted at any concert this season. Every seat was filled, the steps at the side were utilized and standing room was at a premium, even the top gallery was well occupied. Such a scene as the Academy presented last night was a pleasant change from the appearance of the the house when the Boston Orchestra first visited this city and began to popularize orchestral music, a task at which Theodore Thomas had gallantly toiled for years before and with scant success. The city owes the Boston Orchestra a debt of gratitude and this season, at least, it has very well repaid the debt by testing the capacity of the Academy at each concert but one. It is to be hoped that next season the management will be able to arrange to increase the number of concerts to be given here.

Mr. Nikisch, the talented conductor, has not always been particularly happy in his programmes, but with last night's selections no fault cound be found. It began with Beethoven's fourth symphony, in B flat which has been so seldom played here recently that it was practically a novelty. It seems strange that this lovely work should be so seldom played. In New York, for instance, a city which rejoices in three or four orchestras of the first-class, it has only been performed twice in three years. Although written in the stormy period which followed the production of "Fidelio" it is, for Bethoven, an exceedingly bright and joyous composition. The dreamy adassio is somewhat melancholy, perhaps, but it is with the sadness of the lover who has quarreled with his mistress, not that of one who is at war with fate. The symphony has been called by one eminent critic a love poem, and the slow movement certainly authorizes the suggestion. It was beautifully played. The minuet was given with delicious crispness and the finale with superb power.

It was rather a risky thing to place a second symphony on the programme, more especially when the first was by the great master. Yet the two movements (adagio and scherzo) from Frederick Hymen Cowen's "Scandanavian" symphony proved to be very pleasant compositions. The tone was somewhat thin after the Beethoven work but the schergo, especially, was a dainty and very taking movement. It is curious that Cowen should seek inspiration in the wild Norwegian fjords rather than in the semi tropical West Indies where he was born.

The next number on the programme made the hit of the evening. Paganini's well known "moto perpetuo," arranged by David, by thirty-two violins in unison, gave Mr. Nikisch an opportunity of displaying the perfection of this portion of his string band. The composition is exceedingly difficult, as the bow never leaves the strings for a second from beginning to end. The tempo is marked by a piano accompaniment (played by Mr. Nikisch), and the tone rises and falls from softest pianissimo to a loud crescendo in a wave of melody. The performance was simply delightful, and the applause at its close was fairly tumultuous. The violinists bowed their thanks in platoons, but the audience was on its mettle and insisted upon a repetition of the number and got it. The always popular overture to the "Flying Dutchman" brought a very unusually delightful concert to a close.

The soloist of the evening was Madame Steinbach-Jahns, a soprano. In Wagner's declamatory music she would probably do well, and it may have been in that class of music she acquired the reputation she is said to have in Germany, but last night her voice was hardly under control at times, her intonation uncertain and her higher register especially, was unpleasant. She is evidently well trained, for her phrasing is good and she sings with dramatic power. Her first number was "Agnes'" scena in the first act of "Der Freischutz," and she afterward sang three songs, with piano, "O Lieb," by Liszt, "Hoffnung," by Grieg, and a very effective ballad by Nikisch (who played the accompaniments), which he has named "Sehnsucht." Madame Steinbach-Jahns is a tall, handsome woman of about 28. She was recalled several times after each appearance.

LEDGER AND TRANSCRIPT

Philadelphia, Tuesday, April 29, 1890.

Academy of Music—Boston Symphony Orchestra.

There was a large standing contingent of the audience that crowded the Academy of Music last night, and the Boston Symphony Orchestra made its closing concert of the season one fully worthy so fine an attendance, The original programme had contained but three distinctly orchestral compositions, the fourth (B flat) symphony of Beethoven, a couple of excerpts from Cowen's third symphony, and Wagner's "Flying Dutchman" overture at the close. To these were added Paganini's "Perpetual Motion" piece, performed by the combined violins of the orchestra, and it proved the most popular feature of the concert. The violinists, grouped at the front of the stage, played without direction (other than very unobtrusive simple chords that their conductor, Mr. Nikisch, gave from a piano), but anything finer in the way of perfect drill than they exhibited would be difficult even to imagine. It was a show piece in the best sense. It may be said in brief, as to all the playing of the orchestra, that it has done nothing better than it did last night, particularly in the Beethoven symphony, in which vigor, precision, delicacy and polish were brilliantly combined. The introductory adagio was given with fine breadth; the adagio proper (second movement) was one of the loveliest performances ever heard here, and in the livelier portions of the symphony, as well as later in the evening, the band played with unwonted fire and spirit. As before, Mr. Nikisch, whose readings are immensely effective, barring a tendency to drag slow movements to the verge of sluggishness, conducted without notes, and evidenced so intimate a knowledge of the several compositions that he seemed to know the individual part of every instrument—a fact that has a great deal to do with the superb impressiveness produced. The unfamiliar number was that which presented two movements from Cowen's Third Symphony, No. 8, in C minor, "The Scandinavian," as he calls it, and whose subject the explanatory programme set forth with a comprehensiveness that made the pictures that he attempts in it the more satisfactory, if not greatly clearer to the general listener. In this work the classical and romantic style is blended quite ingeniously with the realistic and characteristic. The adagio is made up of music that would suggest to many some such scenes as it has for its themes, without the aid of the story. The author is less felicitous in handling the other movement given (the Scherzo), but it, too, made a favorable impression, and would doubtless improve on acquaintance.

Mme. Steinbach-Jahns, the soloist, almost completely justified the praise that preceded her. She has a fine soprano voice, fresh, sympathetic, and agreeable in quality, and of uncommon beauty of tone in the middle division. It is flexible and well cultivated, too, but whether she is unable to appreciate tones keenly or has some vocal defect of an unusual nature, she habitually failed to fill out certain notes whenever she sang mezza voce, which, of course, gave portions of her work the same effect as if she had sung these tones flat. In this way the beauty of the loveliest part of her aria from Weber's "Freischutz"—the *Prayer*—(which was substituted for the Mozart "Seraglio" aria first assigned her) was greatly marred. She was more successful in the portions that required chiefly skillful and spirited vocalization, and afterward in songs with piano accompaniment, especially one of Grieg's "Hoffnung," which she sang with admirable effect. Her reception was in the nature of an ovation, and Mme. Steinbach-Jahns may feel well assured, from the impression she made last night, that she can count upon a cordial welcome if she should desire a reappearance here.

The Times

PHILADELPHIA, APRIL 29, 1890.

LAST SYMPHONY CONCERT.

The Close of the Boston Orchestra's Season at the Academy.

The Boston Symphony Orchestra gave the fifth and last concert of the present season at the Academy of Music last evening. The programme was very bright and attractive and beautifully displayed the fine tone and delicate execution of this admirable organization. Mr. Nikisch's treatment of the fourth symphony proved as daintily poetical as was to have been expected. In some of the Beethoven symphonies his style has seemed small and trivial, but it was much more satisfactory in this joyous work, and nearly all of the movements were entirely enjoyable.

In point of execution there could be nothing more desired in the adagio and scherzo of Cowen's Scandinavian symphony, a very poetical and beautiful work, with a great deal of ingenious instrumentation that occasionally somewhat obscures the thought. The performance of Paganini's "Moto perpetua" upon the whole body of violins was a tour de force most creditable to the discipline of the band, and though it had little artistic value it elicited rapturous applause.

The remaining number of the programme was the familiar "Flying Dutchman" overture. The soloist was Madame Steinbach-Jahns, a German soprano of evident experience, who sang the "Freischutz" aria and a group of modern songs. One of these, "Longing," was by Mr. Nikisch, who played the piano accompaniments with charming delicacy and sentiment.

THE RECORD.

Philadelphia, April 29, 1890.

Last evening the Boston Symphony Orchestra gave the concluding concert of its series in this city, at the Academy of Music. An instrumental novelty was a portion of Cowen's Scandinavian Symphony, an adagio and a scherzo, both written with admirable skill, and full of pleasing suggestiveness. Beethoven's Fourth Symphony and the "Flying Dutchman" overture, with songs by Mme. Steinbach-Jahns, a German soprano of some reputation but no great degree of vocal excellence, made up the rest of the programme.

NORTH AMERICAN PHILADELPHIA, TUESDAY, APRIL 29.

THE BOSTON SYMPHONY CONCERT.

There was another great crowd at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its closing concert here for the present season. The symphony, which came first, was Beethoven's in B flat, No. 4, and was played with splendid fire and finely appreciative feeling, under Mr. Nikisch's magnetic and inspiring leadership. A perfect clearness of insight as to the composer's intention and a ready responsiveness to his moods, together with a masterly understanding of the best means to give the music all its proper effectiveness, were the distinctive features of Mr. Nikisch's interpretation of this great work. Perhaps the most striking of the four movements was the minuet, but all were brilliantly performed and deservedly applauded. The other orchestral numbers were the overture to "The Flying Dutchman," which went superbly, and two movements of Cowen's Scandinavian Symphony, an uncommonly good piece of programme music, which received a most poetic and animated rendering and seemed to please the audience mightily. In order to display the virtuosity of his violins, Mr. Nikisch had them play in unison Paganini's well-known "Moto Perpetuo." This formed a severe test of their ability to keep together, but they endured the ordeal with entire success. The thirty-two violins sounded like one instrument, and the music was played without any abatement of solo rapidity, that is to say, prestissimo. It was rapturously encored, and had to be repeated. The soloist of the occasion was Mme. Steinbach-Jahn, a German prima donna of prepossessing appearance, who sang the great soprano air from "Der Freischutz" and some songs with the piano by Liszt, Nikisch and Grieg in a manner that elicited loud applause. She has a strong soprano voice, but last evening, for some reason or other, it seemed to be imperfectly under control, and the result was some measure of disappointment. It will be a pleasure to hear Mme. Steinbach-Jahn again when she is less nervous, or has a clearer idea of the acoustics of the building. As it was, her singing, especially in the adagio of the "prayer" scene, was disappointing. Mr. Nikisch proved himself an ideal accompanist.

Philadelphia Inquirer.

TUESDAY, APRIL 29, 1890.

THE BOSTON ORCHESTRA.

The Closing Concert of Its Fifth Season Fills the Academy of Music.

It is scarcely probable that the majority of the great audience which attended the concert of the Boston Orchestra last evening at the Academy of Music was prepared for the excellence of the entertainment. Audiences here have liberally attended the concerts of the Boston Orchestra from its first season. But it has been necessary to praise its work during several seasons, chiefly for the extraordinary power and purity of the string tones. Since Mr. Nikisch replaced the former leader a change, a constantly increasing change, has been manifest at every concert. The orchestra has become better balanced. The tones of wood, wind and brass have been improved. Even the strings, more particularly the violoncellos and violas, have received a softening of tone and a delicacy of treatment which they never had before. The bassoons, oboes, flutes, horns were last night, one and all, simply delightful. The opening number of the concert, Beethoven's B flat symphony, No. 4, very thoroughly illustrated these improvements. The symphonies of Beethoven can never be heard frequently enough, and for some unknown cause the fourth is even less familiar than some of the others. It is certain that the symphony was never so well played before in this city. Mr. Nikisch led it, as is his custom, without any score before him, but his methods of interpretation are so distinct that they convey all the meanings quite as well to the audience as to the orchestra. It is impossible in this space to describe or explain the readings by Mr. Nikisch, of this symphony, in all of its four noble and precious movements, which seemed particularly worthy of commendation. It was a great conception and fastened the beauties of the symphony forever upon the mind. Nothing was made more apparent than the astonishing fertility of invention in producing new effects by the use of different solo instruments which was Beethoven's wonderful feature in all of his symphonies, and in none more than in the Fourth.

The second most important number of the orchestra was a performance of two movements from the Scandinavian Symphony, by that very excellent and interesting English composer, Mr. Cowen. The first movement, "A Summer Evening on the Fjord," was very beautiful throughout. The scherzo which followed was evidently prepared to illustrate the virtuosity of the solo instruments all through the orchestra.

The vocalist of this symphony concert was Madame Steinbach-Jahns, a distinguished prima donna, from Germany, who, it is understood, has visited this country by the personal invitation of Mr. Nikisch. She sang with the orchestra the celebrated Weber scene and aria from the second act of *Der Freischutz*. Her voice is very pure and powerful and her method essentially dramatic. Later in the evening three songs were given by her, accompanied by Mr. Nikisch on the piano. All of these developed particularly the dramatic qualities of the singer, and she would, if she cared to do so, make a great impression in German Opera.

It is a matter of regret to music lovers that this season of the Boston Symphony Orchestra has ended, but its great success renders succeeding ones tolerably certain.

THE SUN.

BALTIMORE, WEDNESDAY, APRIL 30, 1890.

The Boston Symphony Orchestra at the Lyceum Theatre.

The closing concert of the series by the Boston Symphony Orchestra was given last night at the Lyceum Theatre, and attracted one of the largest audiences that have attended these grand performances this season. Mr. Arthur Nikisch, the leader, has won his way steadily into the favor of the music lovers here, and has established his popularity beyond doubt. He is unquestionably a great leader, different in his style from the majority of conductors who have been seen here, but showing an energy and concentration in his work that have been productive of the happiest results. The orchestra under his leadership has certainly not lost in breadth and fullness of tone, and has gained in spirit and warmth. The strings are in superb form, and in their great, full chord and so clear and true, and their graceful, vigorous execution breathe the very spirit of music. The wind is also complete in every respect, and the whole orchestra well balanced and under good control. The performance of the Schumann symphony in B flat was a rare treat. Schumann has called it the "spring" symphony, and justly so, for it is full of the beauty of nature and of bright, happy melody. The Tschaikowsky number, an overture fantasie—"Romeo and Juliet"—was thoroughly interesting, and the closing orchestral selection, Rubinstein's sprightly "Bal Costume," although of a lighter and more popular order than the other numbers and those usually performed by this orchestra, was exceedingly graceful and showy, and was received with vigorous applause. Madame Steinbach-Johns, soprano, made her first appearance in the city and created a very favorable impression. She was associated with Mr. Nikisch in his musical work at Leipzig, and has just begun a tour with the Boston Symphony Orchestra. Her principal number, the aria from Weber's "De Freischutz," was given a most musical rendition and immediately established the soprano as a singer of no ordinary ability. In the beautiful prayer her voice, so tender, womanly and expressive, was heard to wonderful advantage, and in the contrasting brilliant passages following it she showed dramatic force and fine breadth and strength, without the shouting that so many dramatic singers indulge in and seem to think necessary to produce a stirring effect. The selection was sung rather slowly, and dragged perceptably at times, but with this exception it was sung with excellent expression, style and pure intonation. Mr. Timothee Adamowski was the violin soloist, and performed two movements from a concerto by Saint-Saens. He has won many audiences in Baltimore since his appearance during the season with the Adamowski quartette, and received a warm greeting. His performance was enjoyable, but he was not at his best, and seemed somewhat nervous and uncertain. This was apparent at times in his intonation and execution of rapid passages, but he is an excellent performer and plays with musical feeling and good conception. The soloists were both recalled, and the conductor bowed his acknowledgments repeatedly to the audience. The season has been a successful one in every way, and the concerts have been among the most enjoyable events in Baltimore.

Chronicle AND COMMERCIAL ADVERTISER

WEDNESDAY, APRIL 30, 1890.

MUSIC AT THE LYCEUM.

Last of the Concerts by the Boston Symphony Orchestra.

For its fifth and last concert of the series the Boston Symphony Orchestra gave an exceedingly varied program, divided among the works of seven composers, and presenting the Russian, German and French modern schools of music. It began with the Russian Tschaikowski, and ended with the Russian Rubinstein. The French were represented by two movements of the Saint Saens violin concerto, superbly rendered by Mr. Timothee Adamowski. The selections were the aria from "Der Freischuetz," sung by Madame Steinbach-Johns, soprano; the Schumann Symphony No. 1, in B flat, and songs with piano by Schumann, Liszt and Goldmark.

The Schumann Symphony was the principle work of the evening. Although it was Schumann's first complete orchestral work, it is undoubtedly his best. It is in the symphonic form, but full of the picturesque, contrasting dialoging, daintly syncopating and other peculiarly Schumann effects. It was composed soon after he had won the lady he had struggled for so long. He was in his happiest time of life, and the work fairly bubbles over with gladness. He called it his "Spring Symphony," and it is well named. The orchestra rendered it superbly, giving altogether the best performance of their excellent season.

In fact, the program was the best the orchestra has given this year—all the work being for full modern orchestra. The entire concert was heartily enjoyed.

THE MORNING HERALD

WEDNESDAY, APRIL 30, 1890.

BOSTON SYMPHONY CONCERT.

The Last This Season and a Very Enjoyable One It Was.

The final concert of the season of the Boston Symphony Orchestra was given at the Lyceum Theatre last night. Mr. Arthur Nikisch was conductor. The audience was larger than at any previous performance. There were two soloists, Mme. Steinbach-Jahns, of Leipsic, soprano, and Mr. Timothee Adamowski, violin. This was the first appearance of this distinguished soprano in Baltimore, and she was most warmly received and encored. Tschaikowsky's overture-fantasie "Romeo and Juliet" was the first number of the programme. This is the first time any of this celebrated composer's works have been on the programmes of this orchestra, and it was excellently rendered. An aria from Weber's "Der Freischutz" was the next, followed by Saint-Saens' two movements from concerto for violin and Schumann's "Spring" symphony, which emanated from his pen during the happiest period of his life, and which witnesses, it is conceded, his forward stride in the technique of composition. Mme. Steinbach-Jahns then sung "Widmung," "Der Fischer Knabe" and "Die Quelle." Rubinstein's "Bal Costume" was the last number, which was delightfully rendered.

The orchestra leaves here to-night for Washington, whence it goes to Richmond. A four weeks' trip West as far as St. Paul and Minneapolis will then be undertaken. Louisville, Cincinnati, St. Louis, Chicago, Milwaukee, Detroit, Pittsburg, Cleveland and Buffalo are on the list.

Mr. Nikisch, the conductor, says they have a very bright outlook ahead for their trip, as in all but two cities houses are guaranteed to them.

New-York Daily Tribune

FOUNDED BY HORACE GREELEY

THURSDAY, MAY 1, 1890.

A SYMPHONY CONCERT IN WASHINGTON.

Washington, April 30.—The closing concert in the series of four by the Boston Symphony orchestra, at Lincoln Hall to-night, was a fitting close of the musical season. As at the proceeding concerts, the house was packed with a cultivated and enthusiastic audience. The soloist, Madame Steinbach-Jahns, scored a signal success; and the features of the orchestra work were the Schumann symphony, which was finely played, and the Bal Costume of Rubinstein, the swing and dash of the latter composition exciting the applause of the audience.

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E PHILADELPHIA PRESS.
Y, APRIL 29, 1890.

Last Concert of the Season by the Boston Symphony Orchestra.

The fifth and last concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music. The audience was probably the largest which has assisted at any concert this season. Every seat was filled, the steps at the side were utilized, and standing room was at a premium, even the top gallery was well occupied. Such a scene as the Academy presented last night was a pleasant change from the appearance of the the house when the Boston Orchestra first visited this city and began to popularize orchestral music, a task at which Theodore Thomas had gallantly toiled for years before and with scant success. The city owes the Boston Orchestra a debt of gratitude and this season, at least, it has very well repaid the debt by testing the capacity of the Academy at each concert but one. It is to be hoped that next season the management will be able to arrange to increase the number of concerts to be given here.

Mr. Nikisch, the talented conductor, has not always been particularly happy in his programmes, but with last night's selections no fault cound be found. It began with Beethoven's fourth symphony, in B flat which has been so seldom played here recently that it was practically a novelty. It seems strange that this lovely work should be so seldom played. In New York, for instance, a city which rejoices in three or four orchestras of the first-class, it has only been performed twice in three years. Although written in the stormy period which followed the production of "Fidelio" it is, for Bethoven, an exceedingly bright and joyous composition. The dreamy adassio is somewhat melancholy, perhaps, but it is with the sadness of the lover who has quarreled with his mistress, not that of one who is at war with fate. The symphony has been called by one eminent critic a love poem, and the slow movement certainly authorizes the suggestion. It was beautifully played. The minuet was given with delicious crispness and the finale with superb power.

It was rather a risky thing to place a second symphony on the programme, more especially when the first was by the great master. Yet the two movements (adagio and scherzo) from Frederick Hymen Cowen's "Scandanavian" symphony proved to be very pleasant compositions. The tone was somewhat thin after the Beethoven work but the schergo, especially, was a dainty and very taking movement. It is curious that Cowen should seek inspiration in the wild Norwegian fjords rather than in the semi tropical West Indies where he was born.

The next number on the programme made the hit of the evening. Paganini's well known "moto perpetuo," arranged by David, by thirty-two violins in unison, gave Mr. Nikisch an opportunity of displaying the perfection of this portion of his string band. The composition is exceedingly difficult, as the bow never leaves the strings for a second from beginning to end. The tempo is marked by a piano accompaniment (played by Mr. Nikisch), and the tone rises and falls from softest pianissimo to a loud crescendo in a wave of melody. The performance was simply delightful, and the applause at its close was fairly tumultuous. The violinists bowed their thanks in platoons, but the audience was on its mettle and insisted upon a repetition of the number and got it. The always popular overture to the "Flying Dutchman" brought a very unusually delightful concert to a close.

The soloist of the evening was Madame Steinbach-Jahns, a soprano. In Wagner's declamatory music she would probably do well, and it may have been in that class of music she acquired the reputation she is said to have in Germany, but last night her voice was hardly under control at times, her intonation uncertain and her higher register especially, was unpleasant. She is evidently well trained, for her phrasing is good and she sings with dramatic power. Her first number was "Agnes'" scena in the first act of "Der Freischutz," and she afterward sang three songs, with piano, "O Lieb," by Liszt, "Hoffnung," by Grieg, and a very effective ballad by Nikisch (who played the accompaniments), which he has named "Sehnsucht." Madame Steinbach-Jahns is a tall, handsome woman of about 28. She was recalled several times after each appearance.

NORTH AMERICAN
PHILADELPHIA,
TUESDAY, APRIL 29,

THE BOSTON SYMPHONY CONCERT.

There was another great crowd at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its closing concert here for the present season. The symphony, which came first, was Beethoven's in B flat, No. 4, and was played with splendid fire and finely appreciative feeling, under Mr. Nikisch's magnetic and inspiring leadership. A perfect clearness of insight as to the composer's intention and a ready responsiveness to his moods, together with a masterly understanding of the best means to give the music all its proper effectiveness, were the distinctive features of Mr. Nikisch's interpretation of this great work. Perhaps the most striking of the four movements was the minuet, but all were brilliantly performed and deservedly applauded. The other orchestral numbers were the overture to "The Flying Dutchman," which went superbly, and two movements of Cowen's Scandinavian Symphony, an uncommonly good piece of programme music, which received a most poetic and animated rendering and seemed to please the audience mightily. In order to display the virtuosity of his violins, Mr. Nikisch had them play in unison Paganini's well-known "Moto Perpetuo." This formed a severe test of their ability to keep together, but they endured the ordeal with entire success. The thirty-two violins sounded like one instrument, and the music was played without any abatement of solo rapidity, that is to say, prestissimo. It was rapturously encored, and had to be repeated. The soloist of the occasion was Mme. Steinbach-Jahn, a German prima donna of prepossessing appearance, who sang the great soprano air from "Der Freischutz" and some songs with the piano by Liszt, Nikisch and Grieg in a manner that elicited loud applause. She has a strong soprano voice, but last evening, for some reason or other, it seemed to be imperfectly under control, and the result was some measure of disappointment. It will be a pleasure to hear Mme. Steinbach-Jahn again when she is less nervous, or has a clearer idea of the acoustics of the building. As it was, her singing, especially in the adagio of the "prayer" scene, was disappointing. Mr. Nikisch proved himself an ideal accompanist.

LEDGER AND TRANSCRIPT
Philadelphia, Tuesday, April 29, 1890.

Academy of Music—Boston Symphony Orchestra.

There was a large standing contingent of the audience that crowded the Academy of Music last night, and the Boston Symphony Orchestra made its closing concert of the season one fully worthy so fine an attendance. The original programme had contained but three distinctly orchestral compositions, the fourth (B flat) symphony of Beethoven, a couple of excerpts from Cowen's third symphony, and Wagner's "Flying Dutchman" overture at the close. To these were added Paganini's "Perpetual Motion" piece, performed by the combined violins of the orchestra, and it proved the most popular feature of the concert. The violinists, grouped at the front of the stage, played without direction (other than very unobtrusive simple chords that their conductor, Mr. Nikisch, gave from a piano), but anything finer in the way of perfect drill than they exhibited would be difficult even to imagine. It was a show piece in the best sense. It may be said in brief, as to all the playing of the orchestra, that it has done nothing better than it did last night, particularly in the Beethoven symphony, in which vigor, precision, delicacy and polish were brilliantly combined. The introductory adagio was given with fine breadth; the adagio proper (second movement) was one of the loveliest performances ever heard here, and in the livelier portions of the symphony, as well as later in the evening, the band played with unwonted fire and spirit. As before, Mr. Nikisch, whose readings are immensely effective, barring a tendency to drag slow movements to the verge of sluggishness, conducted without notes, and evidenced so intimate a knowledge of the several compositions that he seemed to know the individual part of every instrument—a fact that has a great deal to do with the superb impressiveness produced. The unfamiliar number was that which presented two movements from Cowen's Third Symphony, No. 3, in C minor, "The Scandinavian," as he calls it, and whose subject the explanatory programme set forth with a comprehensiveness that made the pictures that he attempts in it the more satisfactory, if not greatly clearer to the general listener. In this work the classical and romantic style is blended quite ingeniously with the realistic and characteristic. The adagio is made up of music that would suggest to many some such scenes as it has for its themes, without the aid of the story. The author is less felicitous in handling the other movement given (the Scherzo), but it, too, made a favorable impression, and would doubtless improve on acquaintance.

Mme. Steinbach-Jahns, the soloist, almost completely justified the praise that preceded her. She has a fine soprano voice, fresh, sympathetic, and agreeable in quality, and of uncommon beauty of tone in the middle division. It is flexible and well cultivated, too, but whether she is unable to appreciate tones keenly or has some vocal defect of an unusual nature, she habitually failed to fill out certain notes whenever she sang mezza voce, which, of course, gave portions of her work the same effect as if she had sung these tones flat. In this way the beauty of the loveliest part of her aria from Weber's "Freischutz"—the *Prayer*—(which was substituted for the Mozart "Seraglio" aria first assigned her) was greatly marred. She was more successful in the portions that required chiefly skillful and spirited vocalization, and afterward in songs with piano accompaniment, especially one of Grieg's "Hoffnung," which she sang with admirable effect. Her reception was in the nature of an ovation, and Mme. Steinbach-Jahns may feel well assured, from the impression she made last night, that she can count upon a cordial welcome if she should desire a reappearance here.

The Times

PHILADELPHIA, APRIL 29, 1890.
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The Boston Symphony Orchestra gave the fifth and last concert of the present season at the Academy of Music last evening. The programme was very bright and attractive and beautifully displayed the fine tone and delicate execution of this admirable organization. Mr. Nikisch's treatment of the fourth symphony proved as daintily poetical as was to have been expected. In some of the Beethoven symphonies his style has seemed small and trivial, but it was much more satisfactory in this joyous work, and nearly all of the movements were entirely enjoyable.

In point of execution there could be nothing more desired in the adagio and scherzo of Cowen's Scandinavian symphony, a very poetical and beautiful work, with a great deal of ingenious instrumentation that occasionally somewhat obscures the thought. The performance of Paganini's "Moto perpetua" upon the whole body of violins was a tour de force most creditable to the discipline of the band, and though it had little artistic value it elicited rapturous applause.

The remaining number of the programme was the familiar "Flying Dutchman" overture. The soloist was Madame Steinbach-Jahns, a German soprano of evident experience, who sang the "Freischutz" aria and a group of modern songs. One of these, "Longing," was by Mr. Nikisch, who played the piano accompaniments with charming delicacy and sentiment.

THE RECORD.

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Philadelphia Inquirer.
TUESDAY, APRIL 29, 1890.

THE BOSTON ORCHESTRA.

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The second most important number of the orchestra was a performance of two movements from the Scandinavian Symphony, by that very excellent and interesting English composer, Mr. Cowen. The first movement, "A Summer Evening on the Fjord," was very beautiful throughout. The scherzo which followed was evidently prepared to illustrate the virtuosity of the solo instruments all through the orchestra.

The vocalist of this symphony concert was Madame Steinbach-Jahns, a distinguished prima donna, from Germany, who, it is understood, has visited this country by the personal invitation of Mr. Nikisch. She sang with the orchestra the celebrated Weber scene and aria from the second act of *Der Freischutz*. Her voice is very pure and powerful and her method essentially dramatic. Later in the evening three songs were given by her, accompanied by Mr. Nikisch on the piano. All of these developed particularly the dramatic qualities of the singer, and she would, if she cared to do so, make a great impression in German Opera.

It is a matter of regret to music lovers that this season of the Boston Symphony Orchestra has ended, but its great success renders succeeding ones tolerably certain.

THE SUN.

BALTIMORE, WEDNESDAY, APRIL 30, 1890.

The Boston Symphony Orchestra at the Lyceum Theatre.

The closing concert of the series by the Boston Symphony Orchestra was given last night at the Lyceum Theatre, and attracted one of the largest audiences that have attended these grand performances this season. Mr. Arthur Nikisch, the leader, has won his way steadily into the favor of the music lovers here, and has established his popularity beyond doubt. He is unquestionably a great leader, different in his style from the majority of conductors who have been seen here, but showing an energy and concentration in his work that have been productive of the happiest results. The orchestra under his leadership has certainly not lost in breadth and fullness of tone, and has gained in spirit and warmth. The strings are in superb form, and in their great, full chord and so clear and true, and their graceful, vigorous execution breathe the very spirit of music. The wind is also complete in every respect, and the whole orchestra well balanced and under good control. The performance of the Schumann symphony in B flat was a rare treat. Schumann has called it the "spring" symphony, and justly so, for it is full of the beauty of nature and of bright, happy melody. The Tschaikowsky number, an overture fantasie—"Romeo and Juliet"—was thoroughly interesting, and the closing orchestral selection, Rubinstein's sprightly "Bal Costume," although of a lighter and more popular order than the other numbers and those usually performed by this orchestra, was exceedingly graceful and showy, and was received with vigorous applause. Madame Steinbach-Johns, soprano, made her first appearance in the city and created a very favorable impression. She was associated with Mr. Nikisch in his musical work at Leipzig, and has just begun a tour with the Boston Symphony Orchestra. Her principal number, the aria from Weber's "De Freischutz," was given a most musical rendition and immediately established the soprano as a singer of no ordinary ability. In the beautiful prayer her voice, so tender, womanly and expressive, was heard to wonderful advantage, and in the contrasting brilliant passages following it she showed dramatic force and fine breadth and strength, without the shouting that so many dramatic singers indulge in and seem to think necessary to produce a stirring effect. The selection was sung rather slowly, and dragged perceptably at times, but with this exception it was sung with excellent expression, style and pure intonation. Mr. Timothee Adamowski was the violin soloist, and performed two movements from a concerto by Saint-Saens. He has won many audiences in Baltimore since his appearance during the season with the Adamowski quartette, and received a warm greeting. His performance was enjoyable, but he was not at his best, and seemed somewhat nervous and uncertain. This was apparent at times in his intonation and execution of rapid passages, but he is an excellent performer and plays with musical feeling and good conception. The soloists were both recalled, and the conductor bowed his acknowledgments repeatedly to the audience. The season has been a successful one in every way, and the concerts have been among the most enjoyable events in Baltimore.

Baltimore American and Commercial Advertiser
WEDNESDAY, APRIL 30, 1890.

MUSIC AT THE LYCEUM.

Last of the Concerts by the Boston Symphony Orchestra.

For its fifth and last concert of the series the Boston Symphony Orchestra gave an exceedingly varied program, divided among the works of seven composers, and presenting the Russian, German and French modern schools of music. It began with the Russian Tschaikowski, and ended with the Russian Rubinstein. The French were represented by two movements of the Saint Saens violin concerto, superbly rendered by Mr. Timothee Adamowski. The selections were the aria from "Der Freischuetz," sung by Madame Steinbach-Johns, soprano; the Schumann Symphony No. 1, in B flat, and songs with piano by Schumann, Liszt and Goldmark.

The Schumann Symphony was the principle work of the evening. Although it was Schumann's first complete orchestral work, it is undoubtedly his best. It is in the symphonic form, but full of the picturesque, contrasting dialoging, daintly syncopating and other peculiarly Schumann effects. It was composed soon after he had won the lady he had struggled for so long. He was in his happiest time of life, and the work fairly bubbles over with gladness. He called it his "Spring Symphony," and it is well named. The orchestra rendered it superbly, giving altogether the best performance of their excellent season.

In fact, the program was the best the orchestra has given this year—all the work being for full modern orchestra. The entire concert was heartily enjoyed.

THE MORNING HERALD

WEDNESDAY, APRIL 30, 1890.

BOSTON SYMPHONY CONCERT.

The Last This Season and a Very Enjoyable One It Was.

The final concert of the season of the Boston Symphony Orchestra was given at the Lyceum Theatre last night. Mr. Arthur Nikisch was conductor. The audience was larger than at any previous performance. There were two soloists, Mme. Steinbach-Jahns, of Leipsic, soprano, and Mr. Timothee Adamowski, violin. This was the first appearance of this distinguished soprano in Baltimore, and she was most warmly received and encored. Tschaikowsky's overture-fantasie "Romeo and Juliet" was the first number of the programme. This is the first time any of this celebrated composer's works have been on the programmes of this orchestra, and it was excellently rendered. An aria from Weber's "Der Freischutz" was the next, followed by Saint-Saens' two movements from concerto for violin and Schumann's "Spring" symphony, which emanated from his pen during the happiest period of his life, and which witnesses, it is conceded, his forward stride in the technique of composition. Mme. Steinbach-Jahns then sung "Widmung," "Der Fischer Knabe" and "Die Quelle." Rubinstein's "Bal Costume" was the last number, which was delightfully rendered.

The orchestra leaves here to-night for Washington, whence it goes to Richmond. A four weeks' trip West as far as St. Paul and Minneapolis will then be undertaken. Louisville, Cincinnati, St. Louis, Chicago, Milwaukee, Detroit, Pittsburg, Cleveland and Buffalo are on the list.

Mr. Nikisch, the conductor, says they have a very bright outlook ahead for their trip, as in all but two cities houses are guaranteed to them.

New-York Daily Tribune.
FOUNDED BY HORACE GREELEY
THURSDAY, MAY 1, 1890.

A SYMPHONY CONCERT IN WASHINGTON.

Washington, April 30.—The closing concert in the series of four by the Boston Symphony orchestra, at Lincoln Hall to-night, was a fitting close of the musical season. As at the proceeding concerts, the house was packed with a cultivated and enthusiastic audience. The soloist, Madame Steinbach-Jahns, scored a signal success; and the features of the orchestra work were the Schumann symphony, which was finely played, and the Bal Costume of Rubinstein, the swing and dash of the latter composition exciting the applause of the audience.

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Washington Post.

WASHINGTON, MAY 1, 1890.

The Final Concert of the Boston Symphony Orchestra for This Season.

The closing concert of the season of the Boston Symphony Orchestra in this city was given last night at Lincoln Hall. The audience which assembled was in every way representative of the Capital, not only in the mere fact that every seat and all available standing room was occupied, but in the distinguished character of its personnel. The programme opened with Schumann's b-flat symphony, a creature of joyous inspiration and Apollo-like in its graceful strength. It was interpreted in the same sweet temper in which it was conceived, and proved more strongly than ever the virtuosity of conductorship which each succeeding concert has shown Mr. Nikisch to possess. The rich tonal beauty of the symphony, its glowing warmth, its delicate fancy and delightful spirit, its buoyancy and poetic expression and its firm and pleasing instrumentation were superlatively emphasized by a matchless orchestra. All the finer *nuances* which impart to this work an essence of etheriality were charmingly contrasted with the stronger passages, which so nearly approach Beethoven in the solidity of their harmony and the bright originality of their ideas. To add that the rendition was technically perfect would be superfluous, and yet it would be unjust to Mr. Nikisch if we failed to bear tribute to the absolutely flawless finish which the band has attained under his direction. To a wonderful precision of execution and a superb body and balance of tone there has been added this season a vigorous spirit hitherto unpossessed and a peculiar sensitiveness that is always present and always responsive to the conductor's feeling.

The other orchestral numbers were of small musical value when compared to the symphony. Saint-Saens' picturesque "Dance of Death" was vividly played, and the rhythmic music of Rubinstein's "Bal Costume" received its full meed of vivacity and tone color. The instrumental soloist of the evening was Mr. Leo Schulz, who played a concerto by Eckert for the 'cello with rare smoothness, fullness, and purity of tone and artistic feeling, the latter being especially noticeable in the andante. The work is somewhat cheapened by the Cossack air which formed the last movement. After Mr. Schulz had responded to the three recalls with which the audience had rewarded his endeavors, he resumed his place among the players, an act that in itself spoke volumes for the high character of the orchestra. Mme. Steinbach-Jahns, the soprano soloist, sang an aria from "Tannhauser" with an intelligent conception and considerable dramatic force, and also sang with nicety of phrasing and expression a group of songs, one of them written by Mr. Nikisch, who also accompanied her on the piano. Her voice is a pure, resonant soprano, and she made a most favorable impression.

State Journal

TUESDAY, OHIO May 6, 1890.

AMUSEMENTS.

THE METROPOLITAN.

The Boston symphony orchestra and Mme. Steinbach-Jahns presented the full program of the third and last (for this season) concert of the Orpheus club at the Metropolitan opera-house last evening. Every seat was occupied and it was a very distinguished audience, including all the lovers of the highest class of music. The orchestra is certainly superior in many respects to any now before the American public. It is composed of only artists of a high class, and is managed with the sole view of producing programs of the best music, the question of financial policy never entering into the calculations. The members are trained to a degree of proficiency in ensemble playing rarely equaled and never surpassed. The new director, Mr. Arthur Nickisch, has every qualification for greatness, and the effects he produces are superb. If any criticism could be offered it would be that he does not consider that the capacity of his audiences to enjoy severe numbers is not equal to his own. The program last night was a constant exercise, not of the senses, but of the intellect. It was almost unvaried from that characteristic which requires study rather than gives pleasure. Nevertheless, the rare perfection of the performance aroused the greatest admiration, and bursts of enthusiastic approval were very frequent. Almost every number on the program was a novelty in Columbus, the Grieg Suite "Peer Gynt" being entirely different in character from anything ever heard here before, so far as the writer can remember. This and the Schumann symphony No. 4 were preeminently the most thoroughly enjoyable features of the evening. Mme. Steinbach-Jahns is doubtless a great success in a dramatic role of a grand opera, and it is in such work that she must have won her high European reputation, but she has not much to commend her as a concert singer. The songs with piano accompaniment (played by Mr. Nikisch) were ineffective, and the splendid Mozart aria was electrifying principally because of the superb orchestral accompaniment, although the audience, perhaps, scarcely realized the fact. Mr. C. M. Soefler, who modestly stepped forward from among the first violins and played the principal part in the Spanish symphony by Salo, proved a most able and conscientious artist. The part was at times very brilliant and required large technical skill, but it was not by reason of his fine playing of these passages so much as by his noble conception of the sentiment of the composition as a whole that he produced an impression which is lasting. The best thanks of the public is again due the Orpheus club for providing so high and rare a musical treat [illegible] columbus.

THE RICHMOND DISPATCH.

SATURDAY.....MAY 3, 1890.

A GREAT ORCHESTRA.

THE BOSTON SYMPHONY UNDER NIKISCH AT THE ACADEMY.

First Night of the May Festival—A Brilliant Audience and a Fine Performance.

By long odds the finest entertainment ever given under the auspices of the Mozart Association was the concert rendered at the Academy last evening by the Boston Symphony Orchestra under their able director, Mr. Arthur Nikisch. Indeed to our mind Richmond has never before heard such perfection in orchestral playing.

About ten minutes after the hour announced (8:30) for the concert to begin Mr. Nikisch walked upon the stage, and having acknowledged the applause which greeted him and given an "attention" rap with his tiny baton, stepped upon his stand and faced his orchestra of seventy-odd musicians. There was a brilliant audience present and when the first strains of Weber's beautiful overture were sounded many of the vast assemblage which subsequently filled the house were still coming in.

THE CONDUCTOR.

The great leader is thoroughly quiet in his movements and mild-mannered, yet from the moment he takes his position as conductor he looks the master spirit. He directs in a way thoroughly original. The baton in his hands is not wielded as if a threatening cudgel with which to frighten the timid and bring the refractory into subjection; it is as if a very unimportant little reed gracefully waved for the gratification of the conductor, in keeping time to the music, as one pats his foot to inspiring strains. Yet the work of that unostentatious baton is simply immense. It seems electrified with the genius of its holder and transmits his spirit to each individual performer. Nikisch uses his left hand in a way that seems to speak to the performers. He is rather the opposite of his worthy predecessor Gericke, who appeared rather more as a commander; yet the former has conquered in his way and has made the Boston Symphony as near perfection as we poor mortals in earthly matters can expect to attain.

A GREAT PERFORMANCE.

But for the work of last evening. Never before have we heard anything to approach the finished rendering given the Weber Overture. The shading was something delicious, if we might so express it. The last movement (waltz time) of Rubinstein's "Bal Costume" seemed to be the most taking feature of the evening, though as a whole it was beautifully rendered.

Mrs. Steinbach-Jahns, the vocalist of the occasion, received quite an ovation and a triple recall, although no *encores* were responded to. She has a voice of power and excellent quality, and was heard at her best in the song, "Die Quelle," by Goldmark. We thought her rendering of the grand aria from Freyscheutz rather lacking in animation. Yet this may be accounted for from the fact that she was suffering from a very sore throat, and at one time in the afternoon it was feared she would not be able to sing.

A CHARMING ADDITION.

The management very generously made a charming addition to the programme, which was announced from the stage. It was the "Perpetuo Moto" of Paganini played by all the violins (twenty-six) in unison and accompanied by Mr. Nikisch on the piano. This was simply a remarkable performance. It is difficult to realize how so many violins could play as one man, very rapid and difficult execution kept up throughout, just as the name of the composition has it—in perpetual motion.

When the Mendelssohn symphony in A (Italian) was reached the orchestra got down to its fine work, though it must be admitted, and is still more wonderful to relate, some of the audience seemed to grow wearied as the simply exquisite rendering of this fine composition progressed. It was a fitting conclusion to a fine programme beautifully rendered.

THE ORCHESTRA.

The orchestra is almost faultless in its composition. Yet from the marvellous perfection of the strings and the prominence given them we should say they are Mr. Nikisch's pets. Their prominent position last night, from the extension of the stage away out from the proscenium, must have done their conductor's heart good. Yet it was a matter of regret to us that the wind instruments should have been, as it were, so thrown into the shade. Upon these latter instruments there are in this orchestra some of the finest performers in the world. Heindel, who played with the old "Boston Quintette Club," and whom we used to think the finest of all flute-players, is here as second flute. Only think of it!

PRETTY STAGE SCENE.

The stage setting was very pretty and effective, with a conservatory scene for the background. Only about one half of the stage proper was occupied, but with the staging over of the footlights and entire orchestra the perspective was decidedly effective. Back of the rear scene as arranged last night raised tiers of seats have been erected for the festival chorus tonight. They will seat 285 singers, but were hidden to view last evening.

To-night will close the "festival," and a fine programme will be rendered by the orchestra, the Festival chorus, and Madame Steinbach-Jahns. Grieg's "Peer Gynt" will prove an enjoyable feature.

Nikisch is pronounced with accent on the first syllable.

THE TIMES-STAR.

VOL. 53. NO. 109.

CINCINNATI, MAY 7, 1890.

A GRAND CONCERT.

BOSTON SYMPHONY ORCHESTRA AGAIN AT THE ODEON.

Fine Programme for This Evening—Sale of Single Seats for the Festival—Von Bulow Abused—Musical Notes.

It was a thoroughly delighted audience that left the Odeon last night at the conclusion of the first Boston Symphony Orchestra concert. Seldom this winter has there been any musical event that has so admirably filled the high hopes formed of it. As a leader Mr. Nikisch showed his marvelous control and his power of seeing and producing large effects. He must have a memory that is remarkable, for he conducted without a score. The only disappointment of the evening, if it was a disappointment, was in the singing of Madame Steinbach-Jahns, who is an exponent of the latest German school of dramatic song. There seemed to be an irresponsive quality in her voice. At all events the audience while appreciating her art seemed rather to regard it as a mere bit of cold effort rather than something of human warmth in which they shared. But the triumph of the 'cellist, Mr. Anton Hekking, was instantaneous. He was applauded to the echo, and the audience would not be quiet until he reappeared with an encore. His playing is so full of sympathy and feeling that the hearer almost holds his breath between the notes.

Of course the orchestral work was magnificent. If there is a finer orchestra in America to-day, the writer does not know where to find it. The last selection, the Tannhauser Overture, was rendered with remarkable grace and skill.

To-night the second and last concert will take place. The programme is better than that of last night. It is as follows:

Overture—Euryanthe.....Weber
Allegro non troppo, from Concerto for Violin and Orchestra, in D, Op. 77...Brahms
Aria from Der Freischuetz.....Weber
Suite—Peer Gynt, Op. 46.....Grieg
Daybreak.
The death of Aase.
Anitra's dance.
In the halls of the King of Dovre mountains.
(The imps are chasing Peer Gynt.)
Songs with Piano:
(a) O Liebe.....Liszt
(b) Auftraege.....Schumann
Symphony No. 5, in C minor.....Beethoven
Allegro con brio.
Andante con moto.
Allegro (scherzo).
Allegro (finale).
Soloists—Mme. Steinbach-Jahns, soprano; Mr. Franz Kneisel, violinist.

CINCINNATI, THE COMMERCIAL GAZETTE.

WEDNESDAY, MAY 7, 1890.

BOSTON SYMPHONY ORCHESTRA.

The Concert at the Odeon Received with Deserved Tribute by a Deeply Interested Audience.

Last evening the Odeon was resonant with applause, a deserved tribute on the part of a deeply interested audience to the excellence of the Boston Symphony Orchestra, which, under the leadership of Mr. Nikisch, made its first appearance before a Cincinnati gathering. So much has been said about methods in connection with the newly chosen leader of the Eastern aggregation, that but little would seem necessary in explanation; but he is not so far from all chance of comparison with his predecessor as at the first blush he might appear. The former was a stickler for minor points of execution and detail, while the present leader keeps his eye upon the larger purpose involved, the bringing out of effects in their relation to the broader side of the general musical scheme of any composition he may have in hand, and it must be confessed that the result is much more satisfying. He conducts without a score, a somewhat unusual thing to witness.

The programme for last evening opened with the overture "Sakuntuala," by Goldmark. In addition (for the orchestra) was the Fourth Symphony, in D minor, of Schumann, and the overture to "Tannhäuser." Throughout, the most masterly control of all the elements that go to make up a perfect presentation was apparent, and the auditors were so delighted that a repetition of the closing movement of the symphony was almost demanded. The soloists were Madame Steinbach-Jahns and Mr. Anton Hekking. The former is a soprano of the later-day German so-called dramatic school, who has been a favorite with the Leipsic public for a long period. Her method is not gracious, and she was only partially successful with the cultured assembly to whom she appealed. Mr. Hekking is a 'cellist of commanding ability, and he won the only spontaneous recall of the evening in the two numbers that fell to his share. The first was a Chopin nocturne with harp accompaniment, and the second the familiar "Papillon" of Popper, with orchestral support. The last was repeated under compulsion. The band will be heard again this evening in a programme of more even texture. Among other things will be heard the Fifth Symphony of Beethoven, which is always welcome.

Boston Daily Globe.

MONDAY, MAY 12.

BOSTON MELODY ALL RIGHT.

Train Bearing Symphony Orchestra Derailed—Two Section Hands Killed—Musicians Escaped Injury.

ST. PAUL, Minn., May 11.—The Burlington train, bearing the Boston Symphony company, was derailed near Prescott, Wis., this afternoon, by running into a hand car containing section men. None of the company were injured, but two of the section men were killed.

The concert company arrived here two hours later somewhat shaken up and excited, but all well.

THE ENQUIRER. CINCINNATI, JOHN A. McLEAN.

WEDNESDAY.....MAY 7, 1890.

SYMPHONY CONCERT.

The Boston Orchestra Greeted By a Large Audience.

At the Odeon last night was given the first concert by the Boston Symphony Orchestra. The audience was large, and a representative and appreciative one.

A musical treat was expected, and the audience was not disappointed. Mme. Steinbach-Jahns was the soprano soloist, and Mr. Anton Hekking was the violoncellist soloist. The following is the programme:

Goldmark.....Overture, Sakuntala
Mozart.....Aria, Thou May'st Learn to Hate Me, from Die Entfuehrung.
Schumann.....Symphony No. 4, in D minor, op. 120
Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).
Soli for Violoncello.
a, Chopin.....Nocturne, with harp accompaniment
b, Popper.....Papillon
Songs with Piano.
a, Greig.....Hoffnung
b, Weber.....Unbefangenheit
c, Liszt.....Liebeslust
Wagner.....Overture, Tannhauser

THE RICHMOND DISPATCH--SUNDAY, MAY 4.

THE MAY FESTIVAL.

The Last Night's Entertainment an Excellent One.

The programme yesterday evening for the May festival was of an entirely different character from that of Friday night.

The chorus assembled behind a curtain, which was raised just before the commencement of the overture, revealing to the audience tier on tier of ladies and gentlemen, nearly three hundred in number.

THE OVERTURE.

The opening overture, the familiar "Tannhauser," received a new significance under the magic baton of Mr. Nikisch. A few in the audience had heard the orchestra under Gericke and Henschel and were prepared to appreciate the differences in the work of the band under the magic baton of its new director. Never has the familiar overture received a more beautiful interpretation, or one more poetic, though at the same time brilliant and dramatic. The quiet but firm beat of the conductor seems to draw from each man the best work of which he is capable with a grand result, which places the performers of the Boston Symphony Orchestra on par with any in the world.

THEY WERE ENCORED.

The "Peer-Gynt" suite with its sad, heart-rending funeral march, the quaint phrases of the dance, the wonderful strains of the "Daybreak" movement, and the weird portrayal of the chase of the imps showed the superb capabilities of the orchestra, charming and fascinating all who listened. The last movement was enthusiastically *encored*, and Mr. Nikisch gracefully yielded to the wishes of the public.

THE CHORUS.

The Festival chorus was the feature of the evening, and its work was excellent, considering the short time of preparation and the hasty manner of its organization. Placed far in the rear, behind the large orchestra, the full effect was lost in a great measure, but the superb mass of tone was fully appreciated in those moments when it could be heard. The sopranos especially were admirable in quality of tone and attack, and the two choral numbers from the "Redemption" and "Tannhauser" were grandly sung.

The orchestra has made its reputation in Richmond, and all music-lovers in the city hope for an early opportunity of hearing it again next season. The Mozart Association are to be congratulated on bringing this organization to the city.

OTHER FEATURES.

The aria of Madame Steinbach-Jahns was sung with splendid effect and was well received.

The Gesang-Verein Virginia, under their enthusiastic director, Charles L. Siegel, Esq., rendered Abt's "Victory Song" very creditably and effectively. It is a beautiful compostion.

Mr. Marshall, the conductor, seems to have won the hearts of his singers, as a magnificent floral lyre was handed him after the first chorus.

MR. NIKISCH SURPRISED.

Mr. Nikisch complimenting the work of the singers, was greatly surprised on being informed by Mr. Marshall that it was not a permanent organization, and congratulated their director on the excellent work accomplished in so short a time.

NOTES ABOUT THE FESTIVAL.

Altogether the May Festival was a grand success, with excellent houses of the best music people in the city, and the Mozart Association deserve the thanks of the community for organizing such a grand scheme and carrying it out in every detail to such a successful conclusion.

The great orchestra and the rows of singers behind it reminded one of the grand oratorio performances of the large northern cities.

At the close of the performance the orchestra were entertained at Sänger Hall by the Gesang-Verein Virginia.

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The Washington Post.

WASHINGTON, MAY 1, 1890.

The Final Concert of the Boston Symphony Orchestra for This Season.

The closing concert of the season of the Boston Symphony Orchestra in this city was given last night at Lincoln Hall. The audience which assembled was in every way representative of the Capital, not only in the mere fact that every seat and all available standing room was occupied, but in the distinguished character of its personnel. The programme opened with Schumann's b-flat symphony, a creature of joyous inspiration and Apollo-like in its graceful strength. It was interpreted in the same sweet temper in which it was conceived, and proved more strongly than ever the virtuosity of conductorship which each succeeding concert has shown Mr. Nikisch to possess. The rich tonal beauty of the symphony, its glowing warmth, its delicate fancy and delightful spirit, its buoyancy and poetic expression and its firm and pleasing instrumentation were superlatively emphasized by a matchless orchestra. All the finer *nuances* which impart to this work an essence of etheriality were charmingly contrasted with the stronger passages, which so nearly approach Beethoven in the solidity of their harmony and the bright originality of their ideas. To add that the rendition was technically perfect would be superfluous, and yet it would be unjust to Mr. Nikisch if we failed to bear tribute to the absolutely flawless finish which the band has attained under his direction. To a wonderful precision of execution and a superb body and balance of tone there has been added this season a vigorous spirit hitherto unpossessed and a peculiar sensitiveness that is always present and always responsive to the conductor's feeling.

The other orchestral numbers were of small musical value when compared to the symphony. Saint-Saens' picturesque "Dance of Death" was vividly played, and the rhythmic music of Rubinstein's "Bal Costume" received its full meed of vivacity and tone color. The instrumental soloist of the evening was Mr. Leo Schulz, who played a concerto by Eckert for the 'cello with rare smoothness, fullness, and purity of tone and artistic feeling, the latter being especially noticeable in the andante. The work is somewhat cheapened by the Cossack air which formed the last movement. After Mr. Schulz had responded to the three recalls with which the audience had rewarded his endeavors, he resumed his place among the players, an act that in itself spoke volumes for the high character of the orchestra. Mme. Steinbach-Jahns, the soprano soloist, sang an aria from "Tannhauser" with an intelligent conception and considerable dramatic force, and also sang with nicety of phrasing and expression a group of songs, one of them written by Mr. Nikisch, who also accompanied her on the piano. Her voice is a pure, resonant soprano, and she made a most favorable impression.

State Journal

TUESDAY, OHIO - May 6, 1890.

AMUSEMENTS.

THE METROPOLITAN.

The Boston symphony orchestra and Mme. Steinbach-Jahns presented the full program of the third and last (for this season) concert of the Orpheus club at the Metropolitan opera-house last evening. Every seat was occupied and it was a very distinguished audience, including all the lovers of the highest class of music. The orchestra is certainly superior in many respects to any now before the American public. It is composed of only artists of a high class, and is managed with the sole view of producing programs of the best music, the question of financial policy never entering into the calculations. The members are trained to a degree of proficiency in ensemble playing rarely equaled and never surpassed. The new director, Mr. Arthur Nickisch, has every qualification for greatness, and the effects he produces are superb. If any criticism could be offered it would be that he does not consider that the capacity of his audiences to enjoy severe numbers is not equal to his own. The program last night was a constant exercise, not of the senses, but of the intellect. It was almost unvaried from that characteristic which requires study rather than gives pleasure. Nevertheless, the rare perfection of the performance aroused the greatest admiration, and bursts of enthusiastic approval were very frequent. Almost every number on the program was a novelty in Columbus, the Grieg Suite "Peer Gynt" being entirely different in character from anything ever heard here before, so far as the writer can remember. This and the Schumann symphony No. 4 were preeminently the most thoroughly enjoyable features of the evening. Mme. Steinbach-Jahns is doubtless a great success in a dramatic role of a grand opera, and it is in such work that she must have won her high European reputation, but she has not much to commend her as a concert singer. The songs with piano accompaniment (played by Mr. Nikisch) were ineffective, and the splendid Mozart aria was electrifying principally because of the superb orchestral accompaniment, although the audience, perhaps, scarcely realized the fact. Mr. C. M. Soefler, who modestly stepped forward from among the first violins and played the principal part in the Spanish symphony by Salo, proved a most able and conscientious artist. The part was at times very brilliant and required large technical skill, but it was not by reason of his fine playing of these passages so much as by his noble conception of the sentiment of the composition as a whole that he produced an impression which is lasting. The best thanks of the public is again due the Orpheus club for providing so high and rare a musical treat for Columbus.

THE RICHMOND DISPATCH.

SATURDAY.....MAY 3, 1890.

A GREAT ORCHESTRA.

THE BOSTON SYMPHONY UNDER NIKISCH AT THE ACADEMY.

First Night of the May Festival—A Brilliant Audience and a Fine Performance.

By long odds the finest entertainment ever given under the auspices of the Mozart Association was the concert rendered at the Academy last evening by the Boston Symphony Orchestra under their able director, Mr. Arthur Nikisch. Indeed to our mind Richmond has never before heard such perfection in orchestral playing.

About ten minutes after the hour announced (8:30) for the concert to begin Mr. Nikisch walked upon the stage, and having acknowledged the applause which greeted him and given an "attention" rap with his tiny baton, stepped upon his stand and faced his orchestra of seventy-odd musicians. There was a brilliant audience present and when the first strains of Weber's beautiful overture were sounded many of the vast assemblage which subsequently filled the house were still coming in.

THE CONDUCTOR.

The great leader is thoroughly quiet in his movements and mild-mannered, yet from the moment he takes his position as conductor he looks the master spirit. He directs in a way thoroughly original. The baton in his hands is not wielded as if a threatening cudgel with which to frighten the timid and bring the refractory into subjection; it is as if a very unimportant little reed gracefully waved for the gratification of the conductor, in keeping time to the music, as one pats his foot to inspiring strains. Yet the work of that unostentatious baton is simply immense. It seems electrified with the genius of its holder and transmits his spirit to each individual performer. Nikisch uses his left hand in a way that seems to speak to the performers. He is rather the opposite of his worthy predecessor Gericke, who appeared rather more as a commander; yet the former has conquered in his way and has made the Boston Symphony as near perfection as we poor mortals in earthly matters can expect to attain.

A GREAT PERFORMANCE.

But for the work of last evening. Never before have we heard anything to approach the finished rendering given the Weber Overture. The shading was something delicious, if we might so express it. The last movement (waltz time) of Rubinstein's "Bal Costume" seemed to be the most taking feature of the evening, though as a whole it was beautifully rendered.

Mrs. Steinbach-Jahns, the vocalist of the occasion, received quite an ovation and a triple recall, although no *encores* were responded to. She has a voice of power and excellent quality, and was heard at her best in the song, "Die Quelle," by Goldmark. We thought her rendering of the grand aria from Freyscheutz rather lacking in animation. Yet this may be accounted for from the fact that she was suffering from a very sore throat, and at one time in the afternoon it was feared she would not be able to sing.

A CHARMING ADDITION.

The management very generously made a charming addition to the programme, which was announced from the stage. It was the "Perpetuo Moto" of Paganini played by all the violins (twenty-six) in unison and accompanied by Mr. Nikisch on the piano. This was simply a remarkable performance. It is difficult to realize how so many violins could play as one man, very rapid and difficult execution kept up throughout, just as the name of the composition has it—in perpetual motion.

When the Mendelssohn symphony in A (Italian) was reached the orchestra got down to its fine work, though it must be admitted, and is still more wonderful to relate, some of the audience seemed to grow wearied as the simply exquisite rendering of this fine composition progressed. It was a fitting conclusion to a fine programme beautifully rendered.

THE ORCHESTRA.

The orchestra is almost faultless in its composition. Yet from the marvellous perfection of the strings and the prominence given them we should say they are Mr. Nikisch's pets. Their prominent position last night, from the extension of the stage away out from the proscenium, must have done their conductor's heart good. Yet it was a matter of regret to us that the wind instruments should have been, as it were, so thrown into the shade. Upon these latter instruments there are in this orchestra some of the finest performers in the world. Heindel, who played with the old "Boston Quintette Club," and whom we used to think the finest of all flute-players, is here as second flute. Only think of it!

PRETTY STAGE SCENE.

The stage setting was very pretty and effective, with a conservatory scene for the background. Only about one half of the stage proper was occupied, but with the staging over of the footlights and entire orchestra the perspective was decidedly effective. Back of the rear scene as arranged last night raised tiers of seats have been erected for the festival chorus tonight. They will seat 285 singers, but were hidden to view last evening.

To-night will close the "festival," and a fine programme will be rendered by the orchestra, the Festival chorus, and Madame Steinbach-Jahns. Grieg's "Peer Gynt" will prove an enjoyable feature.

Nikisch is pronounced with accent on the first syllable.

THE TIMES-STAR.

VOL. 53. NO. 109.

CINCINNATI, MAY 7, 1890.

A GRAND CONCERT.

BOSTON SYMPHONY ORCHESTRA AGAIN AT THE ODEON.

Fine Programme for This Evening—Sale of Single Seats for the Festival—Von Bulow Abused—Musical Notes.

It was a thoroughly delighted audience that left the Odeon last night at the conclusion of the first Boston Symphony Orchestra concert. Seldom this winter has there been any musical event that has so admirably filled the high hopes formed of it. As a leader Mr. Nikisch showed his marvelous control and his power of seeing and producing large effects. He must have a memory that is remarkable, for he conducted without a score. The only disappointment of the evening, if it was a disappointment, was in the singing of Madame Steinbach-Jahns, who is an exponent of the latest German school of dramatic song. There seemed to be an irresponsive quality in her voice. At all events the audience while appreciating her art seemed rather to regard it as a mere bit of cold effort rather than something of human warmth in which they shared. But the triumph of the 'cellist, Mr. Anton Hekking, was instantaneous. He was applauded to the echo, and the audience would not be quiet until he reappeared with an encore. His playing is so full of sympathy and feeling that the hearer almost holds his breath between the notes.

Of course the orchestral work was magnificent. If there is a finer orchestra in America to-day, the writer does not know where to find it. The last selection, the Tannhauser Overture, was rendered with remarkable grace and skill.

To-night the second and last concert will take place. The programme is better than that of last night. It is as follows:

Overture—Euryanthe.....Weber
Allegro non troppo, from Concerto for Violin and Orchestra, in D, Op. 77...Brahms
Aria from Der Freischuetz.....Weber
Suite—Peer Gynt, Op. 46 .....Grieg
Daybreak.
The death of Aase.
Anitra's dance.
In the halls of the King of Dovre mountains. (The imps are chasing Peer Gynt.)
Songs with Piano:
(a) O Liebe .....Liszt
(b) Auftraege.....Schumann
Symphony No. 5, in C minor.....Beethoven
Allegro con brio.
Andante con moto.
Allegro (scherzo).
Allegro (finale).
Soloists—Mme. Steinbach-Jahns, soprano; Mr. Franz Kneisel, violinist.

CINCINNATI, THE COMMERCIAL GAZETTE.

WEDNESDAY, MAY 7, 1890.

BOSTON SYMPHONY ORCHESTRA.

The Concert at the Odeon Received with Deserved Tribute by a Deeply Interested Audience.

Last evening the Odeon was resonant with applause, a deserved tribute on the part of a deeply interested audience to the excellence of the Boston Symphony Orchestra, which, under the leadership of Mr. Nikisch, made its first appearance before a Cincinnati gathering. So much has been said about methods in connection with the newly chosen leader of the Eastern aggregation, that but little would seem necessary in explanation; but he is not so far from all chance of comparison with his predecessor as at the first blush he might appear. The former was a stickler for minor points of execution and detail, while the present leader keeps his eye upon the larger purpose involved, the bringing out of effects in their relation to the broader side of the general musical scheme of any composition he may have in hand, and it must be confessed that the result is much more satisfying. He conducts without a score, a somewhat unusual thing to witness.

The programme for last evening opened with the overture "Sakuntuala," by Goldmark. In addition (for the orchestra) was the Fourth Symphony, in D minor, of Schumann, and the overture to "Tannhäuser." Throughout, the most masterly control of all the elements that go to make up a perfect presentation was apparent, and the auditors were so delighted that a repetition of the closing movement of the symphony was almost demanded. The soloists were Madame Steinbach-Jahns and Mr. Anton Hekking. The former is a soprano of the later-day German so-called dramatic school, who has been a favorite with the Leipsic public for a long period. Her method is not gracious, and she was only partially successful with the cultured assembly to whom she appealed. Mr. Hekking is a 'cellist of commanding ability, and he won the only spontaneous recall of the evening in the two numbers that fell to his share The first was a Chopin nocturne with harp accompaniment, and the second the familiar "Papillon" of Popper, with orchestral support. The last was repeated under compulsion. The band will be heard again this evening in a programme of more even texture. Among other things will be heard the Fifth Symphony of Beethoven, which is always welcome.

Boston Daily Globe.

MONDAY, MAY 12.

BOSTON MELODY ALL RIGHT.

Train Bearing Symphony Orchestra Derailed—Two Section Hands Killed—Musicians Escaped Injury.

ST. PAUL, Minn., May 11.—The Burlington train, bearing the Boston Symphony company, was derailed near Prescott, Wis., this afternoon, by running into a hand car containing section men. None of the company were injured, but two of the section men were killed.

The concert company arrived here two hours later somewhat shaken up and excited, but all well.

THE ENQUIRER. CINCINNATI, JOHN R. MCLEAN.

WEDNESDAY.....MAY 7, 1890.

SYMPHONY CONCERT.

The Boston Orchestra Greeted By a Large Audience.

At the Odeon last night was given the first concert by the Boston Symphony Orchestra. The audience was large, and a representative and appreciative one.

A musical treat was expected, and the audience was not disappointed. Mme. Steinbach-Jahns was the soprano soloist, and Mr. Anton Hekking was the violoncellist soloist. The following is the programme:

Goldmark.....Overture, Sakuntala
Mozart.....Aria, Thou May'st Learn to Hate Me, from Die Entfuehrung.
Schumann.....Symphony No. 4, in D minor, op. 120
Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).
Soli for Violoncello.
a, Chopin.....Nocturne, with harp accompaniment
b, Popper.....Papillon
Songs with Piano.
a, Greig .....Hoffnung
b, Weber.....Unbefangenheit
c, Liszt.....Liebeslust
Wagner.....Overture, Tannhauser

THE RICHMOND DISPATCH—in SUNDAY, MAY 4.

THE MAY FESTIVAL.

The Last Night's Entertainment an Excellent One.

The programme yesterday evening for the May festival was of an entirely different character from that of Friday night.

The chorus assembled behind a curtain, which was raised just before the commencement of the overture, revealing to the audience tier on tier of ladies and gentlemen, nearly three hundred in number.

THE OVERTURE.

The opening overture, the familiar "Tannhauser," received a new significance under the magic baton of Mr. Nikisch. A few in the audience had heard the orchestra under Gericke and Henschel and were prepared to appreciate the differences in the work of the band under the magic baton of its new director. Never has the familiar overture received a more beautiful interpretation, or one more poetic, though at the same time brilliant and dramatic. The quiet but firm beat of the conductor seems to draw from each man the best work of which he is capable with a grand result, which places the performers of the Boston Symphony Orchestra on par with any in the world.

THEY WERE ENCORED.

The "Peer-Gynt" suite with its sad, heart-rending funeral march, the quaint phrases of the dance, the wonderful strains of the "Daybreak" movement, and the weird portrayal of the chase of the imps showed the superb capabilities of the orchestra, charming and fascinating all who listened. The last movement was enthusiastically *encored*, and Mr. Nikisch gracefully yielded to the wishes of the public.

THE CHORUS.

The Festival chorus was the feature of the evening, and its work was excellent, considering the short time of preparation and the hasty manner of its organization. Placed far in the rear, behind the large orchestra, the full effect was lost in a great measure, but the superb mass of tone was fully appreciated in those moments when it could be heard. The sopranos especially were admirable in quality of tone and attack, and the two choral numbers from the "Redemption" and "Tannhauser" were grandly sung.

The orchestra has made its reputation in Richmond, and all music-lovers in the city hope for an early opportunity of hearing it again next season. The Mozart Association are to be congratulated on bringing this organization to the city.

OTHER FEATURES.

The aria of Madame Steinbach-Jahns was sung with splendid effect and was well received.

The Gesang-Verein Virginia, under their enthusiastic director, Charles L. Siegel, Esq., rendered Abt's "Victory Song" very creditably and effectively. It is a beautiful compostion.

Mr. Marshall, the conductor, seems to have won the hearts of his singers, as a magnificent floral lyre was handed him after the first chorus.

MR. NIKISCH SURPRISED.

Mr. Nikisch complimenting the work of the singers, was greatly surprised on being informed by Mr. Marshall that it was not a permanent organization, and congratulated their director on the excellent work accomplished in so short a time.

NOTES ABOUT THE FESTIVAL.

Altogether the May Festival was a grand success, with excellent houses of the best music people in the city, and the Mozart Association deserve the thanks of the community for organizing such a grand scheme and carrying it out in every detail to such a successful conclusion.

The great orchestra and the rows of singers behind it reminded one of the grand oratorio performances of the large northern cities.

At the close of the performance the orchestra were entertained at Sänger Hall by the Gesang-Verein Virginia.

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THE ENQUIRER.

CINCINNATI.

THURSDAY.....MAY 8, 1890.

A MUSICAL FEAST.

Such Was the Second Boston Symphony Orchestra Concert at the Odeon Last Night.

There was a large audience at the Odeon last night to listen to the second concert of the Boston Symphony Orchestra. The director of this famous musical organization, Arthur Nikisch, is a wonderful interpreter of Weber's and Beethoven's music. As a conductor his every movement is graceful and refined. There is no affectation about him.

The overture "Euryanthe," from Weber, is a splendid opera full of beautiful and characteristic melody. The movements of the "concerto" were captivating. The piece opens with a lengthy passage for the orchestra, and in its conclusion the whole orchestra breaks forth, the effect being more easily felt than described. The dramatic poem, "Peer Syrut," in four movements, illustrates a pretty Norwegian folk-legend. The suite as played is a reduction of the voluminous music Greig composed for the production of the drama on the stage. The last movement is a somewhat grotesque march, scored for a full modern orchestra, and pictures the imps tormenting Peer Syrut. The production drew forth repeated applause. Mr. Frank Kneisel, the solo violinist, is a master of his art, and his renditions last night were repeatedly encored. Much to the regret of the audience, Mme. Steinbach-Jahns, the soprano soloist, was taken suddenly ill during the evening and could not sing. Her singing shows wonderful power, and her non-appearance was universally regretted. The closing piece was Beethoven's Fifth Symphony, in C minor, consisting of four movements. This most famous of that wonderful musician's nine symphonies was superbly rendered. It is full of somber, mysterious music, and the play of the instruments has something sinister about it, seeming to spring from the state of mind which conceived the scene on the Blocksberg in "Faust." The finale is probably the greatest effort of which music is capable, and it would seem impossible to surpass it.

THE COMMERCIAL GAZETTE, CINCINNATI.

THURSDAY, MAY 8, 18

The Boston Orchestra.

The second concert of the Boston Symphony Orchestra, at the Odeon last night, was given before another delighted audience, and the general impression prevailed that the performance of this splendid organization even excelled that of the previous evening. The applause was frequent, hearty and spontaneous. The programme was given as follows:

Overture—Euryanthe.....Weber
Allegro non troppo, from Concerto for Violin and Orchestra, in D, Op. 77.....Brahms
Suite—Peer Gynt, Op. 46.....Grieg
Daybreak.
The death of Asse.
Anitra's dance.
In the halls of the King of Dovre Mountains.
(The imps are chasing Peer Gynt.)
Symphony No. 5, in C minor.....Beethoven
Allegro con brio. Andante con moto.
Allegro (scherzo). Allegro (finale).

Owing to indisposition, Mme. Steinbach-Jahns did not appear, and in consequence a substitution for the vocal numbers announced was made of the "Perpetual Mobile," of Paganini, in which a peculiar and pleasing musical effect was produced by all the violins playing in unison.

BOSTON EVENING RECORD.

Entered at MAY 12. mail matter.

WITHIN AN INCH!

Boston Musicians Just Escape Death

By Accident to a Train at Prescott, Wis.

ST. PAUL, MINN., May 12.—The special train on the Burlington & Northern R.R., bearing the Boston symphony orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted. A mile above Hastings, the train ran into a handcar loaded with section hands, which was thrown 30 feet to one side, and three men, names unknown, instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about and more or less bruised, but none seriously injured.

Boston Journal.

TUESDAY MORNING, MAY 13, 1890.

Narrow Escape of the Boston Symphony Orchestra.

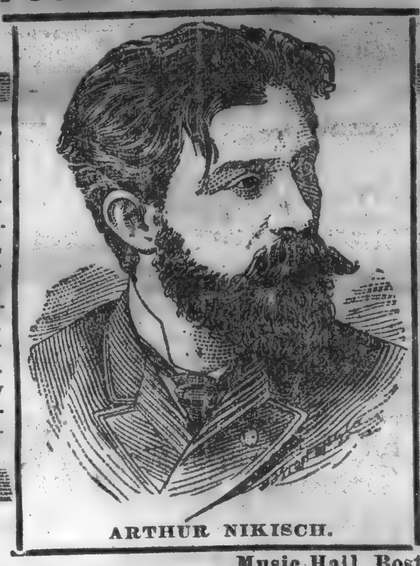
ST. PAUL, Minn., May 12. The special train on the Burlington and Northern Railroad, bearing the Boston Symphony Orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted. A mile above Hastings the train ran into a hand car loaded with section hands, both going at top speed. The hand car was thrown 30 feet to one side, and three men, names unknown, instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about and more or less bruised, but none seriously injured. A delay of four hours occurred, and an engine sent from here brought in the train. The killed and wounded were cared for at Prescott.

A dispatch to Mr. Higginson says that the Boston Symphony Orchestra train was not wrecked, but made exceptionally good time on the Chicago, Burlington and Northern Road to Minneapolis.

Decker Bros.' Matchless Pianos

ALWAYS IN THE LEAD.

The selection of a Grand Piano of DECKER BROS. make, to be used by Boston Symphony Orchestra (MR. ARTHUR NIKISCH, Director), unsolicited by either the factory or their representatives, testifies most strongly as to the unpurchased and justly merited prominence of this famous make.



ARTHUR NIKISCH.

Exact copy of letter from F. R. Comee, of "Boston Symphony Orchestra," filling an engagement at Auditorium Thursday Night, May 8th:

Music Hall, Boston, April 22, 1890.

DANIEL QUILP, Manager Amphitheater Auditorium, Louisville, Ky.

Dear Sir:—Kindly have a DECKER BROS. GRAND PIANO tuned to French pitch, to be used at the concert of the Boston Symphony Orchestra, Thursday, May 8th, at the Amphitheater Auditorium. Yours truly,

F. R. COMEE, Asst. Manager Boston Symphony Orchestra.

☞Subject to TYPOGRAPHICAL CORRECTION.☜

Boston Post

TUESDAY MORNING, MAY 13, 1890.

ALL SAFE, AT ANY RATE.

Curiously Contradictory Reports About the Boston Symphony Orchestra.

Considerable anxiety was felt in this city yesterday by the appearance in the afternoon papers of a despatch which said that a train upon which the Boston Symphony Orchestra were travelling in the West had been wrecked, but this was followed by other statements, each contradictory, but leaving it certain that no injury has occurred to any of these people. Following is the first despatch:

ST. PAUL, Minn., May 12.—The special train on the Burlington & Northern railroad, bearing the Boston Symphony Orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted A mile above Hastings, the train ran into a handcar loaded with section hands, both going at top speed. The handcar was thrown thirty feet to one side, and three men, names unknown, were instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about, and more or less bruised, but none seriously injured. A delay of four hours occurred, and an engine sent from here brought in the train. The killed and wounded were cared for at Prescott.

Then the Transcript had this, which was assuring:

MINNEAPOLIS, Minn., May 12.—Our Boston Symphony Orchestra special train from St. Louis yesterday struck a hand car and killed two trackmen. No damage was done to the train, and our party are all safe.

FRED R. COMEE, Assistant Manager.

Next this was given out from the railroad office here:

A despatch from P. S. Eustis, general passenger agent of the C., B. & Q. railroad, Chicago, to H. D. Badgeley, New England agent, Boston, says: "United and Associated Press reports to the effect that the Boston Symphony Orchestra company's train was wrecked en route to Minneapolis are false. The train made an exceptionally good run from St. Louis to Minneapolis."

Finally Mr. Fletcher, Boston agent of the Associated Press, thus explains matters so far as he is able:

Mr. H. L. Higginson is in receipt of a private despatch, containing a denial, from General Superintendent John R. Hastings of the C., B. & N. road that the train bearing the Boston Symphony Orchestra was wrecked on that road Sunday. The despatch says the train made an exceptionally good run and arrived in Minneapolis in good season. It does not, however, deny explicitly that the train ran into a hand-car and was derailed, and that is what our despatch states. Our original despatch came from the United Press and was subsequently confirmed by the Associated Press of New York. The latter has refused Hastings's denial, apparently being satisfied of the truth of the first item.

H. H. FLETCHER.

Mr. Charles A. Ellis of the Music Hall went ahead of the orchestra and was in Chicago yesterday. Mr. Comee, his assistant, is with the orchestra as manager of the concerts. Mrs. Steinbach Jahns is included in the concert party. The full orchestra is not taken on the tour.

ST. LOUIS REPUBLIC.

FORMERLY

THE REPUBLICAN.

SATURDAY, MAY 10, 1890.

The Boston Symphony Orchestra.

The audience which assembled last night in the Exposition Hall to hear the first concert of the Boston Symphony Orchestra was by no means as large as the very great merit of the performance deserved. But still any ordinary hall would have been well-filled with the enthusastic audience which thoroughly enjoyed the perfect performance. St. Louis has already had two visits of this organization, under the direction of Mr. Gericke, whose five years' work brought the orchestra to a pitch of perfection in delicacy of treatment not before achieved in this country. But one fault might be found. The work was too fine, too delicate. It lacked strength. Arthur Nikisch has added in his magnificent conducting and training, this one thing, and the orchestral work last night left nothing to be desired. Mr. Nikisch leads his orchestra in the true Hungarian fashion—that is, without notes. In every piece except the accompaniments the score did not appear on the conductor's desk—he had it in his head. By this means he gets closer to his orchestra, is enabled to watch every point, bring out each perfect effect, and keep the whole performance together in a way that would be impossible, if he had to watch the score in addition. In the Wagner "Vorspiel" to "Die Meistersinger" the difference between his conducting and that of Geriche, who gave the same piece last year, was most apparent. While there was all the delicacy imaginable in the tender parts, yet one did not miss that full, broad effect which typifies the life of the mediæval German burghers. The playing of the brasses was unexceptionable, they were full, round and true. Mme. Steinbach-Jahns has a lovely, fresh voice, rich and sympathetic, one might say a thoroughly "healthy" tone. She made a fine impression, especially in the songs with piano, which were exquisitely accompanied by Mr. Nikisch, who plays the piano as well as he conducts. These were regular German "Lieder" sung and played in true German fashion.

Mrs. Fanny Bloomfield - Zeisler, the pianiste, is what may be called an emotional player—her success must depend upon her mood. The first movement of the concerto was rather disappointing, but the pianiste warmed up to her work in the second movement and gave it and the rest of the piece in a dashing style. It is a pity she did not have a better instrument, for the "Steinway" was old and worn rather thin and wiry. The piece she played also was somewhat commonplace, the last movement being a mixture of Dutch hymn and tipsy tarantelle. The pianista would have made a much better effect in a work by a better composer than Litolff. Instead of the Mendelssohn symphony as announced, the symphony No. 4 in D minor of Schumann was played, the change having been made at the request of a prominent musical lady of the city. The Schumann symphony is a much greater composition than that of Mendelssohn, and Mr. Nikisch and his band of true artists showed that they had individually and collectively a true conception of what is probably the finest piece of romantic music ever written. All the exquisite nuances of the treatment where the brass, wood and strings are played off against each other or blended in weirdest harmonies, were worked out to the highest degree of perfection. It is a great treat to hear the brass instruments so well played that one feels their full power without being overpowered by noise. After the thrilling close of this masterpiece the audience gave the conductor a triple recall. The concluding piece, "Les Preludes," by Liszt, has been often played here, and well played, too; but the performance last night was in all respects fully equal, and perhaps in the moving quality of the strings, superior than others. There will be one more concert tonight, at which Beethoven's immortal Fifth Symphony will be played, and all music lovers should attend.

Clipping from Times Buffalo, N. Y.
Date 5/21

...Record. The arrangements are of the best and the ... conducted quietly and orderly.

The Symphony Concert on Thursday

An occasion which no music lover should miss is the concert to be given at Music hall next Thursday evening by the Boston Symphony orchestra under the direction of Mr. Arthur Nikisch. The orchestra is composed of 70 trained musicians and is the largest organization of its kind that has ever appeared in this city. The soloists announced are Mme. Steinbach-Jahns, leading dramatic soprano from the Leipzic Stadt theatre, who came to America under special engagement to accompany the orchestra on its tour, and Mr. Anton Hekking, a cellist of high repute. A brilliant and varied programme will be performed, and an evening of rare musical enjoyment may be expected. Tickets are on sale and are being rapidly taken at Denton & Cottier's.

St. Louis Daily Globe-Democrat, Saturday

Morning, May 10.

GRAND MUSIC HALL.

One of the finest entertainments ever given at the Grand Music Hall was the concert last evening by the Boston Symphony Orchestra, under the leadership of Arthur Nikisch. There was a large audience present, and one, too, that was appreciative. Mr. Nikisch is a mild-mannered gentleman, who is rather quiet in his movements, and shows the spirit of a master in the position of conductor. He dosen't swing the baton as if he was a madman wildly fighting an imaginary foe, but every movement is as graceful as the waving bough in a summer breeze. Mrs. Steinbach-Jahns, the dramatic soprano, was given what might be called an ovation. Her voice is one of excellent quality and power, and her rendition of the aria, "O, Lovely Bells," was heartily applauded. She probably appeared to the greatest advantage in "Die Quelle," from Goldmark. Miss Fannie Bloomfield also proved to be a valuable acquisition to the concert. The orchestra displayed its wonderful training and gave an exhibition of its best work, perhaps, in the Mendelssohn Symphony in A (Italian). The concert was one which can be keenly enjoyed by the critic and the ordinary lover of music alike.

The last concert is to-night.

NOTES.

Clipping from Albany N.Y.
Date 5/22

...Bell.

Amusements.

The individual excellence of the players composing the Boston Symphony orchestra is indicated by the fact that in its ranks are found the members of the two leading string quartettes of the country, the Kneisel quartette and the Adamowski quartette. With a membership of seventy such artists as these, it is not to be wondered at that the performances of the Boston orchestra surpass anything of the kind ever known in America. The Boston orchestra, under its celebrated conductor, Mr. Arthur Nikisch, will be heard here for the first time at Harmanus Bleecker hall, to-morrow evening, in a brilliant programme, well calculated to display the great superiority of this splendid organization. One of Leipzic's great operatic sopranos, Mme. Steinbach-Jahns, will appear as soloist, as will also Mr. Timothee Adamowski, the well known violinist. Mr. Nikisch has shown excellent judgment in arranging a programme which is not too severe, but will appeal to all classes of music lovers. The Liszt symphonic poem, "Les Preludes," and Grieg's suite, "Peer Gynt," are representative examples of the most brilliant of modern orchestral compositions, while the performance of that magnificent creation, Beethoven's fifth symphony, by the full orchestra of seventy, will be something never to be forgotten. The exceedingly low scale of prices for such a performance brings it within the reach of all, and a very large attendance may be expected.

Clipping from Express Albany, N.Y.
Date 5/21

...company.

The next great event in the local amusement world, will be to-morrow night, the concert by the famous Boston Symphony orchestra of 70 performers, under the baton of Arthur Nikisch, and Mme. Steinbach-Jahns, dramatic soprano, and Tommaso Adamowski, the eminent violinist. The programme will include Liszt's symphonic poem, "Les Preludes;" Greigh's brilliant suite, "Peer Gynt," and Beethoven's immortal Fifth Symphony. Popular prices will prevail, ranging from 50 cents to $1. The sale is now open at the music stores.

The Symphony Concert.

The four weeks tour of the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, which will close with the concert at Harmanus Bleecker hall to-morrow evening, has been a succession of triumphs for the great organization and its gifted conductor. The Chicago concerts were packed to the doors, and the critics of that city vied with each other in their expressions of delight at the perfect performances of the orchestra. For the Cleveland concert on Wednesday evening every seat in the immense Music hall had been sold a fortnight in advance, and in Milwaukee, Detroit and Buffalo, the desire to hear the Boston organization was hardly less. A splendid program is announced for Friday, and no lover of music can afford to miss the only opportunity to hear this superb orchestra in this city. With a room available and so well adapted for orchestral concerts as Harmanus Bleecker hall, it is to be hoped that the attendance will be such as to induce the management to arrange several visits of the Boston orchestra for next

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THE ENQUIRER.

CINCINNATI.

THURSDAY.....MAY 8, 1890.

A MUSICAL FEAST.

Such Was the Second Boston Symphony Orchestra Concert at the Odeon Last Night.

There was a large audience at the Odeon last night to listen to the second concert of the Boston Symphony Orchestra. The director of this famous musical organization, Arthur Nikisch, is a wonderful interpreter of Weber's and Beethoven's music. As a conductor his every movement is graceful and refined. There is no affectation about him.

The overture "Euryanthe," from Weber, is a splendid opera full of beautiful and characteristic melody. The movements of the "concerto" were captivating. The piece opens with a lengthy passage for the orchestra, and in its conclusion the whole orchestra breaks forth, the effect being more easily felt than described. The dramatic poem, "Peer Syrut," in four movements, illustrates a pretty Norwegian folk-legend. The suite as played is a reduction of the voluminous music Greig composed for the production of the drama on the stage. The last movement is a somewhat grotesque march, scored for a full modern orchestra, and pictures the imps tormenting Peer Syrut. The production drew forth repeated applause. Mr. Frank Kneisel, the solo violinist, is a master of his art, and his renditions last night were repeatedly encored. Much to the regret of the audience, Mme. Steinbach-Jahns, the soprano soloist, was taken suddenly ill during the evening and could not sing. Her singing shows wonderful power, and her non-appearance was universally regretted. The closing piece was Beethoven's Fifth Symphony, in C minor, consisting of four movements. This most famous of that wonderful musician's nine symphonies was superbly rendered. It is full of somber, mysterious music, and the play of the instruments has something sinister about it, seeming to spring from the state of mind which conceived the scene on the Blocksberg in "Faust." The finale is probably the greatest effort of which music is capable, and it would seem impossible to surpass it.

THE COMMERCIAL GAZETTE, CINCINNATI, THURSDAY, MAY 8, 189

The Boston Orchestra.

The second concert of the Boston Symphony Orchestra, at the Odeon last night, was given before another delighted audience, and the general impression prevailed that the performance of this splendid organization even excelled that of the previous evening. The applause was frequent, hearty and spontaneous. The programme was given as follows:

Overture—Euryanthe.....Weber
Allegro non troppo, from Concerto for Violin and Orchestra, in D, Op. 77.....Brahms
Suite—Peer Gynt, Op. 46.....Grieg
Daybreak.
The death of Asse.
Anitra's dance.
In the halls of the King of Dovre Mountains.
(The imps are chasing Peer Gynt.)
Symphony No. 5, in C minor.....Beethoven
Allegro con brio. Andante con moto.
Allegro (scherzo). Allegro (finale).

Owing to indisposition, Mme. Steinbach-Jahns did not appear, and in consequence a substitution for the vocal numbers announced, was made of the "Perpetual Mobile," of Paganini, in which a peculiar and pleasing musical effect was produced by all the violins playing in unison.

BOSTON EVENING RECORD.

Entered at [illegible] mail matter.]

MAY 12.

WITHIN AN INCH!

Boston Musicians Just Escape Death

By Accident to a Train at Prescott, Wis.

ST. PAUL, MINN., May 12.—The special train on the Burlington & Northern R.R., bearing the Boston symphony orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted. A mile above Hastings, the train ran into a handcar loaded with section hands, which was thrown 30 feet to one side, and three men, names unknown, instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about and more or less bruised, but none seriously injured.

Boston Journal.

TUESDAY MORNING, MAY 13, 1890.

Narrow Escape of the Boston Symphony Orchestra.

ST. PAUL, Minn., May 12. The special train on the Burlington and Northern Railroad, bearing the Boston Symphony Orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted. A mile above Hastings the train ran into a hand car loaded with section hands, both going at top speed. The hand car was thrown 30 feet to one side, and three men, names unknown, instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about and more or less bruised, but none seriously injured. A delay of four hours occurred, and an engine sent from here brought in the train. The killed and wounded were cared for at Prescott.

A dispatch to Mr. Higginson says that the Boston Symphony Orchestra train was not wrecked, but made exceptionally good time on the Chicago, Burlington and Northern Road to Minneapolis.

Courier-Journal.

LOUISVILLE

THURSDAY.....MAY 8, 1890

Decker Bros.' Matchless Pianos

ALWAYS IN THE LEAD.

The selection of a Grand Piano of DECKER BROS. make, to be used by Boston Symphony Orchestra (MR. ARTHUR NIKISCH, Director), unsolicited by either the factory or their representatives, testifies most strongly as to the unpurchased and justly merited prominence of this famous make.

ARTHUR NIKISCH.

Exact copy of letter from F. R. Comee, of "Boston Symphony Orchestra," filling an engagement at Auditorium Thursday Night, May 8th:

Music Hall, Boston, April 22, 1890.

DANIEL QUILP, Manager Amphitheater Auditorium, Louisville, Ky.

Dear Sir:—Kindly have a DECKER BROS. GRAND PIANO tuned to French pitch, to be used at the concert of the Boston Symphony Orchestra, Thursday, May 8th, at the Amphitheater Auditorium. Yours truly,

F. R. COMEE, Asst. Manager Boston Symphony Orchestra.

☞Subject to TYPOGRAPHICAL CORRECTION.☜

Boston Post

TUESDAY MORNING, MAY 13, 1890.

ALL SAFE, AT ANY RATE.

Curiously Contradictory Reports About the Boston Symphony Orchestra.

Considerable anxiety was felt in this city yesterday by the appearance in the afternoon papers of a despatch which said that a train upon which the Boston Symphony Orchestra were travelling in the West had been wrecked, but this was followed by other statements, each contradictory, but leaving it certain that no injury has occurred to any of these people. Following is the first despatch:

ST. PAUL, Minn., May 12.—The special train on the Burlington & Northern railroad, bearing the Boston Symphony Orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted A mile above Hastings, the train ran into a handcar loaded with section hands, both going at top speed. The handcar was thrown thirty feet to one side, and three men, names unknown, were instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about, and more or less bruised, but none seriously injured. A delay of four hours occurred, and an engine sent from here brought in the train. The killed and wounded were cared for at Prescott.

Then the Transcript had this, which was assuring:

MINNEAPOLIS, Minn., May 12.—Our Boston Symphony Orchestra special train from St. Louis yesterday struck a hand car and killed two trackmen. No damage was done to the train, and our party are all safe.

FRED R. COMEE, Assistant Manager.

Next this was given out from the railroad office here:

A despatch from P. S. Eustis, general passenger agent of the C., B. & Q. railroad, Chicago, to H. D. Badgeley, New England agent, Boston, says: "United and Associated Press reports to the effect that the Boston Symphony Orchestra company's train was wrecked en route to Minneapolis are false. The train made an exceptionally good run from St. Louis to Minneapolis."

Finally Mr. Fletcher, Boston agent of the Associated Press, thus explains matters so far as he is able:

Mr. H. L. Higginson is in receipt of a private despatch, containing a denial, from General Superintendent John R. Hastings of the C., B. & N. road that the train bearing the Boston Symphony Orchestra was wrecked on that road Sunday. The despatch says the train made an exceptionally good run and arrived in Minneapolis in good season. It does not, however, deny explicitly that the train ran into a hand-car and was derailed, and that is what our despatch states. Our original despatch came from the United Press and was subsequently confirmed by the Associated Press of New York. The latter has refused Hastings's denial, apparently being satisfied of the truth of the first item.

H. H. FLETCHER.

Mr. Charles A. Ellis of the Music Hall went ahead of the orchestra and was in Chicago yesterday. Mr. Comee, his assistant, is with the orchestra as manager of the concerts. Mrs. Steinbach Jahns is included in the concert party. The full orchestra is not taken on the tour.

pping from.....
Times Brooklyn, N. Y.
te.....
5/21.

[illegible] record. The arrangements are of the [illegible] and the [illegible] will be conducted quietly and orderly.

he Symphony Concert on Thursday

An occasion which no music lover should iss is the concert to be given at Music hall ext Thursday evening by the Boston Symhony orchestra under the direction of Mr. rthur Nikisch. The orchestra is composed f 70 trained musicians and is the largest rganization of its kind that has ever apeared in this city. The soloists announced re Mme. Steinbach-Jahns, leading dramatic oprano from the Leipzic Stadt theatre, who ame to America under special engagement accompany the orchestra on its tour, and Ir. Anton Hekking, a cellist of high repute. brilliant and varied programme will be erformed, and an evening of rare musical njoyment may be expected. Tickets are on le and are being rapidly taken at Denton & ttier's.

ST. LOUIS REPUBLIC.

FORMERLY

THE REPUBLICAN.

SATURDAY, MAY 10, 1890.

The Boston Symphony Orchestra.

The audience which assembled last night in the Exposition Hall to hear the first concert of the Boston Symphony Orchestra was by no means as large as the very great merit of the performance deserved. But still any ordinary hall would have been well-filled with the enthusastic audience which thoroughly enjoyed the perfect performance. St. Louis has already had two visits of this organization, under the direction of Mr. Gericke, whose five years' work brought the orchestra to a pitch of perfection in delicacy of treatment not before achieved in this country. But one fault might be found. The work was too fine, too delicate. It lacked strength. Arthur Nikisch has added in his magnificent conducting and training, this one thing, and the orchestral work last night left nothing to be desired. Mr. Nikisch leads his orchestra in the true Hungarian fashion—that is, without notes. In every piece except the accompaniments the score did not appear on the conductor's desk—he had it in his head. By this means he gets closer to his orchestra, is enabled to watch every point, bring out each perfect effect, and keep the whole performance together in a way that would be impossible, if he had to watch the score in addition. In the Wagner "Vorspiel" to "Die Meistersinger" the difference between his conducting and that of Geriche, who gave the same piece last year, was most apparent. While there was all the delicacy imaginable in the tender parts, yet one did not miss that full, broad effect which typifies the life of the mediæval German burghers. The playing of the brasses was unexceptionable, they were full, round and true. Mme. Steinbach-Jahns has a lovely, fresh voice, rich and sympathetic, one might say a thoroughly "healthy" tone. She made a fine impression, especially in the songs with piano, which were exquisitely accompanied by Mr. Nikisch, who plays the piano as well as he conducts. These were regular German "Lieder" sung and played in true German fashion.

Mrs. Fanny Bloomfield - Zeisler, the pianiste, is what may be called an emotional player—her success must depend upon her mood. The first movement of the concerto was rather disappointing, but the pianiste warmed up to her work in the second movement and gave it and the rest of the piece in a dashing style. It is a pity she did not have a better instrument, for the "Steinway" was old and worn rather thin and wiry. The piece she played also was somewhat commonplace, the last movement being a mixture of Dutch hymn and tipsy tarantelle. The pianista would have made a much better effect in a work by a better composer than Litolff. Instead of the Mendelssohn symphony as announced, the symphony No. 4 in D minor of Schumann was played, the change having been made at the request of a prominent musical lady of the city. The Schumann symphony is a much greater composition than that of Mendelssohn, and Mr. Nikisch and his band of true artists showed that they had individually and collectively a true conception of what is probably the finest piece of romantic music ever written. All the exquisite nuances of the treatment where the brass, wood and strings are played off against each other or blended in weirdest harmonies, were worked out to the highest degree of perfection. It is a great treat to hear the brass instruments so well played that one feels their full power without being overpowered by noise. After the thrilling close of this masterpiece the audience gave the conductor a triple recall. The concluding piece, "Les Preludes," by Liszt, has been often played here, and well played, too; but the performance last night was in all respects fully equal, and perhaps in the moving quality of the strings, superior than others. There will be one more concert tonight, at which Beethoven's immortal Fifth Symphony will be played, and all music lovers should attend.

St. Louis Daily Globe-Democrat, Saturday Morning, May 10,

GRAND MUSIC HALL.

One of the finest entertainments ever given at the Grand Music Hall was the concert last evening by the Boston Symphony Orchestra, under the leadership of Arthur Nikisch. There was a large audience present, and one, too, that was appreciative. Mr. Nikisch is a mild-mannered gentleman, who is rather quiet in his movements, and shows the spirit of a master in the position of conductor. He dosen't swing the baton as if he was a madman wildly fighting an imaginary foe, but every movement is as graceful as the waving bough in a summer breeze. Mrs. Steinbach-Jahns, the dramatic soprano, was given what might be called an ovation. Her voice is one of excellent quality and power, and her rendition of the aria, "O, Lovely Bells," was heartily applauded. She probably appeared to the greatest advantage in "Die Quelle," from Goldmark. Miss Fannie Bloomfield also proved to be a valuable acquisition to the concert. The orchestra displayed its wonderful training and gave an exhibition of its best work, perhaps, in the Mendelssohn Symphony in A (Italian). The concert was one which can be keenly enjoyed by the critic and the ordinary lover of music alike.

The last concert is to-night.

NOTES.

Clipping from Times Albany N.Y.
Date 5/22

[illegible] Bell. [illegible] 10)

Amusements.

The individual excellence of the players composing the Boston Symphony orchestra is indicated by the fact that in its ranks are found the members of the two leading string quartettes of the country, the Kneisel quartette and the Adamowski quartette. With a membership of seventy such artists as these, it is not to be wondered at that the performances of the Boston orchestra surpass anything of the kind ever known in America. The Boston orchestra, under its celebrated conductor, Mr. Arthur Nikisch, will be heard here for the first time at Harmanus Bleecker hall, to-morrow evening, in a brilliant programme, well calculated to display the great superiority of this splendid organization. One of Leipzic's great operatic sopranos, Mme. Steinbach-Jahns, will appear as soloist, as will also Mr. Timothee Adamowski, the well known violinist. Mr. Nikisch has shown excellent judgment in arranging a programme which is not too severe, but will appeal to all classes of music lovers. The Liszt symphohic poem, "Les Preludes," and Grieg's suite, "Peer Gynt," are representative examples of the most brilliant of modern orchestral compositions, while the performance of that magnificent creation, Beethoven's fifth symphony, by the full orchestra of seventy, will be something never to be forgotten. The exceedingly low scale of prices for such a performance brings it within the reach of all, and a very large attendance may be expected.

Clipping from Times Albany N.Y.
Date 5/22

The Symphony Concert.

The four weeks tour of the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, which will close with the concert at Harmanus Bleecker hall to-morrow evening, has been a succession of triumphs for the great organization and its gifted conductor. The Chicago concerts were packed to the doors, and the critics of that city vied with each other in their expressions of delight at the perfect performances of the orchestra. For the Cleveland concert on Wednesday evening every seat in the immense Music hall had been sold a fortnight in advance, and in Milwaukee, Detroit and Buffalo, the desire to hear the Boston organization was hardly less. A splendid program is announced for Friday, and no lover of music can afford to miss the only opportunity to hear this superb orchestra in this city. With a room available and so well adapted for orchestral concerts as Harmanus Bleecker hall, it is to be hoped that the attendance will be such as to induce the management to arrange several visits of the Boston orchestra for next

Clipping from Express Albany, N.Y.
Date 5/21

[illegible] accompany him to star[illegible] company.

The next great event in the local amusement world, will be to-morrow night, the concert by the famous Boston Symphony orchestra of 70 performers, under the baton of Arthur Nikisch, and Mme. Steinbach-Jahns, dramatic soprano, and Tommasso Adamowski, the eminent violinist. The programme will include Liszt's symphonic poem, "Les Preludes;" Greigh's brilliant suite, "Peer Gynt," and Beethoven's immortal Fifth Symphony. Popular prices will prevail, ranging from 50 cents to $1. The sale is now open at the music stores.

VOLUME XI.—SATURDAY EVENING SPECTATOR MINNEAPOLIS, SATURDAY, MAY 3, 1890.—TWELVE PAGES.

COLISEUM CONCERT.

The Boston Symphony Orchestra in Minneapolis.

The Famous Organization and its Great Conductor, Nikisch.

ONE week from next Monday evening will occur at the University Coliseum one of the most notable musical events ever know in the Northwest, being a concert by the famons Boston Symphony Orchestra of seventy members, under the direction of the great conductor, Arthur Nikisch. From sale of seats, the receipts already amount to several thousand dollars, and upon the occasion of the concert the great Coliseum, seating 4,000 to 5,000 people, promises to be filled to its utmost capacity. The local management of the concert is by Mr. Louis Miller.

The great organization, which now makes its initial appearance in Minneapolis, was founded nine years ago, and has been growing in excellence until it is now acknowledged to be the finest orchestra in this country, and the equal, with perhaps a single exception, of any in the world. Its Boston season opens usually about October 15 and closes late in April. Twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts are given in the famous Music Hall, which seats 2,400. Season tickets are placed at $7.50 and $12, but the $12 seats are usually sold at auction at an average of $20 each, and every reserved seat is generally sold a month before the first concert, purchasers sometimes standing in line for five days and nights before the commencement of the sale. The program is arranged to last and hour and a half, and usually comprises an overture, a solo, an orchestral selection of a light order, another solo, and as a closing selection some standard symphony.

In each winter month, a week is devoted to a trip to New Haven, New York, Philadelphia, Baltimore and Washington. These concerts have this season been a great triumph. The orchestra started on its four weeks western tour a week ago. It will appear at Philadelphia, Baltimore, Washington, Richmond, Columbus, O., Louisville, St. Louis, Minneapolis, St. Paul, Chicago, Milwaukee, Ann Arbor, Detroit, Cleveland, Pittsburg, Buffalo and Albany.

The liberal policy of Mr. Henry L. Higginson the founder, and the exacting requirements of the Conductor of the Boston Symphony Orchestra and his predecessors have resulted in the assembling of a body of artists of unusual ability, well fitted to sustain the high standard of the organization. Originally made up of the best available players of Boston and New York, each year the Orchestra has been strengthened by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in America.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipzig, Paris and London. At the head of the violins as concertmeister is Herr Franz Knisel, who is ably supported by Mr. C. M. Loeffler, Mr. T. Adamowski, and a corps of players, every member of which is a solo artist. At the first desk of the celli sit Herr Anton Hekking and Herr Leo Schulz, new comers of whom flattering accounts are heard. Patrons of the concert will notice with pleasure the brilliant playing on flute and obeo of Messrs Molé and Sautet, who came two years ago from the Opéra Comique, Paris. Other prominent players among the wind instruments are Herr Xavel Reiter, first horn, Mr. Pierre Muller, first trumpet, late of the Lamoureux Orchestra, Paris, and Herr Goldschmidt, first clarinet.

An extensive library collection during the past nine months, containing the orchestral compositions of the old masters and all worthy modern works, enables Mr. Nikisch to present an infinite variety of programs, including the most interesting, instructive and attractive selections. To give permanent value to the concert and add to the enjoyment of those who attend, an analytical program will be issued in book form, similar to those which have been received with so much favor in Boston and other cities.

The great conductor of the orchestra, Arthur Nikisch, came from Leipzig last September. He was born Oct. 12, 1855, in Lichtenstein. In earliest childhood the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin, and he mastered this instrument with such ease and so completely that, at the age of eight, he appeared in public with most extraordinary success,—in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ-playing were under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing.

He applied for a desk among the first violinists at the Royal Opera; and obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, aud had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he remained until he left for Boston. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in Leipzig than any other individual can justly claim. Under his care and direction, the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra.

Nikisch has also, during these years in Leipzig, distinguished himself quite as much as a concert conductor as in the theatre. He conducted on many occasions in the Gewandhaus as Reinecke's substitute, and has also given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Listz Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

A fitting conclusion of this sketch will be a portion of a letter received by the SPECTATOR last Fall from a Boston lady correspondent, formerly a resident o this state. It is eloquently descriptive of the beautiful harmonies evoked by the great orchestra, under the directing genius of the wonderful Nikisch.

* * "I was glad to recoguize so many familiar faces among the players, but my interest naturally centered in the new conductor. Ruskin says that the two essential qualities of a great artist are sympathy and imagination; and as soon as Mr. Nikisch came before the audience that night I saw that he possessed the first of these; his subsequent work revealed the second. His graceful self-possession wins at once, but when he calls the attention of his orchestra and takes his place before them, it becomes evident that he possesses not only himself but orchestra and audience as well. That slight, gentle-swaying figure fascinates with its wonderful magnetism. The baton is raised high, still there is silence. Gradually every bow is made ready for action, every eye is fixed upon that lifted hand; an instant of suspense, then a sudden sweep of the white hands, and as though it were a mighty harp the great orchestra responds. During the Haydn symphony I almost forgot the score before me as I read its interpretation in the conductor. Directness and simplicity in the first movement, a quaint merriment in the last—surely, if spirits do come back, 'Papa Haydn' must have been pleased as he heard his symphony.

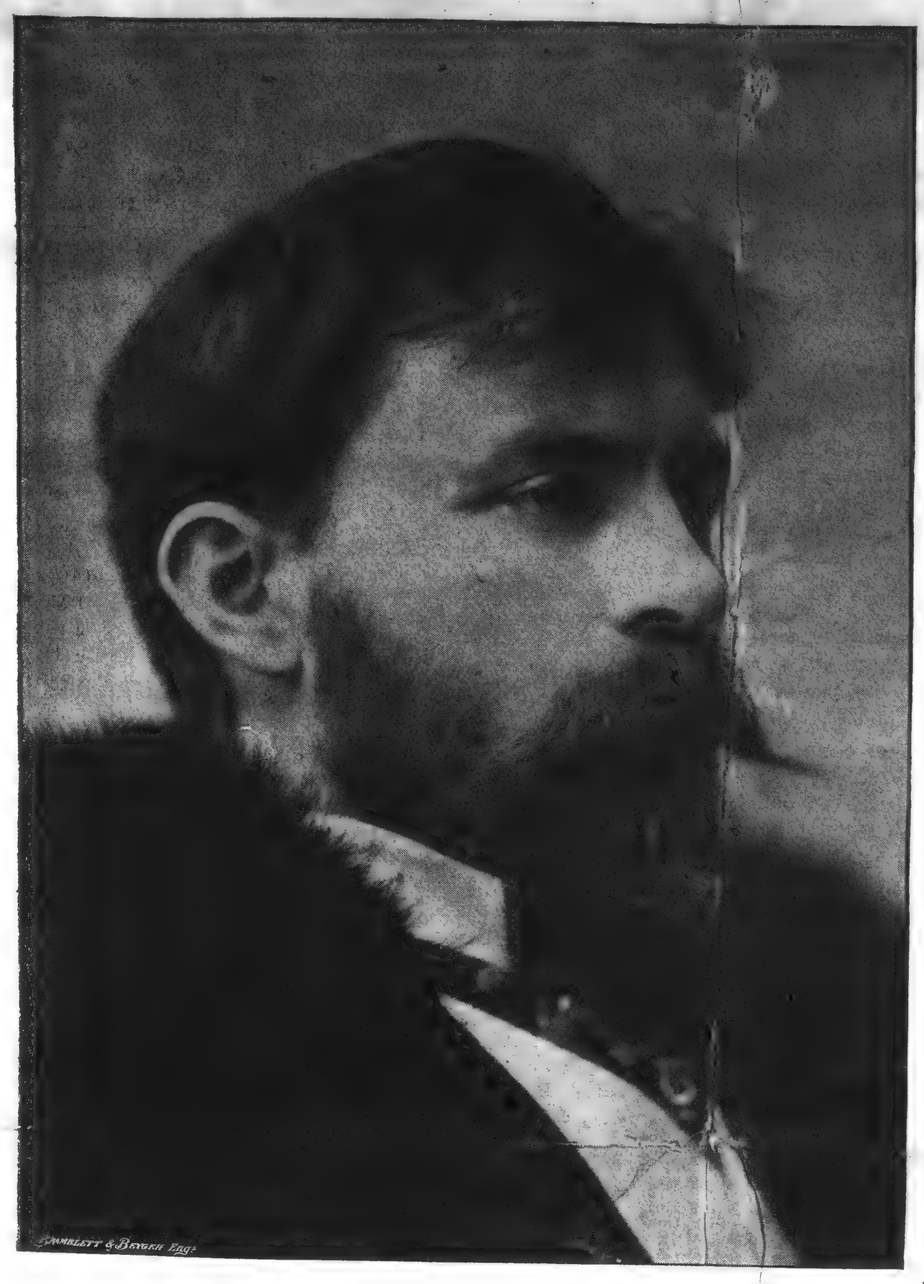
"The orchestra seemed inspired with true feeling of Mozart's great work, showing as it does the highest soaring of the artist soul, yet touching our most human sympathies by its plaintive sweetness and unrest. There were hearts beneath the violins as well as skillful hands upon the bows, the first movement was so full of new and exquisite beauty in its slow tempo, but over all was the perfect control and self-control of the master mind. At times the baton seemed almost unnecessary, his uneonsciously graceful gesture expressed so much. What could better call forth the singing voices of the strings than the gentle undulating motion of those white hands? What summon a tone of organ quality like their strong, downward pressure? Yet when the nature of the music required it, with what splendid precision, with what fire and energy he led his men! The power of his enthusiasm and their artistic and technical excellence must produce wonderful climaxes.

"Berlioz says that in the fifth symphony more than in any of its predecessors, we see the real life of Beethoven. Without doubt it is the most famous of the nine, appealing as it does alike to artist and amateur. The first movement throbbing with hopeless dispair, now breaking forth in a wild cry, now sinking back in utter exhaustion, speaks the tempest-tossed human heart, and brings the man of immortal fame nearer to us who suffer, strive and fail to-day, to be forgotten to-morrow.

"No one who watched Mr. Nikisch's conducting of this work could fail to see that in his mind there was no doubts as to its true conception. He had translated every bar to his own satisfaction and read much between the lines. The absence of score gave an added feeling of confidence in him; he had made Beethoven's symphony his own. The familiar andante, with its recurring phrase, at once so simple and so sad, can never fail to call forth our tenderest sympathies.

"The cherzo is weird, almost uncanny

(*Continued on last page.*)



ARTHUR NIKISCH, CONDUCTOR BOSTON SYMPHONY ORCHESTRA.

MME. STEINBACH-JAHNS, VOCAL SOLOIST, BOSTON SYMPHONY ORCHESTA CONCERT.

(Continued from first page.)

in its fascination. What a fury seems to seize the double basses in the trio as a kind of premonition of what is to follow! But the transition to the finale must be intrusted to instruments less inclined to let their feelings run away with them. When the violins and drums held their opposing chords in sweet mysterious conflict, and the decided rhythm of the allegro had appeared, the victorious march began with an effect truely thrilling. Mr. Nikisch was simply magnificent. He is a small man for such a great emotion, and from head to foot he seemed electrified with the true spirit of a great master. Even after the fanfare style had given place to the lofty dignity which never forskaes Beethoven one felt the thrill of triumph. I could only think of the ideas the ancients had of the power of their gods; it was like seeing Phoebus in his chariot dash across the noon-day.

"The tempest of applause which followed the last note shook the house—I could feel the vibration. The conductor turned to acknowledge it. The spell was broken, and I saw only 'a man of like passions as we are;' the pale, thoughtful face, deep-set, expressive eyes and dark hair; the white hands, the graceful deference to an enthusiastic public—Mr Arthur Nikisch. But I came away feeling that something greater than he—perhaps the spirit from that silent statue—had led the finale of the Fifth Symphony.

"That night I dreamed a strange thing. I seemed to be on a ship in mid-ocean. There had been a storm just before sunset, and in the east I saw a wonderful rainbow. There was crimson, as the rich, full tone of a horn; there was violet, as the soaring of the violins, and between the crimson and the violet was a harmonious blending of colors, each perfect in itself, yet a part of the whole, as the separate instruments in the orchestra unite in the symphony; and, as I looked, the glory of my rainbow seemed to cover the sky; there were twelve rainbows mounting one above another. I looked about the silent vessel and out over the ocean, which had no voice for me, and realized that in all the world I was alone but for the beauty of my rainbow. The sun sank in the west, and my dream was lost in the shadows."

The Tribune.

FOU[NDED] CHICAGO 1847.

THURSDAY, MAY 15, 1890.

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave a symphony concert last evening at Central Music Hall before a large and brilliant audience. As this was the first appearance of the orchestra in this city since the change of conductor not a little curiosity was felt regarding the new leader and his work. The program opened with Liszt's magnificent symphonic poem, "Les Preludes." Of course, no two conductors will interpret the work exactly alike, nor will any conductor always give the work precisely the same treatment, but Mr. Nikisch presented a reading of the composition which differs in many ways from the generally accepted interpretation—that is to say, from the outlines usually followed in the main. In the first place, the tempo was considerably slower than that at which the work is usually taken, and the effect was much better for that reason. There was a majestic swing in the movement which has not been observable in other interpretations, and which was highly satisfactory except towards the close, in which something more of rapidity would have been desirable as producing a climax of greater brilliancy. Still, the earlier portions were so admirable that it may seem a little ungracious to find fault with the close. In the treatment of the individual instruments there was ample evidence that study and thought had been devoted to the elaboration of the various details. The individualisation of the different instruments was remarkable, many things being heard that have hitherto only been seen in the score but not brought out in actual performance. The balance between brass and strings, too, was unusually well preserved, the latter obtaining in many places more prominence than usual, which is a distinct gain in the general effect—due no doubt partly, though not wholly, to the large number of strings employed. In the performance of the orchestra, considered as a whole, there was a virility never found in its work under Mr. Gericke. The Grieg suite, "Peer Gynt," was also delightfully played, the peculiar coloring being brought into great prominence. At the close of the last movement the applause was so spontaneous and long-continued that the movement had to be repeated. The Schumann symphony in D minor received an equally broad and dignified interpretation. It, too, was taken slower than the usual tempo, resulting in a marked improvement in clearness and impressiveness.

Mrs. Fannie Bloomfield-Zeisler played the F minor concerto of Chopin with brilliant technical facility and beautiful shading and phrasing. The slow movement was particularly admirable in its artistic finish, while the more showy portions of the work were given with splendid fire and spirit.

Mme. Steinbach-Jahns was a disappointment. Her style is dramatic and she has a voice of considerable volume, but her intonation is not always pure, and the quality of tone which she produces is not good. There are many singers in America who would have been far more acceptable.

St. Louis Post-Dispatch.

SATURDAY, MAY 10, 1890.

Opening Concert of the Boston Symphony Orchestra—At the Theaters.

Arthur Nikisch, the director of the Boston Symphony Orchestra, is a melancholy man. His form is slight, his legs are thin, his head is large and his heavy hair is carefully combed in careless lines. His bow is long and low, and the shadow on his handsome face is never lifted. Upon the stand he is the embodiment of formalism, though his direction is nervous, apparently erratic, and all his movements are angular.

One would imagine that he would have more moods than a pet tenor, and more whims than a company of sopranos.

These are impressions on a first sight of Geriche's successor in the control of that splendid organization. He is, because of peculiarities, something of a trial during the introductory movement of the first number. One fears that Nikisch has been delayed, is ill or is suffering from an accidental injury, and a substitute is endeavoring to direct the orchestra.

Before the number is ended Nikisch has a hold upon your heart and mind, has won your confidence and then you will forget his peculiarities and cease saying to the inner self, "Gericke's place has not been fitly filled."

A parquette full of ladies and gentlemen last night heard the first concert given in Music Hall by the Symphony Orchestra since the change of directors. If there had been any doubt of the orchestra's continued excellence the concert proved conclusively there was no foundation for it. Those who did not doubt, were given such a musical treat as few St. Louis audiences have enjoyed, and those who staid away missed the substance for an enchanting memory.

The programme was skilfully constructed. The numbers were near the popular heart, and if the word was not so worn, one might say that an artist had built the concert, that an artist directed it and that artists rendered it. But the word no longer has any meaning and the sentences are not descriptive.

The "Meistersinger" introduction showed the orchestra's strength. Schumann's symphony (No. 4) in D minor, substituted for Mendelssohn's Italian symphony, showed the director's genius. Besides these numbers the work of the orchestra included accompaniments for Mrs. Steinbach-Jahns and Mrs. Fanny Bloomfield-Zeisler, and Liszt's "Les Preludes," the final number.

Mrs. Jahn's voice is rich and full. It is used intelligently and won prolonged applause. Recalls followed every number sung, but the singer won most certainly on her little bits sung with piano accompaniment. Arthur Nikisch played the accompaniments—without ostentation the director took the seat at the piano and played delicately while the lady held the eye and ear of the house. That was the remarkable feature of the concert. A viola player turned the music for him, and a second violin insisted on helping to place the piano in the proper position.

Mrs. Zeisler's number, Litloff's "Holland National Symphony," was quite the best thing she has ever done in St. Louis, and she is very well known here. The composition was new to most ears, and the rendition met with a hearty reception. The closing passages of the andante aroused great enthusiasm.

To-night the orchestra gives the second and last concert of this season, introducing as soloists Franz Kneisel (violin) and Leo Schulz (violoncello). Following is the programme:

Goldmark.................Overture, "Sakuntala"
Brahms—First movement from concerto for violin and orchestra in D, Op. 77.
Allegro non troppo. (Cadenza by Mr. Kneisel.)
Mr. Franz Kneisel.
Greig.................Suite, "Peer Gynt," Op. 46
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)
Eckert—Concerto for violoncello in A minor, Op. 26,
Mr. Leo Schultz.
Allegro moderate, Andante; Scherzo vivace; Andante.
Allegro non troppo (Rondo a la Cosaque).
Beethoven.................Symphony No. 5, in C minor
Allegro con brio.
Andante con moto.
Allegro (Scherzo).
Allegro (Finale).

[Clip]ping from Times
Albany N. Y.
5/7/[18]91.

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The Boston Symphony Concert.

Those who attend the grand concert of the celebrated Boston Symphony orchestra on Friday evening at the new hall will enjoy a musical feast. Beethoven's superb fifth symphony will be played in its entirety for the first time in Albany and the program embraces several novelties. If this concert is a financial success Manager Oliver hopes to arrange for a series of these grand symphony concerts next season. There is a great desire to see Herr Nickish, the celebrated Hungarian conductor whose masterly leading has been the source of great praise from the New York and Boston critics. Our musical and cultured people should turn out in full force and make this engagement a great financial success. Choice seats may be had at the music stores.

The Tribune.

MINNEAPOLIS, MAY 12, 1890.

IN THE CITY.

Arthur Nikisch, the Orchestra Leader, and His 74 Musicians, in the City.

The Boston Symphony Orchestra, with Mme. Steinbach-Jahns and Herr Arthur Vikisch, arrived on its special train last night about two hours late, owing to an accident, reference to which is made in another column, and the entire party proceeded at once to the West Hotel, where supper was served to the belated guests. Mme. Steinbach-Jahns could not be seen, being fatigued from the excitement of the journey and the accidents; but Herr Nikisch talked easily and comprehensively on musical matters for over an hour. He first summarized his American experience by saying that high as had been his expectations regarding the American musical public, the reality transcended his most favorable opinion. He then went on in praise of the energetic character of the new world's typical characters. Everything breathes new life, strength and vigor, especially referring to the twin cities whose phenomenal growth had been explained to him.

Of the Hub he said: "In spite of all the ridicule cast on Boston culture and taste, it is the leading city of America in the higher orchestral music. There is no fashion that could draw crowded houses for a series of 24 weeks every winter to hear programs composed mainly of the strictest masterworks. It is genuine enthusiasm for music that draws the Music Hall audiences in the Boston Symphony concerts, and their rapturous applause of such a difficult work as Brahm's C miner Symphony is not feigned. This is what pleases me—this true and deep love of the classics in musical art. They are appreciated, and every one in the orchestra feels it, and all put on their nettle. "There is no hoodwinking a Boston Music Hall audience in the sligatest degree," said the celebrated conductor, with a most convincing turn of the head.

Regarding the present state of musical matters in Germany, he said: "The younger generation has not produced anything of serious importance in composition, though there is plenty of the lighter styles written every day. But Wagner is alone in his magnificent and sublime operatic conceptions."

Discoursing on different composers, he gave a decided preference to Brahms as the greatest living symphonic composer. "There are many of the pleasing composers whose works are important," said he, "Dvorak, Moskowski, but the classic compositions, the works that grow on you with every hearing, are very scarce. The lighter forms are catchy at first, but soon lose their charm, whereas the genuine classics, from even being repellant in some cases, grow more and more into the heart and give it some of the strength of the character whose genius inspired its creation."

Regarding his work in orchestra, he said whenever he undertook to conduct a work, he studied it till he knew it as if it was his own composition and then he directed from memory, when every one in the orchestra was thoroughly imbued with his artistic conception, "And when they play with fire and zeal there is no lagging," he replied.

"Berlin, the metropolis of Germany," he added, "has by no means the finest orchestra nor the most musical public. The orchestra there, though composed of artists individually, has so long lacked an energetic leader, that it is completely demoralized." The symphony of Schuomann, which we play tonight in Minneapolis, received three recalls in St. Louis. Quite phenomenal! He expressed a very kindly feeling for the young American composers, whom he called men of intense and earnest love for the very best in musical art, and stated his desire to assist in the hard path of their development. After this he talked of the state of Europe politically and on the labor question, and proved himself alive to the leading questions of the day outside of his chosen art.

A SHORT SKETCH OF TONIGHT'S PROGRAM.

The program to be presented in Minneapolis tonight is one of the most popular ever offered to an American audience. "Les Preludes" of Liszt is one of the sublimest bits of harmony ever written, ranking among the best of this composer's works; it is a superb opening number, as, at the outset, it will show the capabilities of the orchestra. The vocal selection from the "Huguenots," that follows, is a more pleasing number than would be some heavy selection, and one that will meet with the approval of the audience The next number will be a solo for violin, with orchestral accompaniment, and will introduce Herr Lœffler, the most romantic and poetic performer among the first violins of the orchestra. This number is lovely, full of Spanish melodies, and will be within the grasp of everybody. Patrons of the concert will note Herr Lœffler's marvelous control of the violin. Then follows the "Peer Gynt," a "suite" by the great Norwegian composer, Greig. This will be the most "taking" number with the audience. It is full of bright, dashing and brilliant music, and has never failed of an encore wherever it has been given. Then three songs by Madame Steinbach-Jahns, with piano accompaniment by Herr Nikisch, will add a pleasant variety to the program. A symphony concert without a symphony would be like Hamlet without the melancholy Dane, so the closing number will be the famous D minor of Schumann, which Herr Nikisch chose as the symphony for his first concert in Boston, Oct. 12, 1889, and which at once stamped him as one of the greatest of modern conductors.

Before the Schumann symphony, Herr Nikisch has decided to interpolate a flute solo, and Charles Mole, late of the Grand Opera in Paris, will perform a concert Fantasie on themes, from the opera "Oberon," for flute and orchestra by Demerssman.

The Times.

MINNEAPOLIS MAY 13.

It is little short of marvelous that 70 musicians, using half as many different instruments, should attain to a nice exactness of execution equal to the workings of a delicate machine without sacrificing a shade of the expression and soul power that the individual artist throws into his performance, and yet that is what has been accomplished in the Boston symphony orchestra which gave its first concert in Minnnesota at the Coliseum building last evening. Seldom, if ever, has "Pilsbury's Folly" held so representative an audience as that which filled the great auditorium last night. Even Christine Nilsson attracted a no more fashionable class than the Symphony Orchestra. Not alone the flower of Minneapolis society, but brilliant and distinguished delegations from St. Paul and surrounding towns went to make up the great company that applauded Madame Steinbach-Jahns and encored the magnificent rendi of Schumann's fourth symphony.

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The opening number was "Les Preludes" of Liszt, the third and last of the great master's "Symphonic Poems," and before it was half finished the Boston Symphony orchestra had taken its place at the head of the great musical organizations to which Minneapolis music lovers have listened.

Surely nothing human could be more nearly perfect than the harmonies of the composition and even being divine, they had lost nothing in the interpretation they received last night at the hands of Herr Arthur Nikisch and his aggregation of artists.

Madame Steinbach-Jahns was never in better voice than last evening, and she certainly could have found no more satisfactory audience on which to lavish the exquisite richness of her full. melodious voice.

While Mme. Steinbach is essentially an operatic singer and while her training has been mainly in the higher class of German opera, her performance would have done credit to the most practiced of concert vocalists, and every tone of her clear, birdlike voice reached to the furthest angles of the building, and thrilled each listener like the song of the first bird of spring. She rendered the Page's aria from Meyerbeer's masterpiece, "The Huguenots," in a manner far above the average of operatic stars, and in this, as well as the three songs which composed her second number, showed a power and range of voice and a delicacy of finish that ever mark the true artist.

In response to her first encore Mme. Steinbach sung a portion of the Aria again and was almost compelled to return a second time. Her second number on the program was; Schumann—Widmung; Brahms Staendchen and Umlauft-Erwartung. Each was enthusiastically applauded and when the singer rendered Brahms' beautiful "Lullaby" as an encore the audience went wild.

Lalo's "Symphonie Espagnole" gave Mr. C. M. Loeffler a wonderful opportunity to display his power in bringing out that "soul quality" which the violin possess above all other instruments made by the hand of man. Every movement in the entire composition has something distinctly Spanish in it and the whole breathes of that "Sunny Spain" of which poets sing. The music is poetic to a degree and every shade of harmony was done the most ample justice. Mr. Loeffler declined to respond to a hearty encore.

The suite Peer Gynt was written by Grieg for a dramatic production of Ibsen's fanciful folk-lore poem of the same name and partakes in some passages of the wild and rugged fancy of the Norse folk-legends, while the passage descriptive of the death bed of Aase, is a grand funeral march, contrasting strangely but effectively with "Anitra's Dance," which follows it. All the melody, poetry and expression, which Ibsen has put in words, Grieg has intensified in music, and not a tittle of it is lost to him who hears it played as it was played at the Coliseum last night.

Mans Mole received a well deserved encore for his marvelous handling of the flute in Demerssemans, concert fantasie from the opera of Oberon, and then came the grand finale, Schumann's fourth symphony in D minor, by the full orchestra. This is the piece selected by Herr Nikisch for his debut last fall before a critical audience in Boston, the home of music on this side of the water, and his handling of the composition at once gave him among the critics of the east a standing to which no other single performance could have elevated him. The piece has been repeated many times since then in all the great musical centers of the country and has never failed of an encore. Its effect on last night's audience was almost magical. People sat spellbound, open-mouthed, drinking in the melody, and as the last notes died away it was a full half minute before the audience recovered itself sufficiently to render the tribute of applause which induced Herr Nikisch to repeat the last movement of the symphony.

(*Continued from first page.*)

in its fascination. What a fury seems to seize the double basses in the trio as a kind of premonition of what is to follow! But the transition to the finale must be intrusted to instruments less inclined to let their feelings run away with them. When the violins and drums held their opposing chords in sweet mysterious conflict, and the decided rhythm of the allegro had appeared, the victorious march began with an effect truely thrilling. Mr. Nikisch was simply magnificent. He is a small man for such a great emotion, and from head to foot he seemed electrified with the true spirit of a great master. Even after the fanfare style had given place to the lofty dignity which never forskaes Beethoven one felt the thrill of triumph. I could only think of the ideas the ancients had of the power of their gods; it was like seeing Phoebus in his chariot dash across the noon-day.

"The tempest of applause which followed the last note shook the house—I could feel the vibration. The conductor turned to acknowledge it. The spell was broken, and I saw only 'a man of like passions as we are;' the pale, thoughtful face, deep-set, expressive eyes and dark hair; the white hands, the graceful deference to an enthusiastic public—Mr Arthur Nikisch. But I came away feeling that something greater than he—perhaps the spirit from that silent statue—had led the finale of the Fifth Symphony.

"That night I dreamed a strange thing. I seemed to be on a ship in mid-ocean. There had been a storm just before sunset, and in the east I saw a wonderful rainbow. There was crimson, as the rich, full tone of a horn; there was violet, as the soaring of the violins, and between the crimson and the violet was a harmonious blending of colors, each perfect in itself, yet a part of the whole, as the separate instruments in the orchestra unite in the symphony; and, as I looked, the glory of my rainbow seemed to cover the sky; there were twelve rainbows mounting one above another. I looked about the silent vessel and out over the ocean, which had no voice for me, and realized that in all the world I was alone but for the beauty of my rainbow. The sun sank in the west, and my dream was lost in the shadows."

The Tribune.

FOU CHICAGO 1847.

THURSDAY, MAY 15, 1890.

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave a symphony concert last evening at Central Music Hall before a large and brilliant audience. As this was the first appearance of the orchestra in this city since the change of conductor not a little curiosity was felt regarding the new leader and his work. The program opened with Liszt's magnificent symphonic poem, "Les Preludes." Of course, no two conductors will interpret the work exactly alike, nor will any conductor always give the work precisely the same treatment, but Mr. Nikisch presented a reading of the composition which differs in many ways from the generally accepted interpretation—that is to say, from the outlines usually followed in the main. In the first place, the tempo was considerably slower than that at which the work is usually taken, and the effect was much better for that reason. There was a majestic swing in the movement which has not been observable in other interpretations, and which was highly satisfactory except towards the close, in which something more of rapidity would have been desirable as producing a climax of greater brilliancy. Still, the earlier portions were so admirable that it may seem a little ungracious to find fault with the close. In the treatment of the individual instruments there was ample evidence that study and thought had been devoted to the elaboration of the various details. The individualization of the different instruments was remarkable, many things being heard that have hitherto only been seen in the score but not brought out in actual performance. The balance between brass and strings, too, was unusually well preserved, the latter obtaining in many places more prominence than usual, which is a distinct gain in the general effect—due no doubt partly, though not wholly, to the large number of strings employed. In the performance of the orchestra, considered as a whole, there was a virility never found in its work under Mr. Gericke. The Grieg suite, "Peer Gynt," was also delightfully played, the peculiar coloring being brought into great prominence. At the close of the last movement the applause was so spontaneous and long-continued that the movement had to be repeated. The Schumann symphony in D minor received an equally broad and dignified interpretation. It, too, was taken slower than the usual tempo, resulting in a marked improvement in clearness and impressiveness.

Mrs. Fannie Bloomfield-Zeisler played the F minor concerto of Chopin with brilliant technical facility and beautiful shading and phrasing. The slow movement was particularly admirable in its artistic finish, while the more showy portions of the work were given with splendid fire and spirit.

Mme. Steinbach-Jahns was a disappointment. Her style is dramatic and she has a voice of considerable volume, but her intonation is not always pure, and the quality of tone which she produces is not good. There are many singers in America who would have been far more acceptable.

St. Louis Post-Dispatch

SATURDAY, MAY 10, 1890.

Opening Concert of the Boston Symphony Orchestra—At the Theaters.

Arthur Nikisch, the director of the Boston Symphony Orchestra, is a melancholy man. His form is slight, his legs are thin, his head is large and his heavy hair is carefully combed in careless lines. His bow is long and low, and the shadow on his handsome face is never lifted. Upon the stand he is the embodiment of formalism, though his direction is nervous, apparently erratic, and all his movements are angular.

One would imagine that he would have more moods than a pet tenor, and more whims than a company of sopranos.

These are impressions on a first sight of Gericke's successor in the control of that splendid organization. He is, because of peculiarities, something of a trial during the introductory movement of the first number. One fears that Nikisch has been delayed, is ill or is suffering from an accidental injury, and a substitute is endeavoring to direct the orchestra.

Before the number is ended Nikisch has a hold upon your heart and mind, has won your confidence and then you will forget his peculiarities and cease saying to the inner self, "Gericke's place has not been fitly filled."

A parquette full of ladies and gentlemen last night heard the first concert given in Music Hall by the Symphony Orchestra since the change of directors. If there had been any doubt of the orchestra's continued excellence the concert proved conclusively there was no foundation for it. Those who did not doubt, were given such a musical treat as few St. Louis audiences have enjoyed, and those who staid away missed the substance for an enchanting memory.

The programme was skilfully constructed. The numbers were near the popular heart, and if the word was not so worn, one might say that an artist had built the concert, that an artist directed it and that artists rendered it. But the word no longer has any meaning and the sentences are not descriptive.

The "Meistersinger" introduction showed the orchestra's strength. Schumann's symphony (No. 4) in D minor, substituted for Mendelssohn's Italian symphony, showed the director's genius. Besides these numbers the work of the orchestra included accompaniments for Mrs. Steinbach-Jahns and Mrs. Fanny Bloomfield-Zeisler, and Liszt's "Les Preludes," the final number.

Mrs. Jahn's voice is rich and full. It is used intelligently and won prolonged applause. Recalls followed every number sung, but the singer won most certainly on her little bits sung with piano accompaniment. Arthur Nikisch played the accompaniments—without ostentation the director took the seat at the piano and played delicately while the lady held the eye and ear of the house. That was the remarkable feature of the concert. A viola player turned the music for him, and a second violin insisted on helping to place the piano in the proper position.

Mrs. Zeisler's number, Litloff's "Holland National Symphony," was quite the best thing she has ever done in St. Louis, and she is very well known here. The composition was new to most ears, and the rendition met with a hearty reception. The closing passages of the andante aroused great enthusiasm.

To-night the orchestra gives the second and last concert of this season, introducing as soloists Franz Kneisel (violin) and Leo Schulz (violoncello). Following is the programme:

Goldmark..... Overture, "Sakuntala"
Brahms—First movement from concerto for violin and orchestra in D, Op. 77.
Allegro non troppo. (Cadenza by Mr. Kneisel.)
Mr. Franz Kneisel.
Greig..... ...Suite, "Peer Gynt," Op. 46
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)
Eckert—Concerto for violoncello in A minor, Op. 26,
Mr. Leo Schultz.
Allegro moderate, Andante; Scherzo vivace; Andante.
Allegro non troppo (Rondo a la Cosaque).
Beethoven .....Symphony No. 5, in C minor
Allegro con brio.
Andante con moto.
Allegro (Scherzo).
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MINNEAPOLIS, MAY 12, 1890.

IN THE CITY.

Arthur Nikisch, the Orchestra Leader, and His 74 Musicians, in the City.

The Boston Symphony Orchestra, with Mme. Steinbach-Jahns and Herr Arthur Vikisch, arrived on its special train last night about two hours late, owing to an accident, reference to which is made in another column, and the entire party proceeded at once to the West Hotel, where supper was served to the belated guests. Mme. Steinbach-Jahns could not be seen, being fatigued from the excitement of the journey and the accidents; but Herr Nikisch talked easily and comprehensively on musical matters for over an hour. He first summarized his American experience by saying that high as had been his expectations regarding the American musical public, the reality transcended his most favorable opinion. He then went on in praise of the energetic character of the new world's typical characters. Everything breathes new life, strength and vigor, especially referring to the twin cities whose phenomenal growth had been explained to him.

Of the Hub he said: "In spite of all the ridicule cast on Boston culture and taste, it is the leading city of America in the higher orchestral music. There is no fashion that could draw crowded houses for a series of 24 weeks every winter to hear programs composed mainly of the strictest masterworks. It is genuine enthusiasm for music that draws the Music Hall audiences in the Boston Symphony concerts, and their rapturous applause of such a difficult work as Brahm's C minor Symphony is not feigned. This is what pleases me—this true and deep love of the classics in musical art. They are appreciated, and every one in the orchestra feels it, and all put on their nettle. "There is no hoodwinking a Boston Music Hall audience in the sligatest degree," said the celebrated conductor, with a most convincing turn of the head.

Regarding the present state of musical matters in Germany, he said: "The younger generation has not produced anything of serious importance in composition, though there is plenty of the lighter styles written every day. But Wagner is alone in his magnificent and sublime operatic conceptions."

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"Berlin, the metropolis of Germany," he added, "has by no means the finest orchestra nor the most musical public. The orchestra there, though composed of artists individually, has so long lacked an energetic leader, that it is completely demoralized." The symphony of Schuomann, which we play tonight in Minneapolis, received three recalls in St. Louis. Quite phenomenal! He expressed a very kindly feeling for the young American composers, whom he called men of intense and earnest love for the very best in musical art, and stated his desire to assist in the hard path of their development. After this he talked of the state of Europe politically and on the labor question, and proved himself alive to the leading questions of the day outside of his chosen art.

A SHORT SKETCH OF TONIGHT'S PROGRAM.

The program to be presented in Minneapolis tonight is one of the most popular ever offered to an American audience. "Les Preludes" of Liszt is one of the sublimest bits of harmony ever written, ranking among the best of this composer's works; it is a superb opening number, as, at the outset, it will show the capabilities of the orchestra. The vocal selection from the "Huguenots," that follows, is a more pleasing number than would be some heavy selection, and one that will meet with the approval of the audience The next number will be a solo for violin, with orchestral accompaniment, and will introduce Herr Lœffler, the most romantic and poetic performer among the first violins of the orchestra. This number is lovely, full of Spanish melodies, and will be within the grasp of everybody. Patrons of the concert will note Herr Lœffler's marvelous control of the violin. Then follows the "Peer Gynt," a "suite" by the great Norwegian composer, Greig. This will be the most "taking" number with the audience. It is full of bright, dashing and brilliant music, and has never failed of an encore wherever it has been given. Then three songs by Madame Steinbach-Jahns, with piano accompaniment by Herr Nikisch, will add a pleasant variety to the program. A symphony concert without a symphony would be like Hamlet without the melancholy Dane, so the closing number will be the famous D minor of Schumann, which Herr Nikisch chose as the symphony for his first concert in Boston, Oct. 12, 1889, and which at once stamped him as one of the greatest of modern conductors.

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The Times.

MINNEAPOLIS MAY 13.

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At the close of every number the hall resounded with the warmest and most enthusiastic applause, and the number of encores was limited only by the willingness of the artists to accede to the demands of the audience.

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MINNEAPOLIS MAY 12,

DASHED INTO ETERNITY.

The Boston Symphony Orchestra Train Runs Into a Handcar Killing Two Men.

THE GREAT ORCHESTRA ARRIVES

The Little German Leader Talks Entertainingly of America and Americans.

The Boston symphony orchestra company arrived in the city at 9:30 last evening by special train over the Burlington road, direct from St. Louis. The entire company, consisting of seventy-five persons, went to the West, where rooms had been reserved for them. The party was two and one-half hours late, owing to an accident, which occurred just as the special vestibuled train carrying the orchestra pulled out of Prescott, a small station near Hastings, this state. As the train rounded a curve the engine struck a hand car on which were three section hands. One of the men saw the train in time to jump and escape with a broken arm but the other two, both Danes, clung to the car and when the train stopped and backed up, the two men were found dead some distance from the track. The injured man, whose name is John Alexander, said he and his companions, whose names he did not know, were out for a ride and knowing nothing about the special felt perfectly safe. Alexander has a wife and six children in Prescott, and after running the train back to the station the sympathizing people raised a handsome purse for his family.

THE GREAT CONDUCTOR.

Herr Arthur Nikisch Talks of His Orchestra and Its Performances.

Herr Arthur Nikisch, the director of the Boston symphony orchestra is eccentric enough in dress and appearance to satisfy the most romantic of his claims to the title of "artiste." He is short of stature and dresses in a way that, while it avoids the slouchy, indicates the utmost disregard for details. Last night in the lobby at the West the great little man appeared in a suit of coarse, gray cloth and an immense straw-colored overcoat that gave evidence of rough usage. His hat was of soft gray felt and would not have looked out of place with a pick swinging above it at regular intervals. His beard, however, is carefully kept and worn in the pointed style so popular across the water. In gesture and accent the great conductor seems as French as German and all the vivacity of manner and speech which an American imagines to be the distinguishing characteristic of a Parisian are found in him to a marked degree.

"'Do you speak German?' is my first question," said he after an introduction, "and 'How do you like America?' will probably be your's. Is it not? Well, I like America very much. I am very happy here. The people are very pleasant and American audiences are very kind."

"Then you don't find our people unappreciative" queried the reporter.

"Oh! no, not at all."

"But Mr. Comee tells me you are somewhat doubtful about another western tour."

"Oh not now. I was I admit. Of course, I knew that Boston, New York and Philadelphia were musical cities, but I am surprised with delight to find so much appreciation, so much warmth do you call it? all over the country, everywhere. No I like it much and hope to come again next year if the people show that they care for it. I was in doubt for a time, but not now."

Herr Nikisch was greatly surprised, he says, to find so fine an orchestra when he came here last September. He had no idea that America had such an organization of artists so perfectly trained and disciplined. Of course he was asked the stereotyped question regarding his opinion of the hotel and said:

"It is large, fine, beautiful and they have very good food. You have wonderful hotels in America; they have all been good except one—at Richmond—it was awful, but such a lovely audience as we had there. Then one could play, I could forget the hotel.

Assistant Manager Comee, who travels with the orchestra, is already pleased with the prospects for the concert this evening, and in speaking of it last night said: "While this is our fourth western tour and our first visit to Minneapolis I think we, as well as the people here, should be grateful to Mr. Miller, to whom alone is due the credit for bringing the organization to Minneapolis. He had to guarantee us a very large sum and take a considerable risk. One of the greatest troubles that we have where we are not known is that the people are apt to get frightened at a symphony concert programme. They see "Les Prelues, Liszt," on the programme and it doesn't mean much to them. They get an idea that it is heavy. They are mistaken. Now, in the programme this evening "Les Preludes" of Liszt is one of the sublimist bits of harmony ever written, ranking among the best of this composer's works; it is a superb opening number, as, at the outset, it will show the capabilities of the orchestra. The vocal selection from the "Huguenots," that follows, is a more pleasing number than would be some heavy selection. and one that will meet with the approval of the audience. The next number will be a solo for violin, with orchestral accompaniment, and will introduce Herr Lœffler, the most romantic and poetic performer among the first violins of the orchestra. The solo is lovely, full of Spanish melodies, and will be within the grasp of everybody. Then follows the "Peer Gynt," a suite, composed by Grieg, the greatest composer that Norway ever produced. This will be the most "taking" number with the average audience, the music being bright, brilliant and what is called "popular." Then Madame Steinbach—Jahns' three songs with piano accompaniments by Herr Nikisch, will add a pleasant variety to the programme. A symphony concert without a [illegible] be like [illegible] melody Dane, so the [illegible] number will be the famous D minor of Schumann, which Herr Nikisch chose as the symphony for his first concert in Boston, October 12, 1889, and which at once stamped him as one of the greatest of modern conductors.

The programme as made up will not fail to please the lovers of both the classical and popular.

Mr. Comee was somewhat doubtful about a second visit to Minneapolis, but said the success of the present venture would have much to do with the future course of the management.

"Some idea of the way these men play together can be gained" said Mr. Comee, when it is known that fifty per cent of them have been with the orchestra since its organization, nine years ago andthat during our regular season they have three two-hour rehearsals per week, besides giving three public performances. Nothing will be played here that has not been heard in our regular concerts in Boston and the performance will be as near artistic perfection as any we could give in Boston or New York. In addition to the fine programme already announced, Herr Nikisch decided this evening to introduce Demersseman's concert fantasie for flute and orchestra from the opera of "Oberon" to be played by Mans Mole, late first flute of the Grand Opera house, Paris, and one of the greatest flute soloists in the country.

The Tribune.

MINNEAPOLIS, MAY 13, 1890.

ON THE STAGE.

The Boston Symphony Orchestra.

The greatest musical event of the season, one that had been talked of for weeks and weeks and looked forward to as a possible revelation in the way of orchestral music, took place last night at the Coliseum. As to its fulfilling the high expectations that were aroused by the undoubted success of the orchestra, especially in Boston and the Eastern cities, opinions will differ and the rich musical treat promised by the flattering press reports cannot be pronounced an unqualified success. So many elements were concerned in the undertaking that it might be accepted as a matter of course that some would miscarry. The enormous expense and risk of bringing this tremendous organization so far to the Northwest was the first serious drawback to making an absolute musical success of the occasion. A guarantee fund was lacking, and the management set too low a standard of taste for the local musical public. It was hoped to make it a popular success, and the program bears evidence of a painful desire to please, and a lack of the very grandest works of the day, such as one would naturally expect from such a strong organization—by far the greatest and finest orchestra on this continent, with a leader of world-wide musical reputation.

A guarantee fund that would have relieved the management from anxiety as to the financial result, and a request program, would, if the local symphony concert audiences are any criterion, certainly have brought forth a heavier program and one that would have better exhibited the ability of this famous organization. It was a musical audience chiefly, and not a popular gathering of amusement seekers—in consequence of which there was some disappointment on both sides.

It is superfluous to say that the program was faultlessly rendered in every detail, or would have been had the concert been in Boston Music Hall. The acoustic qualities of the Coliseum are very peculiar, and, as no rehearsal was held in Minneapolis, there was some preponderance of the bass in places and a lack of the fine balance peculiar to the customary work of the Boston Symphony orchestra.

Mme. Steinbach-Jahns was very well received in spite of the fact that she was slightly out of voice and not certain of her effects. Both her numbers were encored and the last encore seemed to be the sweetest part of her musical renditions.

Mons Ch. Mole proved himself a master in his brilliant and yet delicately shaded technique and musical style. But it seems wrong to fill in so many solos when such a combination as the Nikisch Orchestra is to be heard. There are solos in plenty—in concert companies—but the stupendous expense of such an orchestra prevents this city being often favored with concerts of the magnitude of last night's. If the above mentioned facts were borne in mind on a return visit, it would add largely to the pleasure of the musical public.

The Symphonic Poem "Les Preludes," by Liszt, has the wealth and fullness of orchestration that always characterizes this master's work, and the audience at the very outset manifested its favorable disposition toward the conducting of Nikisch and the work of the orchestra. The Page's aria, from "The Huguenots," by Mme. Steinbach-Jahns, was the only familiar strain to the general public during the evening. More familiar numbers, not necessarily light, might have added to the enjoyment. Mr. Loeffer's work in poetic grace and delicacy, was all that could be desired.

The suite by Grieg "Peer Gynt" proved a lighter work than the introduction and deep nature of the poetical basis seemed to point out. Yet it was well received and the last movement with its exciting accelerando at the end won an enthusiastic recall. Three songs by Mme. Steinbach-Jahns, with the exquisite accompaniment of Mr. Nikisch proved a rare treat. The Brahms serenade was given with the rare musical expression due its graceful construction. The ever popular D. minor Symphony of Schumann was the most effective number for the orchestra and the listener was compelled to marvel at the certainty of Mr. Nikische's conducting when it is remembered that his repertory includes the whole range of the classics.

Altogether the event was memorable and may be expected to awaken new zeal and life in local musical culture. The visit puts Minneapolis in the rank of the few cities that are favored by this organization with a concert.

NOTES FROM THE CONCERT.

Frank Danz, Jr.: "I wish we could do as much rehearsing as these men."

Millard Patten: "There's no doubt he's a great leader; he holds the orchestra in such perfect check."

A peculiarity of the Coliseum is its sounding board. At some points of the hall where the reflected sound waves meet the music sounds much larger than perhaps a few feet away from the platform.

The hissing of the electric lights proved a continual annoyance to the ear, and some such plan of lighting as was used in the Harris Theater Danz concerts in St. Paul should have been employed. Colored lights gave a soft, diffused and even light.

The wag of the orchestra is a keen humorist by the strong German name of Schuchtman. He has no forebodings of any kind, political or religious, and in spite of his [illegible] satire, which spares not even the direc[illegible] maintained his position since the organization of the orchestra.

Nikisch paid a high tribute to Mme Steinbach-Jahns as an opera prima donna, especially in the Wagnerian operas, in which she was unsurpassed. Since her marriage, however, she does not sing on the stage, appearing only in concert music. Her appearance as Elsa was said to be the most poetical of all the Wagnerian heroines.

Some queer criticisms have been passed upon the Boston Symphony concerts by the enlightened press, which must understand everything under the sun. A New York critic claimed that a certain movement in "Peer Gynt" was successful only because of the odd introduction of the cymbals at irregular beats. As Mr. David Moore is the clever manipulator of these rather noisy necessities of modern music, he has come to be regarded as the soloist in this particular movement, and prides himself not a little on his distinction in a great New York daily.

THE AUDIENCE.

There was a large audience and the immense hall was about two-thirds filled. The audience was a representative one, with a greater representation of musicians than are generally present at an entertainment of this sort, unless it is exceptionally good. Long before the time for the beginning of the concert the streets leading to the building were crowded with carriages and the street cars also had as large loads as they could carry. There were two entrances for the audience, the one on the south side being the main one where those coming in carriages and on foot were received, the north entrance being reserved for a pedestrians' entrance. The large crowd was very easily handled by the force of 36 ushers, all university students, who had been detailed for that purpose, and but little confusion resulted. At 8:15 Herr Nikisch took his stand upon the platform before the audience, and then the doors were closed and no one admitted until after the first number had been played. There was naturally some grumbling over the arrangement, but every one, particularly those who were seated, acknowledged the justice of the system. There were many people attracted to the grounds by the sound of the sweet music and they loitered about the steps enjoying themselves nearly as well as those who were inside. When the crowd dispersed there was naturally enough some confusion as there was a large number of teams in the street, and the poor lighting of the grounds aided in the confusion. The street car company did its share in caring for the crowd and Fourth street was filled with cars running upon all the lines in the city.

It is estimated that there were at least 2,000 people present and among them were the following:

Mayor and Mrs. E. C. Babb, Mr. and Mrs. Louis Miller, Maj. and Mrs. W. D. Hale, Mr. and Mrs. J. F. Calhoun, Mr. and Mrs. Emerson Cole, Mr. and Mrs. Robert Stratton, Mr. and Mrs. R. D. Russell, Mr. and Mrs. J. S. Pillsbury, Mr. and Mrs. C. C. Leland, Mr. and Mrs. W. P. Roberts, Mr. and Mrs. C. B. Heffelfinger, Mr. and Mrs. M. B. Koon, Mr. and Mrs. S. C. Gale, Dr. and Mrs. F. A. Dunsmoor, Mr. and Mrs. J. H. Martindale, Mr. and Mrs. Selden Bacon, Mr. and Chas. H. Woods, Dr. and Mrs. E. B. Zier, Mr. and Mrs. A. M. Bailey, Dr. and Mrs. Frank Allport, Mr. and Mrs. W. M. Lawrence, Mr. and Mrs. Herbert Putnam, Mr. and Mrs. Horace V. Winchell, President and Mrs. Cyrus Northrop, Mr. and Mrs. C. E. Dyer, Mr. and Mrs. C. McC. Reeve, Mr. and Mrs. A. B. Barton, Mr. and Mrs. O. B. Bass, Mr. and Mrs. G. B. Kirkbride, Mr. and Mrs. Walter Morrison, Mr. and Mrs. Edward A. Perkins, Mr. and Mrs. Dorilus Morrison, Mr. and Mrs. Wm. Butters, Dr. and Mrs. Henry C. Aldrich, Mr. and Mrs. E. D. Holmes, Mr. and Mrs. R. L. Gifford, Mr. and Mrs. N. R. Thompson, Mr. and Mrs. J. A. Wolverton, Mr. and Mrs. F. W. Foster, Mr. and Mrs. B. C. Bissell, Mr. and Mrs. E. M. Hitchcocke, Mr. and Mrs. S. Segelbaum, Mr. and Mrs. A. M. Buchmann, Mr. and Mrs. S. E. Olson, Mr. and Mrs. L. C. Singer, Mr. and Nrs. Geo. Odlum, Prof. and Mrs. O. V. Tousley, Mr. and Mrs. Porter Tremaine, Mr. and Mrs. Geo. Fevins, Mr. and Mrs. E. E. Smith, Mr. and Mrs. J. W. Hernlund, Mr. and Mrs. F. G. McMillan, Mr. and Mrs. P. D. McMillan, Mr. and Mrs. B. W. Bennett, Mr. and Mrs. Geo. Yerxa, Mr. and Mrs. Henry Plant, Mr. and Mrs. W. M. McDonald, Dr. and Mrs. H. H. Kimball, Mr. and Mrs. John S. Clark, Mr. and Mrs. E. M. Conant, Mr. and Mrs. T. M. McCord, Mr. and Mrs. Ell Torrance, Mr. and Mrs. E. A. Phelps, Mr. and Mrs. L. B. Nickerson, Mr. and Mrs. L. M. Winslow, Mr. and Mrs. F. B. Tiffany, Mr. and Mrs. C. E. Sinclair, Mr. and Mrs. George Marchant, Mr. and Mrs. Carl V. Lachmund, Mr. and Mrs. F. B. Snyder, Mr. and Mrs. H. C. Blacklin, Mr. and Mrs. B. A. Mason, Mr. and Mrs. Otto Keidel, Mr. and Mrs. W. B. Heath, Mr. and Mrs. Weed Monroe, Mr. and Mrs. E. H. Gurney, Mr. and Mrs. Richard Stempf, Mr. and Mrs. E. F. Thyle, Mr. and Mrs. Oscar Ringwall, Mr. and Mrs. G. Sommers, Jr., Mr. and Mrs. C. A. Bovey, Mr. and Mrs. Will Wolford, Mr. and Mrs. E. H. Moulton, Mr. and Mrs. Clinton Morrison, Mr. and Mrs. Samuel Hill, Mr. and Mrs. W. P. Burnett, Mr. and Mrs. Theo. Wetmore, Dr. and Mrs. O. J. Evans, Mr. and Mrs. Jno. E. Bradley, Mr. and Mrs. Robert Kalkoff, Mr. and Mrs. J. Newton Nind, Mr. and Mrs. Lucien Swift, Jr., Mr. and Mrs. W. E. Haskell, Mr. and Mrs. E. M. Johnson, Mr. and Mrs. Chris Ellingsen, Mr. and Mrs. H. Alden Smith, Mr. and Mrs. H. F. Brown, Mr. and Mrs. L. F. Menage, Mr. and Mrs. L. W. Ballard, Mr. and Mrs. V. M. Smith, Mr. and Mrs. W. B. Chamberlain, Mr. and Mrs. C. B. Maben, Mr. and Mrs. A. L. Stetson, Mr. and Mrs. H. A. Norton, Dr. and Mrs. Frank Burton, Mr. and Mrs. W. C. Whitney.

Misses Lillian M. Rowe, Helene Shirmer, Laura C. Dennis, Fannie McLeod, Anna R. Stryker, E. H. Wadleigh, Maud Ulmer, Edith Cheney, Carrie Whitney, L. Norris, Mrs. Stickney and daughter, Mrs. Hunt, Mrs. M. A. Blaisdell, Mrs. H. G. Harrison, Mrs. M. C. Norton, Misses Florence B. Field, Thompson, Gale, Sweeney and Ames, Olive Williams, Mrs. W. B. Jackson, Mrs. Elise Heltzemann, Mrs Paris Gibson, Mrs. Chas. Harlowe, Mrs. E. J. Terwilliger, Mrs. M. S. Ensign, Miss Gertie Cady, Josie Bruce, Misses Olive M. and Hattie Tromanhauser.

Messrs. A. L. Barton, Julius Flesch, Chicago; Alfred and Eugene Segelbaum, H. L. Hoskinson, E. L. Bidwell, Clarkson Lindley, G. P. Douglas, W. R. Thompson, Rev. Dr. J. H. Tuttle, R. Stewart, Ralph Whelan, E. B. Barnes, P. R. Benson, C. H. Morse, E. C. Gale, S. C. Gale, R. O. Foster, R. A. Maybey, Geo. Caven, Geo. R. Thompson, L. L. Longbrake, Hugh M. Wilson, E. Otto Baldamos, H. E. Zoch, D. M. Chute, E. L. Carpenter, A. B. Hush, J. F. Cole, W. B. Palmer, S. L. Hart, W. H. Peckham, Edward V. Loose, Fritz Schlachter, Harry W. Jones, Prof. D. N. Harper, Chas. J. Tryon, E. F. Reed, James H. Boyd, Alfred Sherlock, E. A. Brooks, Arthur M. Keith, Arthur Blodgett, Walter Petzet, H. L. Osborn, J. W. Pray, C. N. Dickey, B. W. Taylor, A. G. Keidel, W. H. Clark, J. W. Shryock, James M. Boyd, Jr., Heinrich Hoevel, Harry P. Robinson, F. V. Homer, F. G. Danill, H. C. Morse, Jno. A. Schlener, Fred A. Smith, E. B. Moore, Carlos A. Speratl, A. A. Grant, W. H. Hawley, M. F. Shutt, C. D. Weigel, J. S. McKenzie, Fred S. Shepherd.

THE JOURNAL

MINNEAPOLIS, MAY 13, 1890.

THE CONCERT AT THE COLISEUM

What a matchless monument the world's makers of harmony have builded for posterity; and what splendid visions of it were presented in the coliseum building last night. Preserved upon modern papyrus written close with the characters of a universal language, interpreted by no Rosetta stone discovered by the minions of some musical Napoleon, but by those whose training and whose intelligence alone fit them for interpretation, what wondrous stories were told us of the inmost thoughts and emotions and sensations of the men who builded the monuments which these musicians now unveil to our sight. And what crown too royal for the composers on the program not yet passed away to the realm of eternal melody?

It was to bring to our ears the sweetest, indeed the grandest of music, that the symphony orchestra came across a continent. Not but that gold was an object and the financial wisdom of the journey was shown last night—not gold alone but a love for the work. The man who writes great poetry cannot do it for money alone; the man who writes great music cannot do it when his vision takes in only the round rim of a dollar; the man who is to interpret music cannot do it if he has nothing in view but the contents of his weekly envelope. The members of the Boston Symphony orchestra are musicians—musicians in the higher truer sense; their leader is a still greater musician. With these two elements and with the splendid music of the scores what else could there be but a magnificent performance.

Two things were demonstrated last night in this, one of the chief musical events in the history of Minneapolis. First, that the reputation of the city for a kindly word for and a hearty support of fine music is not confined to the indorsement of local musicians, which are among the first to be found East or West—in other words, it is not mere charity or fashion that gives sanction to artistic work. Second, that Minneapolis keenly appreciates the severest of classical music.

There is a wide field between appreciation and understanding? Granted, a wide and, to many, an unexplored field, but as well say that a man cannot appreciate a gorgeous sunset on the Western prairies merely because he has no knowledge of the technique of colors; as well say that a man cannot appreciate a great actor dealing with the most tragic or the most comic phases of our common life unless he has studied the stage a life time, as to say that one must be a talented performer to appreciate music. The man who was at the Coliseum last night and did not appreciate to the full the wondrous music played there must be fatally defective in one of the sweetest senses of humanity.

The initial number on the program was one of the finest—Liszt's symphonic poem, "Les Preludes." Here, as perhaps in no other number, the orchestra displayed its marvelous ability to do concerted ensemble work. Dealing with a score which called for intelligence, for sympathy, for close concord with high human sentiment, the individual performer was in touch with the man at his elbow and the whole orchestra was as one man, and that man Nikisch.

The most delicate of phrasing, the most exact harmony, the most perfect time, and, above all and the rarest thing of all, the interpretation—it was the acme of orchestral effect. The parts are most admirably balanced.

The number in which Loeffler appeared, the "Symphonic Espagnole," for violin and orchestra, by Lalo, was capitally rendered. Comparison would at once run post haste to Sarasate, whose wonderful performance is not a distant memory, but it would be manifestly unfair to put the two side by side. Mr. Loeffler plays with a charming nicety and with skillful execution; it would seem that in soul he lacked most but perhaps in a different number he would have appeared to a better advantage.

What could have been said when the last note of Grieg's suite "Peer Gynt" was silent—what but that the great Norwegian had made for himself a new and noble prominence in this city where dwell so many who love his music with passion and with patriotism. The sobbing of the strings in the death of Aase, touching and vibrating the chords of the heart; the fantastic dance of Anitra, the peculiar movement when the imps are after Peer Gynt, a movement that is startling in its eccentricities but never untuneful—it was all a triumphant token that music writing has no confines and an irrefutable proof that he who looks for poor music in the land of the Norseman looks for a dull stone and finds a precious diamond. It was, all in all, the most popular number of the evening.

The closing number, which followed the fantasie for flute and orchestra, most capably played by Mons. Mole, was Schumann's Symphony No. 4 in D minor, played with fine style and finish. It was the only number which was in any sense tiresome.

The leader of this great orchestra is a master. He makes no spectacular display of himself, there is none of the windmill business in his directing, but his work is all done with consummate skill—he is undeniably one of the few great conductors of the day.

Mme. Steinbach-Jahns sang her numbers most acceptably. Her voice is dramatic without being strident. If she lacks in anything, as she probably does, it is in soulfulness.

The audience last night was as fine as ever appeared in Minneapolis. It is but voicing common sentiment to say that if the Boston Symphony orchestra shall decide, as is partially promised, to visit Minneapolis annually, it will always be warmly welcomed with ever increasing patronage.

The Times.

BY THE CHICAGO TIMES CO.

THURSDAY, MAY 15, 1890.

DRAMATIC AND MUSICAL.

The concert of the Boston Symphony orchestra last night at Central Music hall very nearly filled the large hall entirely, being far more largely attended than any former concert by the same band in this city. There has been a goodly amount of more or less acrid controversy in Boston over the respective merits of the late conductor, Mr. Gericke, and Mr. Nikisch, who is just ending his first season in that position. Both have been censured for being "too German," and from an American point of view probably both are open to the criticism. But because the present season has been the most successful in the history of the band it is not to be concluded that the present conductor is the better. Had this been the band's first visit to Chicago the audience would quite certainly have been smaller than it was. Mr. Gericke "bore the heat and burden" of making the orchestra favorably known outside of Boston, and Mr. Nikisch's administration profits by his labors.

Speaking in a general way, as far as one can judge from one concert, the playing under the present conductor is little if at all less remarkable for precision and delicacy, and is certainly marked by broader and bolder shading and more striking exhibition of climaxes. Mr. Nikisch is certainly remarkable for the firmness of his grasp of the thought and inspiration of a composition, and seems to possess in an eminent degree that peculiar magnetic quality which translates his own deeply enthusiastic feeling for the poetry of music into and through the expression of his players.

The concert opened with Liszt's familiar symphonic poem "Les Preludes," often heard here by the Thomas orchestra and by others. Thomas has made it what the others have failed to do, interesting, but the melodic element in it has never been raised into finer relief, its musical thought never more thoroughly brought out than last night. The superb delicacy and finish of the work for the strings was especially and most delightfully conspicuous. Liszt's works usually have behind them a kind of after-taste of artificiality, but, though Mr. Nikisch does not entirely escape this, he goes nearer to it than any other conductor who has presented them here, or at least did so in this one last night. The well known and always beautiful D minor symphony of Schumann was also charmingly played throughout. Perhaps the third movement, the exquisitely melodic romance, was most to be admired, but probably it seemed so from its own transcending beauty more than from any actual superiority of interpretation. The whole work had all its deep, often touching, poetry expressed not only with musicianly skill but with profound feeling. The tendency of Mr. Nikisch to use the brasses more boldly than has been customary in this orchestra was very noticeable in this work, but it was indulged with admirable sagacity and telling effect.

Grieg's "Peer Gynt" suite has not, within the writer's recollection, been heard here before. It is part of the music written by Grieg as a setting of one of Ibsen's dramatic poems, whose hero, Peer Gynt, is a kind of Scandinavian Faust, who, after laying waste the hearts of a great number of women, must be saved by a woman, and so goes back to his early love when he is old and "no good" for anything but salvation. It is quaintly melodic, with the characteristic Scandinavian folk-music coloring throughout. The funeral march is very impressive and solemn, subdued in coloring and movement, the mazurka a fine bit of rhythm that a few more measures would make monotonous, and the imps tormenting Gynt is a most effectively fantastic bit of scoring. All were played with splendid precision and finish, the odd accellerando of the last so "capturing" the audience that its repetition was compelled.

Mr. Nikisch conducts without the score, gaining the advantage of having no use for his eyes except to assist in controlling his players. His conducting is peculiar, too, in that while not ostentatious for the audience it is for his players not only a guide in tempo but almost a pantomimic presentation before their eyes of the whole movement of every composition—its rhythm, its accent, its emphasis, even its shading, and all its part relations. Certainly it is splendidly effective.

Mme. Bloomfield played the F minor concerto of Chopin. Her playing is very familiar to Chicago music-lovers and is no less admired. It has been notable always for keen musical intelligence, and for life and spirit, and for breadth and strength of phrasing and shading. It is still so, and has gained in technical precision. The meditative, almost dreamy, second movement of the concerto she played with profound poetic feeling and delightful warmth and repose, in strikingly artistic contrast with which was the flashing brilliancy of technic in the next movement. She was recalled again and again, but only acknowledged the calls without playing.

Mme. Steinbach-Jahns is a tall, rather fine looking woman of the German blonde type. She sang the favorite aria from "Der Freischuetz" with excellent vocal style and finish, with rather too little shading for the best effect, but in a way to show perfect self-possession and much training and experience. Her voice is a large one, quite even and true, but not especially musical in quality, and with all the freshness it may have had at some time worn quite away. Later she sang songs by Schumann, Nikisch, and Goldmark. The first was sung badly and that by Nikisch better than either of the others. She does not appear to advantage, however, in this style of music.

THE CHICAGO HERALD,

THURSDAY, MAY 15

BOSTON SYMPHONY ORCHESTRA.

The concert given last night by the Boston Symphony Orchestra was one of the most notable events of the season, and one that will not soon be forgotten by the music-loving people of Chicago. In every respect it was a great success. The audience was the largest, the most brilliant and the most enthusiastic assemblage that has been seen in Central Music Hall for many a day. Society, as if repenting for its shameful neglect of the German opera performances, turned out in full force. Scattered through the thickly peopled Auditorium were the faces of some of the most cultured and most distinguished ladies and gentlemen that grace the highest circles of social life, and mingling with these were the familiar faces of the leading musical talent of the city. Such an outpouring of society and art patrons has seldom been known in connection with an event of similar character, and only once this season, on the occasion of the Sarasate-D'Albert concerts, has an instrumental performance drawn a larger attendance. It was the largest audience that the Boston orchestra ever played to in Chicago. Of the entertainment, so far as concerns the work of the orchestra, nothing can be said except in connection with terms of warmest praise. It was beyond all dispute the finest orchestral performance that has ever been given in this city, and that is, considering the high class of musical entertainments Chicago is accustomed to, the strongest commendation that could possibly be penned. The orchestra has for several years enjoyed a wide degree of popularity in Chicago and the increased fame that preceeded its present visit had a tendency to stimulate public interest. Arthur Nikisch, the new conductor, who is credited by Bostonians with having accomplished wonders in one brief season, was the central figure around which interest clustered, and when he made his first bow to a Chicago audience last evening he was given a cordial welcome. Before the evening was half spent Mr. Nikisch had achieved a genuine triumph, the audience quickly recognizing his superior talents and manifesting its appreciation in the most demonstrative fashion that can be imagined. In appearance he is much finer looking than the portraits that have been so profusely scattered about the city would indicate. Tall, stately, with a noble face and a scholarly, intellectual cast of features, he made an excellent impression as he walked down to the footlights and mounted the conductor's desk, but it was when he tapped the orchestra to order and waved it into motion that the most pleasing part of his personality became apparent. Such charming grace has never been seen here in any orchestral director, not excepting Mr. Thomas, nor has there ever appeared before a Chicago audience a conductor who has manifested such absolute control over every part of his organization, from the leading violinists and celloists down to the artist who beats the cymbals. In former years the orchestra, under Mr. Gericke, became famous for the perfection of its strings, but Mr. Nikisch has made very great improvements in the general tonal effects by still further refining the work of the strings and by developing the power of the wind instruments. It was the unnecessary suppression of the latter that called forth the only adverse criticism the orchestra received during its last western tour, but with that defect remedied and the same degree of precision maintained or even bettered, the orchestra is now very nearly, if not quite, the acme of artistic perfection.

Last night's programme, though presenting no distinct novelty, was one of exceptional merit. The opening number was Liszt's "Les Preludes," the most brilliant and most exquisitely melodious of any of the famous composer's "symphonic poems." It has never been so magnificently performed in Chicago, and probably not in any other city in this country, except where the Boston orchestra has interpreted it under Mr. Nikisch. The second orchestral number, and the one that afforded the greatest enjoyment to the audience, was Grieg's "Peer Gynt," which has once before been admirably performed in this city, though on that occasion the beauties of the score were not so vividly brought out as they were last night. The closing movement, presenting many novel and striking effects of instrumentation, made a pronounced hit and was so persistently encored that Mr. Nikisch graciously performed it a second time. Schumann's fourth symphony in D minor brought the performance to a close. The soloists of the evening were Mrs. Fanny Bloomfield-Zeisler, who performed with her usual skill and intelligence Chopin's concerto the pianoforte in F minor, and Mme. Steinbach-Jahns, who made her debut before a Chicago audience as a singer. The latter, although possessing a voice of considerable range, of strong dramatic power, was scarcely in keeping with the general excellence of the entertainment. She is said to have been an artist of considerable repute in her own country, but the manner in which she rendered the aria from the second act of "Der Freischutz" did not impress her hearers with any degree of favor, nor did she redeem herself later in the evening when she sang three songs, accompanied on the piano by Mr. Nikisch. Mrs. Zeisler, however, added to the many good opinions that have been formed of her artistic qualities during her long and successful career in Chicago, and she was well deserving of the generous applause that punctuated each movement of Chopin's popular concerto. Besides Mme. Jahn's the only regrettable feature of the entertainment is the fact that so many engagements elsewhere prevent the orchestra from giving a second concert in Chicago this season.

Clipping from
Times, Richmond, Va.

Date 4/80

Sale of seats opens on SATURDAY MORNING NEXT. ap30-1t

MAY FESTIVAL.

MOZART ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA.

Friday, May 2.....Symphony Night.
Saturday, May 3.....Chorus Night.

SCALE OF PRICES-

Ticket sale opens MONDAY, April 28th, at 9 A. M. at Box-office Academy of Music.

First two rows in Orchestra Circle, front row in Balcony, $2 each; all other parts of the house, $1.50 each, general admission, $1 Gallery, 75 c. Not more than six tickets sold to one person.

MEMBERS OF MOZART ASSOCIATION.

Membership tickets without seat coupons will not admit to the May Festival. Seats to to whole house except first to rows in Orchestra Circle and front row in Balcony, $1 each. Only two seats to each performance sold to one menber. When buying seat, membership ticket must be shown two ticket-seller. On nights of the Festival both membership tickets and seat coupons must be shown at the door and punched.

ap24,25,26,29,30

THE DAILY [illegible]

THURSDAY, MAY 15, 1890.

CHICAGO.

NIKISCH AS A LEADER.

BOSTON SYMPHONY ORCHESTRA

Superior Rendition of a Select Concert Programme at Central Music Hall—Songs and Symphonies—Music from the Masters.

In many respects the concert given at Central Music hall last evening by the Boston Symphony orchestra was one of the most interesting events of the musical season now drawing to a close. When this organization visited Chicago a year ago it was under the leadership of Herr Gericke and of necessity its return with a new conductor invites comparisons.

In a country boasting such orchestral leaders as Thomas, Seidl, Van der Stucken, and Damrosch any change in an organization like the Boston band is watched with an interest amounting to concern. Herr Arthur Nikisch, the present leader, was born in Hungary, and made his first appearance in this country in October of last year. He is 35 years of age, and in appearance even younger. He has a rather slight physique, but is of medium height and perfectey self-poised. He has the bearing of an artist, and impresses one as a man of acute poetic sensibilities. It is impossible to conceive of a more graceful figure on the conductor's stand. Unhampered by desk or book—for he uses no score—he stands facing his band, entirely free to use whatever gestures he pleases. There is no posing for the benefit of the spectators; in fact, he is remarkably self-controlled in bearing, and seems rather to gain his effect by some magnetism of personality than by force of gesticulation. That this restraint and poise does not diminish the effect of his work is evinced by the quickness of the response of his men and their absolute fidelity to his baton.

Praise for the Orchestra.

It should be understood at the outset that that small and ignoble function of criticism which consists merely in finding faults is entirely out of place in considering the work of Herr Nikisch's orchestra. All that can be done is to create, by a kind of contagion, an enthusiastic appreciation of the work of this, the best orchestral body in America. If the Boston orchestra under its new leader has not quite the exquisite precision that it had under Gericke, it has gained something far more useful and important—an interpretive power which no amount of merely mechanical perfection could throw into it. With all the marvelous finish displayed in the former leader's work, one frequently felt the lack of an informing poetry and fire. There was not the complete satisfaction which comes from hearing a performance of the present body. Only the caviling of pedantic conservatism, which fears to offend esthetic taste by the injection of the emotional quality, can find fault with the readings of Herr Nikisch. In shading, in nuance, and in the adjustment of tempi, however, the orchestra is still ahead of any similar aggregation in the country—the necessary advantage of a band not subject to occasional change and disintegration.

The programme heard by the audience which filled Central Music hall last night consisted of Lizst's symphonic poem, "Les Preludes," Grieg's suite, "Peer Gynt," Schumann's symphony in D minor, two vocal solos, an aria from Weber's "Freischutz," and three songs by Mme. Steinbach Jahns, and Chopin concerto in F minor by Mrs. Bloomfield Zeisler.

Unity and Finish.

All the orchestral numbers were applauded liberally. The suite of Grieg was given an entirely different reading from the one made familiar here by Mr. Thomas—a reading certainly not less effective, though unfamiliar in its novelty. Of the two other orchestral works it is only necessary to repeat what has been said of the general work of the orchestra. No more poetically beautiful rendition of "Les Preludes" has ever been given here, and the wonderful unity and finish of the strings enhanced considerably the effect of its performance. Mme. Steinbach Jahns, who is said to be a successful Wagnerian artist, sung her numbers acceptably, although her voice is unsympathetic in lyric song, however admirable it may be in declamation. The three songs, Schuman's "Auftraege," Nikisch's "Lehnsucht," and Goldmarck's "Die Tuelle," were given with animation and pure tone, Nikisch himself accompanying her on the piano. Mrs. Bloomfield Zeisler's rendition of the Chopin concerto was genuinely delightful—without strength or virility of conception, it is true, but poetic and graceful and revealing an admirably delicate touch, adequate technique and true sentiment. Altogether, the concert was one of the most enjoyable of the season. One only regrets that the management made the mistake of assigning Chicago only one instead of a series of performances.

The Inter Ocean.

CHICAGO, THURSDAY, MAY 15, 1890.

AMUSEMENTS.

BOSTON SYMPHONY ORCHESTRA.

"Good wine needs no bush," and it may be remarked with equal emphasis that criticism, in the ordinary sense of the term, can only usher itself into commendation when it comes to consider the work of the Boston Symphony Orchestra. It is a credit to Chicago that the concert of this strong and symmetrically artistic organization last evening attracted an audience that almost tested the capacity of Central Music Hall. This band of virtuosi, that has for several years appealed to lovers of the highest class of music, rather than to popularity through a money-making mission, has at last, after a severe struggle and a wonderfully successful season in its home city, Boston, justly come to be regarded by the people as the foremost organization of the kind in America. In its two former visits to this city the orchestra won the almost united praise of the press, but for some reason failed to win patronage commensurate with its merit. It is now evident, however, that the good seed sown in seasons past is to reap a rich return; and the instrumentalists under the inspiration of a master hand are in better condition than ever to fulfill the promise of time in the sympathetic, poetic, and impressive interpretation of the compositions that are destined to live forever. Arthur Nikisch, the new leader, was a conspicuous and interesting feature of the entertainment. Gericke was quiet, self-sustained, but not impressive, thorough as a drill-master, but non-magnetic as a conductor; Nikisch has an assertive and something of a sensational personality; his portraits indicate it and his stage demeanor demonstrates it. Fortunately it is a masterful of merit, sustained [illegible] and he swings the baton in graceful and impressive style; using both hands in directing, in the encouraging rather than the perfunctory or dictatorial style; making the thorough sympathy with subject, and the complete control of instrumentalists. Musically he might be denominated a mesmerist, gaining from the subject of his spell the most delicate gradations of finished tone color, a force fairly astonishing for this association, and a finish that is at times almost startling in its precision. Director Nikisch leads without a score, his memory serving him admirably, while he concentrates his entire attention upon the players. He also played the piano accompaniaments for the vocalist of the evening, displaying rare and sympathetic proficiency in this capacity. The concert opened with Listz's symphonic poem, "Les Preludes," described in the admirably arranged programme as follows: "This work, the third of Listz's "Smyphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work played is found in a passage from Lamartine's "Meditations Poetiques."

"What is our life but a series of preludes to that unknown song of which death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm; the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man can not long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers." "Les Preludes" may, taking the composer's indications of tempo as a guide, be divided into six sections: Andante (strings, then flutes). Andante maestoso (trombones and basses). Allegro ma non troppo (violins and 'cells). Allegro tempestuoso (violins and horns). Allegretto pastorale (harp, then horns). Allegro marziale animato (violins, then trumpets). The strings have always been considered the strength of this orchestra, but never before have they been more harmoniously or sympathetically adjusted; the bones appear to move in unison as if contested by a single hand, making a tone that is almost faultless. The wood-wind instruments possess even to a more marked degree than formerly the vocal quality of richness; while the brass, a comparatively modest factor in this organization, has been most conspicuous and meritorious in harmonious strength of development. The concert-going public has frequently listened to the rendition of "Les Preludes," but it may be said without fear of contradiction, that its ingenious changes have never been more admirably or artistically sung than they were last night. The succeeding orchestral selection, a sparkling novelty, was Grieg's suite "Peer Gynt," op. 46. The programme says: "The dramatic poem of 'Peer Gynt' was written by Ibsen in 1867, a midway period in the career of one who is now occupying a share of the cultivated world's attention. 'The character of Peer Gynt is taken from one of the Norwegian folk legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night he wanders about and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned. He returns home, where he finds his mother, Aase, on her deathbed. After her death he sails for foreign climes and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solveig, the love of his youth, who has faithfully been waiting for him, and to whose arms he at last returns, old and gray." The suite is a reduction of the voluminous music Grieg composed for the production of the drama on the stage. The first movement, Daybreak, allegretto pastorale, is scored for small orchestra. The second, andante doloroso, consisting of four measured periods for muted strings, is a funeral march. The third, tempo di mazurka, is written for divided strings and triangle. The fourth, alla marcia e molto marcato, a somewhat grotesque march, is scored for full modern orchestra and picturers the imps tormenting Peer Gynt. The work was given with fine discrimination for dramatic effect, the third movement winning a most beautiful and finished interpretation, and the final one carried with a vim and vigor that was electrical in its weird rush of instrumentation. The third and final selection was the Schumann symphony No. 4, in D minor, op. 120, the heaviest feature of the programme, and received an artistic and meritorious rendition, if it was not as interesting as some of the less labored achievements of the night. Mme. Magdalene Steinbach-Jahns, the vocalist, recently came from Frankfort. She is a dramatic soprano of rather light weight, artistically, compared with her surroundings; and while she sings in fair German style her quality of tone is throaty. Her first selection, the famous prayer from "Der Frieschutz," was lacking in animation, considering she is qualified as a "dramatic soprano." Her songs, with piano, in which she was admirably accompanied by Mr. Nikisch, had a marked excellence of brevity, and pleased. They were: Schumann, "Auftraege;" Nikisch, "Sehnsucht;" Goldmark, "Die Quelle."

Mrs. Fanny Bloomfield-Zeisler is a pianiste that Chicago can claim as her own with justifiable pride, and it is pleasing to note her association with such an artistic organization as the Boston Symphony Orchestra. This city has had many evidences of her finished powers as a pianiste, and they were emphasized anew at this concert, and had the advantage of a rare accompaniment. She was on the programme to play Beethoven's concerto No. 5, in E flat, one of the masterpieces of Beethoven art, the necessity of change from which was not apparent. When it was announced from the stage that Mrs. Zeisler would play Chopin's concerto in F minor instead of the Beethoven selection there was a shade of disappointment passed over the audience in spite of some advance applause. She played Chopin in satisfactory style, but perhaps she did not know De Pachmann gave himself to the interpretation of that composer on the same stage twice during the preceding week. The Boston Symphony Concert will be remembered as something of a red letter night.

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THE NORTHWESTERN CONGREGATIONALIST

ST. PAUL, FRIDAY, MAY 16.

At last St. Paul and Minneapolis have heard some music. This remark is not intended to cast reflection upon all that has taken place in the years gone by, since this portion of the country was rescued (?) from the Indians, which has been included under the general category of music, but merely to emphasize the fact that in the two concerts of the Boston Symphony Orchestra this week the purest and the best in music was rendered in a style which was the purest and best ever witnessed in this locality. It was as near perfection as any one could wish to hear this side of the heavenly harmonies. It was a feast in its variety, its abundance, and its magnificence; it was not a feast, however, in that its impression upon the mind and the soul of every responsive listener was vastly more inspiring and enduring than any feast could possibly be. Mr. Nikisch is an ideal conductor, and his band are in thorough sympathy with him. So great was the unity of their performance that it seemed as if the whole effect was the production of a single personality. Nor does Mr. Nikisch take to himself the glory. It is his evident aim to bring as closely as possible the master-mind to the thoughts and sympathies of the audience. Hence there is an entire absence of anything like display; everything is made subservient to the ideal of the composer. Especially in the rendering of the two symphonies was this fact prominent. It was not Nikisch or the Boston Symphony Orchestra,—it was Mendelssohn and Schumann to whom the audience listened. To describe in detail the many delightful features of the concerts would take more space than can be given here. It is earnestly to be hoped that another year the orchestra may visit the twin cities and give—not two, but a week of concerts.

The Post.

The PITTSBURGH Western

TUESDAY, MAY 20, 1890.

MUSICAL AND THEATRICAL

CONCERT OF THE MOZART CLUB AT OLD CITY HALL.

A Large and Fashionable Audience. Herrmann at the Opera House and McCarthy's Mishaps at the Bijou—Performances Elsewhere.

On the great stage at old city hall last night were seated tier above tier the members of the Mozart club, the ladies in gay evening dresses, the gentlemen in regulation suits of black, forming a background for the jewels and colors of the ladies. Immediately in front of the club were ranged the 60 members of the Boston Symphony club. The audience was not disappointed in regard to the entertainment in store for it, for the Boston Symphony's playing is equal to any orchestral music that has been recently heard in Pittsburgh. The first number, Liszt's symphonic poem, "Les Preludes," won the orchestra the good will of the audience, and the applause was long and generous.

Mme. Steinbach-Jahns, on her first appearance, received a hearty welcome. She is a tall, stately blonde, with a voice of great power and compass. It perhaps lacked sweetness, but it is so flexible, and the singer so great an artist, that perhaps few noted or regretted the lack of this quality. "Freischuetz" is said to be one of Mme. Steinbach-Jahn's favorite operas. Her rendering of the aria won her an enthusiastic encore, to which she declined to respond.

Grieg's "Peer Gynt," by the Boston Symphony club, was perhaps the finest thing on the program. The suite is in four parts, "Daybreak" "The Death of Aase," "Anita's Dance" and "In the Hall's of the King of the Doore Mountains." In "The Death of Aase" the last notes melted so softly away, as the soul of *Aase* faded into eternity, that the audience could not tell when the music had ended. "Anita's Dance" was altogether different in character. One could almost see the graceful, sylph-like form, with fairy feet and tambourine keeping time to the music of the dance. The finest of the series was the last. It won from the people a determined demand for its repetition, to which Mr. Nikisch yielded. This represented the imps torturing the weak and faithless Gynt through the subterranean caverns of the Doore mountains.

The second part of the program comprised Mendelssolm's "Hymn of Praise," by Mrs. M. Henkler, Miss Adah Scandrett and Mr. H. B. Brockett; and the chorus assisted the Boston Symphony club. Mr. James P. McCollum now took his position on the conductor's stand and the three soloists took their places. These musicians are so well known that nothing need be said except that their singing was up to their usual high standard. That of Miss [illegible] opportunity she was [illegible] do was be-

PITTSBURGH

TUESDAY, MAY 20, 1890.

SWEET MELODY.

The Boston and Pittsburgh Combination a Big Attraction.

THE MOZART CLUB'S SUCCESS.

Old City Hall the Scene of a Brilliant Musical Event Last Evening. Receptions Tendered—Decorative Art—Social Notes of Both Cities.

The combined attraction of the celebrated Boston Symphony Orchestra and its sixty performers, the appearance of Madame Steinbach-Jahns, the renowned vocalist, together with Pittsburgh's popular Mozart Club, with reputation established in local circles, was sufficient to throng Old City Hall last evening to completion, a fitting tribute to the interest which provided the feast of melody which the evening had in store. The concert was given under the auspices of the Mozart Club, of which Mr. J. P. McCollum is conductor, and will be supplemented by a second performance to-night; the two entertainments, comprising the fourth and fifth concerts of the twelfth season of the popular club. The audience was composed of the more prominent representatives of the circles of society and fashion, with a goodly ballast of musicians and music-loving people generally. The keenest attention was given throughout the program, recognition of merit was hearty and sincere, and the visiting musicians, as also the home club, have every reason to be gratified with the enthusiasm invoked and the appreciation extended. The Mozart Club, fully represented, occupied the raised portion of the platform, and in the foreground was the celebrated orchestra, which included among its many instruments also a magnificent harp.

THE CELEBRATED ORCHESTRA.

Promptly at 8:15 Herr Arthur Nikisch, the conductor, lifted his baton and in unison the instruments in low rich tones took up "Les Preludes" of the magnificent symphonic poem of Liszt. The deep, full tones reached out in their suppressed intensity until the magic bonds which seemed to hold burst asunder, and a free tumultuous melody was wafted forth that scattered on the winds and broke itself against the sweet-toned string instruments like the tender murmuring of an æolian harp. Dirge-like then and low, one part answering to another, then rolling together, and the distant thunder awakened the echoes in the cave of the winds. Forth rushed the hurricane, sweeping all before it, swifter, wilder, until crash followed crash, and a regular cyclone of music rent the air. But the wildness spent its force, and again the plaintive melody, then the merry dancers, and at last all nature seemed to join in one triumphal chorus, which in its close awakened a most tumultuous applause from the audience, and Herr Nikisch was repeatedly called forward to acknowledge the recognition.

THE PRIMA DONNA.

Madam Jahns, who next appeared, was enthusiastically greeted. The talented singer, who made her American debut in Boston last April, and who is accompanying the Boston organization on their present tour, was attired in a low cut grown of pale pink crepe and silk. Diamonds flashed in her hair and upon her shoulders, and her silver embroidered girdle was fastened with a clasp of jewels. Bright and pleasing in appearance, the interest of her singing was thus intensified. The aria selected by Madam Jahns was from Weber's "Freischultz." From the beginning it was evident that the singer had perfect control of a well-trained voice of remarkable compass, varying, as it did, from the low, sympathetic tones with which the selection opened, to the clear volume of tone which the impassioned finale demanded. In the latter the singer was at her best, the vigor revealing a power of voice which but increased in sympathy and magnetism in the ratio of intensity. At the conclusion Madam Jahns was repeatedly applauded and an elegant tribute of flowers was presented. Again the orchestra claimed attention. This time selections from Grieg's "Peer Gynt" were evolved from the many instruments.

PEER GYNT INTERPRETED.

The "daybreak," with its complicated melodies rising and swelling, filling the air with harmony as the mists were clearing and the golden beams of light struggling through the clouds, was swiftly followed by the doleful melody, "The Death of Aase," with the wailing and the moaning so realistically evolved that not until the baton of the conductor dropped and the last dismal groan lost itself in a silence most profound, could the audience dare to breathe. "Anitra's dance," merry and brilliant, suggesting the castanet and the coquettish movements of the Spanish maidens, was followed by a host of imps in the halls of the King of the Dovre Mountains, who chased Peer Gynt, laughed at him, mocked him and danced and mimicked until Herr Niksch took a hand in the fight, and with his slender wand chased them back to their haunts. The imps were acceptable to the audience that clapped and clamored so for their return, that the good Herr Niksch graciously allowed another selection by his obedient orchestra.

During the intermission of ten minutes which followed, slips were distributed through the audience by the ushers, which by a return with the yearly due of $10 would constitute any one present an associate member of the club. It was explained that the reason the club was able to give so many high-class concerts during the year was on account of its increased associate membership. From the funds thus realized the club has been able to more than double its capacity for good and thoroughly classical musical development, not only among the active members, the chorus, but among its hearers.

The Mozart Club was to be considered a musical factor of undeniable influence, and, if assistance and co-operation was pledged, next season five concerts should be given, three with the local orchestra and two with the Boston Symphony Orchestra, or some band equally as effective.

Part second of the program was in the hands of the club, with an introduction by the Symphony orchestra responding to the directorship of Mr. J. P. McCollum. Mendelssohn "Hymn of Praise" was the selection. The solo parts were taken by Mrs. M. Henkler, first soprano, Miss Ada Scandrett, second soprano, and Mr. H. B. Brockett, tenor. The soloists, who are well known to the Pittsburgh public, but added to their laurels by the renditions of the selected solos of last evening, while the chorus was effective and in its usual good trim. The orchestral opening of the hymn was an inspiration to good deeds, the dignified Maestoso con moto, the allegro, allegretto agitato and the adagio religioso being presented through all their varied intricacies and shadings with artistic effect.

To-night the program will include orchestral selections, a violoncello solo, by Mr. Anton Hekking; a vocal solo, by Mr. Paul Zimmerman; songs, with piano, by Madam Jahns, and a chorus hymn.

The Dispatch.

PITTSBURG, TUESDAY, MAY 20, 1890.

MUSIC LOVERS DELIGHTED.

The Climax of the Season Reached in the Boston Symphony Concert—A Varied and Exquisite Programme Presented to a Large Audience.

PITTSBURG'S musical season of 1889-90 reached its climax last night in the first of the two concerts given by the Mozart Club with the Boston Symphony Orchestra. Quite appropriately one of the very largest and most representative audiences of the season crowded Old City Hall, from the brilliant stage to the dingy cock-loft. If nearly 1,500 people will pay from $1 to $2 for the privilege of climbing up the steep stairs into that hot, barn-like hall, with its noisy unpleasant surroundings, what would be the patronage of a like attraction in a roomy, first floor auditorium, away from the noise-some market-place, and large enough to hold more money at half the prices? At home, the Boston Symphony Orchestra played this season before 30,000 people who paid but from 25 to 50 cents apiece, in addition to the 75,000 who bought the higher priced tickets, many of them bidding large premiums in the fashionable rivalry for choice of seats. Pittsburg would rejoice to have some local Higginson step forth and sustain such an orchestra; but first and foremost we need the large and suitable hall, indispensable to such popular results. Everyone who endured the discomforts of Old City Hall through the lengthy programme last night will join in a hearty godspeed to at least one part of Mr. Carnegie's munificent plans for the public good. Under more favorable physical conditions, the epithet lengthy, as applied to this programme, could not have conveyed the faintest suggestion of weariness in the listeners. There was abundant variety in its several numbers, and a due sense of artistic fitness and proportion in their combination—as a glance will show:

PART I.

Liszt, Symphonic Poem.....“Les Preludes.”
Weber, Aria from “Freischuetz”.....
.....Mme. Steinbach-Jahns.
Grieg, Suite.....“Peer Gynt,” Op. 46.
“Daybreak.”
“The Death of Aase.”
“Anitra's Dance.”
“In the Halls of the King of the Dovre Mountains.”
(The imps are chasing Peer Gynt.)

PART II.

Mendelssohn's hymn of praise.
Mrs. M. Henkler, first soprano.
Miss Adah Scandrett, second soprano.
Mr. H. B. Brockett, Tenor.
Chorus and Boston Symphony Orchestra.

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THE Liszt symphonic poem (a work that has been heard too often to need description) afforded the writer, from his temporary coigne of vantage behind the curtain, a good opportunity to observe the personality of the conductor, who was called from the Leipzig Opera House to rule our country's best orchestra. All music-loving Americans have a right to be interested in the man at that post: they have equal reason to rejoice that the pitifully absurd contract labor law, which was blatantly invoked for the purpose, did not avail to deprive us of Mr. Arthur Nikisch. A short, slender, wiry frame, clean-limbed and with a fine reposeful face dominated by a wide brow, lit up by a pair of bright, deep eyes and softened by a sensitive mouth—Mr. Nikisch presents upon the conductor's stand a personality that inspires confidence and sympathy. He conducts wholly from memory, but without seeming to forget a single entrance of any instrument or losing the thread of the most complex passage. His beat, while firm and masterful to a degree, is yet singularly eloquent in subtly suggesting to the players all the varying shades of expression.

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THE splendid body of players which had acquired such technical proficiency under five years of Mr. Gericke's strict discipline, seems to have needed only such a warm, magnetic leadership as that of Mr. Nikisch in order to approximate absolute perfection very closely indeed. There has been no falling off on the technical side in any department, and there has been a decided gain in the vividness and richness of the orchestral colors. The symphonic poem was in truth a poem; full of life and feeling. One could not ask for more passionate intensity than filled the swelling phrases in the allegro tempestuoso, caught up from the 'cellos by the violins; yet the pastoral measures that followed were as deliciously pure and cool in their way.

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GRIEG is chiefly known here by his songs. His "Peer Gynt" suite, while not originally intended for concert use, is eminently characteristic of the man both in its subject matter and in its orchestral treatment. It consists of extracts from the incidental music written for Ibsen's drama of the same name. The first movement, "Daybreak," with its simple theme akin to that of Mendelssohn's "Hebrides" overture, is a most graceful and tender morceau, redolent of northern climes. "The Death of Aase" is of a piece with the pathetic haunting volks-leider of the Scandinavian people; it is given to the muted strings, and is harmonized in a style that suggests Palaestrina. "Anitra's Dance" could not be daintier, with its touches of the triangle and its quaint Oriental melody; while the last movement is one of the most grotesque of fancies, its weird theme commencing in strongly marked staccati by the low strings and bassoon, rising gradually into the higher instruments and working up bit by bit to the most amazing tutti climax, with cymbals and everything else in full blast. The performance of the suite was superb in all particulars. At its close the applause was so enthusiastic that Mr. Nikisch was compelled to repeat the final section.

Mrs. Steinbach-Jahns is blessed with a personal attractiveness and an ease of manner that prepossessed her audience in her favor. She began the favorite scene from "Freischuetz" in a somewhat reserved mood, that soon deepened, with the "Leise, Leise," into a genuine tenderness [illegible]

[illegible] hall was [illegible] to the very [illegible], and the private carriages that blocked the way for a square or more showed the audience to be not only an appreciate and cultivated one, but fashionable as well.

[illegible] culmination in a [illegible] brilliance. Almost her only fault was a disposition to overdo the ritard in various places. Her voice is a full, rich, solid soprano, of unusual flexibility for its caliber. The audience gave Mrs. Steinbach-Jahns quite an ovation, recalling her several times.

Through the second half of the programme our local forces were in the ascendant. Mr. McCollum received a very cordial round of applause as he stepped forward to conduct Mendelssohn's "Symphonie-Cantata," one of the few successful attempts to imitate Beethoven's innovation—in the immortal Ninth—of writing a symphony with a cluster of vocal numbers in place of the last movement. It is a pity that the symphony could not have the most favorable conditions for performance. The orchestra as a whole had never played it before, and the brief morning rehearsal was not all sufficient for the men and the new conductor to arrive at a perfect understanding either of each other or of the score. Under these circumstances, the symphony was surprisingly well played; that is to say, there were no hitches and there were a great many beauties fairly brought out.

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THE vocal part of the "Lobgesang" forms one of Mendelssohn's best works. The scene, for instance, of the watchman creates an extraordinary dramatic effect with simple means; the reiterated question, "Is the night far spent?" with its disappointing answer, works up most effectively at last to the triumphant declaration—first by the solo soprano, unaccompanied and with only the change to the major key, and then by the whole force of chorus and orchestra—"The night, it departeth, the day cometh quickly." The strong massive choruses, the lofty chorale, the lovely duet for two sopranos and the richly varied numbers for tenor solo, all go to make up a thoroughly delightful and inspiring work—one well worthy of commemorating the invention of printing, as it was intended, or any other great event in the progress of mankind.

C. W. S.

The Dispatch.

PITTSBURG, WEDNESDAY, MAY 21, 1890.

A SUPERB PROGRAMME.

Review of the Second Grand Concert by the Mozart Club and the Boston Symphony Orchestra—An Admirable Interpretation of Great Works.

THE second great concert by the Mozart Club and the Boston Symphony Orchestra last night drew another representative audience that tested the full capacity of Old City Hall. After making certain alterations, rendered necessary by the severe indisposition of Mr. Paul Zimmerman, who was to have been the tenor soloist of the evening, the programme read as follows:

Goldmark—Overture, “Sakuntala.”
Servais—“Fantasie Characteristique” for violoncello.
Mr. Anton Hekking.
Mozart—Aria from the opera “Entfuehrung aus dem Serail”
Madam Steinbach-Jahns.
Schumann—Symphony No. 4 in D minor, op. 120.
Introduction (adagio non troppo).
Allegro.
Romance (adagio non troppo).
Scherzo.
Finale (allegro).
Demersseman, “Fantasie for Flute”.....
.....Monsieur Charles Mole.
Wagner, Overture.....“Tannhaeuser.”
Weber, Hymn, “In Constant Order” Op. 36.....
Mrs. W. B. Wolfe, soprano.
Miss Maggie P. Fraser, contralto.
Mr. Joseph A. Vogel, tenor.
Mr. John A. Strouss, basso.
Chorus and Boston Symphony Orchestra.

Goldmark's romantic and richly colored overture forms a worthy embodiment of one of the loveliest of Hindu myths. The tender suavity of the introduction, the graceful rippling of the theme first assigned to the 'cellos and clarinets, the more passionate character of the subsidiary motive that appears in the violas and oboes, and the barbaric pomp of the subject flung out by the brasses, all have their proper place in depicting the emotions incident to the story of *Sakuntala*, daughter of a saint and a water-nymph, wife of a king and mother of the glorious race of the Bharatas. Under Mr. Nikisch's inspired baton, the work was played *con amore* throughout, its every detail receiving due weight and the whole gamut of its emotional phases seeming to be reflected from the heart of each participant from conductor to tympanist.

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THE D minor symphony, though numbered as the fourth by reason of its later publication, was the second in time of composition, following in the same year (1841) its inferior predecessor in B flat. Throughout its length a remarkable unity of effect is produced, first, by the absence of pauses between the movements and, second, by the constant recurrence of the same thematic material in various guises through the different movements. The orchestra had evidently bestowed the same careful study upon this noble work; it would be hypercriticism to attempt to pick flaws in it. Especially well realized was the surpassing sweetness of the romance, which is a bit of genuine poetic inspiration. In the very familiar "Tannhaeuser" overture Mr. Nikisch's interpretation differed from the tradition (if the "music of the future" can have any tradition) in the more subdued and delicate treatment of the earlier part of the tremulous, voluptuous "Venusberg" episode. This was fully justified by the increased effect of the bacchanalian whirl into which it merged.

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WEBER'S noble, earnest hymn made an admirable close for such a programme. The choral writing is in the composer's best vein, and highly effective throughout. It gave our much prized chorus a fine test of its prowess. The test was finely borne. The massive breadth of the opening chorus, and the powerful, intricate phrases of the final fugue (what a superb chorus this last one is), as well as the soft accompanimental work with the soloists, were all done in a fashion worthy of high praise.

Mr. John A. Strouss' resonant bass had the best opportunity among the solo parts of the hymn. He sang with much discretion and taste Mrs. Wolfe's solo work was of her customary high quality, though she sang at times as if tired—especially so in the trying unaccompanied choral, where the pitch fell considerably. Miss Fraser and Mr. Vogel filled out the quartet in a thoroughly satisfactory manner.

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MME. STEINBACH-JAHNS, in Mozart's brilliant air, displayed more clearly than before the rare flexibility of her large voice. Besides her excellent vocalization, her dramatic style deserves recognition. Mr. Moll showed himself to be a flautist worth importing from China, had he not been so near as the Paris Opera Comique. A glittering technique and artistic phrasing made his not very deep selection exceedingly attractive.

But Mr. Anton Hekking easily carried off the palm among the soloists. His tone, while not large, is rarely sympathetic, pure and mobile, and the facility and certainty of his execution could not be surpassed. There was a deal of artistic feeling in the fantasie and yet more in the familiar Chopin nocturne with which he responded to an irrepressible encore. He ought to be called the Sarasate of the violoncello.

C. W. S.

Commercial Gazette.
PITTSBURGH
WEDNESDAY, MAY 21, 1890.

THE SECOND EVENING.

Another Brilliant Success Scored By the Boston Orchestra.

The second concert under the auspices of the Mozart Club, with the celebrated Boston Symphony Orchestra and the renowned vocalist, Madame Steinbach-Jahns, as the principal attractions, was if possible a more signal success than the event of the previous evening. From platform to entrance Old City Hall was thronged with an enthusiastic audience, which from time to time gave way to an almost furious recognition of the performer, compelling encores and proving to the most obtuse the intense appreciation of first-class music which has a lodgment in the hearts of a Pittsburgh audience.

The orchestra, with its seventy performers, was superb, and whether in the brilliant overture, "Sakuntala," from Goldmark, or through the magnificence of Schumann's symphony in D minor, with its artistic introduction with the movement adagio non troppo, the stately allegro, sparkling romance, vigorrus scherzo, and intricate finale, or in the grandeur and magnificence of Wagner's Tannhauser, nothing seemed lacking in sympathy, movement or artistic conception. The second number on the program was a "fantasie characterisque" for violoncello, which was played by Mr. Anton Hekking in such superb and impressive manner that an encore was almost wildly demanded at the close, and a second selection, a nocturne from Chopin, was granted by the expert violoncellist.

Owing to illness Mr. Paul Zimmerman did not appear on the program as announced. A transposition therefore placed Madam Jahns as number three. The fair vocalist, who rendered selections from Franz, Rubinstein, Schumann and Goldmark, but deepened the impression of the previous evening and was an especial favorite with the appreciative audience. In the orchestral rendition of Schumann's Symphony in D minor, an interpolation of a flute solo, by one of the members of the orchestra was a revelation of the wonderful scope of the instrument in the hands of an expert. The program of the evening concluded with a chorus selection of Weber's hymn "In Constant Order." The solo parts were acceptably rendered by Mrs. William B. Wolfe, soprano; Miss Maggie Fraser, contralto; Mr. Joseph A. Vogel, tenor, and Mr. John A. Strauss as bass.

The Post.
The PITTSBURGH Western
WEDNESDAY, MAY 21, 1890.

SCORED ANOTHER SUCCESS.

The Symphony Orchestra's Second Concert Highly Gratifying—Witnessed by a Large Audience.

A most successful event was the second concert of the Boston symphony orchestra and the Mozart club. Old City hall held as large an audience last evening as it could comfortably accommodate, and that all were well pleased it is hardly necessary to state. The program was changed somewhat from its original form. Mr. Paul Zimmerman, who was to have sung Rossini's "Cujus Animam," was announced as suffering from a bad cold, and his place was filled by Mr. Joseph Vogel. There were a few other changes.

The overtures from Goldmark's "Sakuntala" was first on the program and was excellently rendered. Mr. Anton Hekking delighted the audience by his wonderful violoncello playing of a "Fantasie Characterisque" by Servais. Mme. Steinbach-Jahns followed in an aria from Mozart's opera, "Entfuehrung aus dem Serail." After Schumann's symphony No. 4 in D minor, op. 120, by the orchestra, Monsier Charles Mole played a beautiful fantasie for flute in a superb manner. The concluding piece was Weber's hymn, "In Constant Order," op. 36, for solo voices, chorus and orchestra. The soloists were Mrs. William B. Wolfe, soprano; Miss Maggie Fraser, contralto; Mr. Joseph Vogel, tenor, and Mr. John A. Strauss.

Clipping from Times Pittsburg Pa,
Date 5/21.

...s detained at Central ... night releasing prisoners.

CHARMING TO THE EAR.

The Second Mozart Club-Boston Symphony Orchestra Concert a Great Success.

The second concert of the Mozart Club-Boston Symphony Orchestra series at Old City Hall last night was attended by as fashionable and critical an audience as ever gathered in Pittsburg. Anton Hekking in "Fantasie Characterisque," for violoncello, was greeted with deafening applause and had to respond to an encore. Madam Steinbach-Jahns, in the aria from Mozart's opera, "Entfuehrung aus dem Serail," was treated to three recalls. The orchestra in Schumann's symphony No. 4 in D minor, opus 120, did excellently. Charles Mole divided the evening's honors with Hekking in Demersseman's fantasie for flute. Wagner's overture "Tannhauser" kept the audience so quiet that it seemed as if no person was present. Weber's hymn "In Constant Order," by chorus and orchestra was the closing number, Mrs. W. B. Wolfe soprano, Miss Maggie R. Frazer, contralto, John A. Strouss, basso and Joseph A. Vogel tenor, Paul Zimmerman, originally scheduled for the tenor part, not being able to [illegible] a severe cold.

DAILY GLOBE
MAY 14.

IN DULCET STRAINS.

Concert by the Boston Symphony Company an Artistic Success.

Lovers of the Classic Greet Each Number With Much Applause.

"Tannhaeuser," the third and perhaps the greatest of Wagner's successes, has been performed many times before St. Paul audiences, but never has its performance evoked so rapturous a response as that drawn from the vast crowd which heard the overture as given at the People's church last evening by the Boston Symphony orchestra, under the dictorship of Arthur Nikisch. The auditorium was packed with lovers of the classic, and a glance over the sea of faces from the front of the house betrayed that the audience was one which would know how to appreciate or condemn, as the merits of the music should justify. The first distant notes of the pilgrim song, growing nearer and louder, at last near at hand, and again lost in the distance, were enough to interest every listener in the fortunes thus musically told of the erring Tannhaeuser. Then, as the thread of the strange legend is followed in the fantastic measure of that weird dance, and Tannhaeuser's song of defiance to the unholy crew rings jubilantly, the interest is intensified to a degree which tells its own story of the magnificence of the interpretation. The boisterous reveling and shrieks of wild delight, representing Tannhaeuser's surrender to the charms of the goddess, and the later dawn of day with the song of the reapproaching pilgrims, to which gives place the gruesome murmur following the orgie of the sirens, were all so vividly truthful as to leave a lasting impression on each hearer; and as the joyful song of the pilgrims swelled louder and more loudly, until in its ecstasy it chronicled the release of Tannhaeuser from the spell of the Venusberg, and the strange story thus grandly told had reached its end, there arose from the audience a burst of applause than which a more spontaneous or continuous tribute was never paid an orchestral performance in St. Paul.

Mme. Steinbach-Jahns, the sopraniste of the company, sang the aria "O Lovely Halls" in so perfect a manner as to win for her a perfect avalanche of plaudits, and compel her to return to the front of the stage three times in acknowledgement. Timothee Adamowski's violin solo work was very fine, and he, too, came in for a share of the laurels. The success of the evening, however, was "Peer Gynt," a summary of Greig's composition for operatic production. The piece as summarized is in four parts, representing "The Break of Day," "The Death of Aase," "Anitra's Dance" and "The Hall of the Mountain King."

The character of Peer Gynt is taken from one of the Norwegian folk-legions. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction, if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night he wanders about and meets with some frolicsome dairymaids. He harbors at last in the hall of the king of the Dovre mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solveja, the love of his youth, who has faithfully been waiting for him, and to whose arms he at last returns, old and gray.

The impressive solemnity of the death chant is followed by the weird strains to which the Bedouin maiden executes her fantastic dance, and temporarily captures the heart of Peer Gynt. One almost expects Anitra in her quaint garb to appear among the players, and give to the picture that realism it almost possesses without her presence. The fourth movement, a grotesquely impish march, representing the imps tormenting the wanderer, is as strangely characteristic of the composer as the first three, and the reception given the interpretation compelled the repetition of the scene in the hall of the mountain king. Mme. Steinbach-Jahns gave three song numbers, "Es blinkt der Thau," "Lullaby" and "Die Quelle," each of which were received with great applause, and the lady sang as an encore number a German ballad, and sang it so charmingly as to add to the laurels she had already won.

The closing glory was the Mendelssohn symphony in A, "Italian." Among all Mendelssohn's works there is not one more characteristic than this symphony of that cheerful, sunshiny, happy disposition which was almost more remarkable than his genius. There is a force of freshness and life, and of youth, innocent without being weak, to which, perhaps, no parallel can be found, except it be his own

... happy ... phony of Beethoven in some respects resembles it, but the absolute truth, ... extraordinary spring, is wanting even there. The beautiful composition was given in a manner worthy of Nikisch and his wonderful orchestra. Again the house resounded in praise of the talented Bostonians, and the best concert of the season had reached its end.

The Pioneer Press
WEDNESDAY, MAY 14, 1890.
SAINT PAUL

BOSTON SYMPHONY ORCHESTRA CONCERT.

"Ab urbe condita 1640" greets you at every turn in the goodly city of Boston, and as early as 1670 the Bostonese began to be proud of their home and its products. Certainly they have reason and the long line of great men who claimed the New England capital as a home, together with the existing museums, libraries, colleges, schools and universities, give ample substrata for most of the claims put forth by the veriest hub-ite who ever peered through spectacles at a Philistinic world. And among the institutions at which pride's finger cannot point too often or too emphatically is the Boston Symphony orchestra. In the large, cultivated, appreciative and intelligently enthusiastic audience that filled the People's church last evening were many who once claimed Boston or its environs as an abiding place. They were filled with delight, and righteously. Never has St. Paul been favored with an instrumental concert of such superlative merit as that which regaled the very air from 8 until 10 o'clock. Much was expected, more was vouchsafed. As a body or as single performers the orchestra is inimitable, admirable, delightful. Waves of harmony, billows of melody, rivers of dainty, musical thought were given in every number, and so musicianly withal that fault-finding has no place, and to pick flaws would be as ungrateful as unnecessary.

Head and front, of course, is Arthur Nikisch, and it is easy to believe that Leipzig mourns for him. Gifted with graces of person, pose and manner, he is absolutely without charlatanry. He conducts without a score in front of him, because his memory is as accurate as any written page can be. His men are evidently thoroughly in sympathy with him, and he secures effects from the very tympani, from the bassoons, the tubas and the double basses. Unless you have heard the "Tannhauser" overture played by this orchestra you have never known its beauties, except mayhap abroad. This, the opening number, and Mendelssohn's Italian symphony, which closed the concert, were easily the noteworthy productions of the evening. In the symphony—which is fully as beautiful if not so well known as its Scotch sister—the second and third movements were simply perfection as to expression, phrasing and shading. The viola melodies will not be forgotten for many days by those who heard them, nor will the grand climax of the Saltarello which served as a finale. The much-talked-of Grieg suite was highly enjoyable, of course, and was the more so in that it showed what this assemblage of artists can evolve when led by such a baton as Nikisch wields. The first number of the suite, "Daybreak," is not especially noteworthy, nor is the third, the dance of the sheik's daughter, but Ibsen might gain new inspiration by listening to the funeral dirge for the roving lad's mother. Who, but was impressed with orchestral possibilities on hearing the diminuendo finale of the dirge wherein the great double-basses were as distinct yet subservient and pianissimo as the violins. In the final movement, representing Peer Gynt as the goal of impish pursuit, the music is grotesquerie itself. It is as indescribable as it would be impossible of proper production by almost any other orchestra on earth. This final movement was the only one repeated by the orchestra, though redemands were as earnest and pronounced as good breeding would allow.

Timothee Adamowski, who has rid himself of a great deal of hair (worn a la Wertheimer's lions) since he appeared in St. Paul as violin soloist with the Clara Louise Kellogg Concert company in 1881, played two movements from a violin concerto by Saint-Saens. He did not have the orchestral accompaniment which the composer intended, but was accompanied on the piano by Director Nikisch. Though somewhat hampered by a defective E string Adamowski played very well indeed. One or two pizzicato juggleries might have been omitted, but they were atoned for by the harmonic and double string work.

Mme. Steinbach-Jahns, who also had Mr. Nikisch as an accompanist part of the time—is a dramatic soprano with almost the breadth of Frau Materna and a good deal more flexibility than had that lady. Steinbach-Jahns is not unlike what Pappenheim was in her palmy days, and sang the famous aria, "O Lovely Halls," from "Tannhauser," effectively, with histrionic color and admirable reserve. In the ballad suite Sommer's "Lullaby" was daintily sung, and in response to continued applause the lady sang a characteristic little German song, with a laughing refrain, very takingly.

It is not too much to hope that St. Paul and Minneapolis will forever hereafter be on the list of cities favored by visits from the Boston Symphony orchestra. They will find no places between the oceans where their great attainments are appreciated more fully.

The *encore*, as affected by St. Paul audiences, is at once unique, solitary and unapproachable. Its monotonous and indiscriminating employment, is becoming a reprehensible absurdity; a semi-barbarous torture to be dreaded by all theatrical, operatic and concert combinations as well as soloists. That audience in any city which demands—at the point of thunderous feet, vociferous clapping and hoarse cat calls—more than a third appearance of a favorite places upon itself the bar sinister of rudeness and enters into direct competition with variety hall boorishness and incivility. The reasonable demand of *rifacimento* is a just tribute to ability; its abuse carries the performance into the objectionable excess of *ritornello* and the ding-dong *da capo* of disagreeable perpetuity.

SUNDAY HERALD
BOSTON, MAY 25, 1890.

MUSICAL MATTERS.

The Annual Tour of the Boston Symphony Orchestra.

The members of the Boston Symphony orchestra arrived back in this city yesterday, after the fourth annual tour of the organization, with the satisfaction of having completed the most successful series of concerts outside of this city's limits known in the history of this orchestra. During the four weeks the orchestra has been away from this city it has given 23 concerts, with an aggregate attendance of over 40,000 in the audiences, and in all its 4300 miles' travel no single mishap has occurred to the detriment of the health or engagements of the organization. The best test of the results of this tour is found in the fact that, wherever the orchestra has appeared, Manager Charles A. Ellis (under whose personal direction the tour was made, with Mr. Fred R. Comee's assistance) has received applications for more concerts next season. It is worthy of note that in St. Paul and Minneapolis, two cities never before visited by the Boston orchestra, the success of the organization was beyond all precedent, and the reception given to Conductor Nikisch throughout the tour has been most enthusiastic. It has been shown beyond question that the Boston orchestra has gained a recognition of its merits as an organization of the first rank throughout the country. Conductor Nikisch has, aside from the artistic success made under his direction by the orchestra, gained great personal favor throughout the tour, and his quick sympathy with American ideas has without doubt aided materially in adding to the satisfactory results of the trip so satisfactorily completed.

Clipping from Telegraph, Pittsburg, Pa.
Date 5/20.

...gress of ... Rose, and other novelties.

Mozart Club Concert.

Those who heard last evening's concert in Old City Hall will not readily forget the musical treat they received.

The celebrated Boston Symphony Orchestra, under the baton which Arthur Nikisch wields with almost inspired hand, formed the center of attraction.

The Mozart Club, in full force, made a worthy background to the celebrated aggregation of Boston artists, and the club's conductor, J. P. McCollum, has cause to be proud of its success, and the applause it richly earned. Madame Steinbach-Jahns, the renowned vocalist, was enthusiastically rewarded by a most appreciative and numerous audience.

Liszt's symphonic poem, "The Preludes," was rendered in magnificent style. This, the grandest feature of the programme, carried the audience away into the weird elements of a fantastic storm of music. Mr. Nikisch had to repeatedly bow his acknowledgments to the bursts of applause.

Madame Jahns, who made her debut last April, in Boston, sang the principal aria of Weber's Freischuetz in perfect style. Her voice has power, her rendition magnetism, and her intonation and enunciation are perfect.

The solo was followed by selections from Grieg's "Peer Gynt," which evidences the composer's peculiar style, as apparent in the shortest of his many songs.

The Mozart Club had control of the second part of the programme, introduced by the Symphony Orchestra with Mr. J. G. McCollum as conductor. Mendelssohn's "Hymn of Praise" was the selection, with Mrs. M. Henkler as soprano, Miss Ada Scandrett, second soprano, and Mr. H. B. Brocket, tenor, as soloists.

Tribune, New York City.
Date 5/1

A SYMPHONY CONCERT IN WASHINGTON.

Washington, April 30.—The closing concert in the series of four by the Boston Symphony orchestra at Lincoln Hall to-night, was a fitting close of the musical season. As at the proceeding concerts, the house was packed with a cultivated and enthusiastic audience. The soloist, Madame Steinbach-Jahns, scored a signal success; and the features of the orchestra work were the Schumann symphony, which was finely played, and the Bal Costume of Rubinstein, the swing and dash of the latter composition exciting the applause of the audience.

Clipping from Globe, St. Paul, Minn.
Date 5/8

The approaching Boston Symphony Orchestra concert is rapidly taking on proportions commensurate with its position in the musical world—the leading orchestra in the United States. Its advent in the city ought to test the capacity of the People's church, large as it is, to the utmost, and from the sale of seats at Dyer's thus far it is well nigh certain that standing room will be at a premium. The analytical programmes in book form were issued to-day to subscribers, and may be had free by applying at the ticket office.

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Commercial Gazette.
PITTSBURGH
WEDNESDAY, MAY 21, 1890.

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SAINT PAUL
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Lovers of the Classic Greet Each Number With Much Applause.

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Mme. Steinbach-Jahns, the sopraniste of the company, sang the aria "O Lovely Halls" in so perfect a manner as to win for her a perfect avalanche of plaudits, and compel her to return to the front of the stage three times in acknowledgement. Timothee Adamowski's violin solo work was very fine, and he, too, came in for a share of the laurels. The success of the evening, however, was "Peer Gynt," a summary of Greig's composition for operatic production. The piece as summarized is in four parts, representing "The Break of Day," "The Death of Aase," "Anitra's Dance" and "The Hall of the Mountain King."

The character of Peer Gynt is taken from one of the Norwegian folk-legions. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction, if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night he wanders about and meets with some frolicsome dairymaids. He harbors at last in the hall of the king of the Dovre mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death he sails for foreign climes, and lauds, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who has faithfully been waiting for him, and to whose arms he at last returns, old and gray.

The impressive solemnity of the death chant is followed by the weird strains to which the Bedouin maiden executes her fantastic dance, and temporarily captures the heart of Peer Gynt. One almost expects Anitra in her quaint garb to appear among the players, and give to the picture that realism it almost possesses without her presence. The fourth movement, a grotesquely impish march, representing the imps tormenting the wanderer, is as strangely characteristic of the composer as the first three, and the reception given the interpretation compelled the repetition of the scene in the hall of the mountain king. Mme. Steinbach-Jahns gave three song numbers, "Es blinkt der Thau," "Lullaby" and "Die Quelle," each of which were received with great applause, and the lady sang as an encore number a German ballad, and sang it so charmingly as to add to the laurels she had already won.

The closing glory was the Mendelssohn symphony in A, "Italian." Among all Mendelssohn's works there is not one more characteristic than this symphony of that cheerful, sunshiny, happy disposition which was almost more remarkable than his genius. There is a force of freshness and life, and of youth, innocent without being weak, to which, perhaps, no parallel can be found, except it be his own G minor concerto, which indeed was the colsoring of the same happy time of his life. The B-flat symphony of Beethoven in some respect resembles it, but the absolute truth, the extraordinary spring, is wanting even there. The beautiful composition was given in a manner worthy of Nikisch and his wonderful orchestra. Again the house resounded in praise of the talented Bostoniana, and the best concert of the season had reached its end.

The Pioneer Press
WEDNESDAY, MAY 14, 1890.
SAINT PAUL

BOSTON SYMPHONY ORCHESTRA CONCERT.

"*Ab urbe condita 1640*" greets you at every turn in the goodly city of Boston, and as early as 1670 the Bostonese began to be proud of their home and its products. Certainly they have reason and the long line of great men who claimed the New England capital as home, together with the existing museums, libraries, colleges, schools and universities, give ample substrata for most of the claims put forth by the veriest hub-ite who ever peered through spectacles at a Philistinic world. And among the institutions at which pride's finger cannot point too often or too emphatically is the Boston Symphony orchestra. In the large, cultivated, appreciative and intelligently enthusiastic audience that filled the People's church last evening were many who once claimed Boston or its environs as an abiding place. They were filled with delight, and righteously. Never has St. Paul been favored with an instrumental concert of such superlative merit as that which regaled the very air from 8 until 10 o'clock. Much was expected, more was vouchsafed. As a body or as single performers the orchestra is inimitable, admirable, delightful. Waves of harmony, billows of melody, rivers of dainty musical thought were given in every number, and so musicianly withal that fault-finding has no place, and to pick flaws would be as ungrateful as unnecessary.

Head and front, of course, is Arthur Nikisch, and it is easy to believe that Leipzig mourns for him. Gifted with graces of person, pose and manner, he is absolutely without charlatanry. He conducts without a score in front of him, because his memory is as accurate as any written page can be. His men are evidently thoroughly in sympathy with him, and he secures effects from the very tympani, from the bassoons, the tubas and the double basses. Unless you have heard the "Tannhauser" overture played by this orchestra you have never known its beauties, except mayhap abroad. This, the opening number, and Mendelssohn's Italian symphony, which closed the concert, were easily the noteworthy productions of the evening. In the symphony—which is fully as beautiful if not so well known as its Scotch sister—the second and third movements were simply perfection as to expression, phrasing and shading. The viola melodies will not be forgotton for many days by those who heard them, nor will the grand climax of the Saltarello which served as a finale. The much-talked-of Grieg suite was highly enjoyable, of course, and was the more so in that it showed what this assemblage of artists can evolve when led by such a baton as Nikisch wields. The first number of the suite, "Daybreak," is not especially noteworthy, nor is the third, the dance of the sheik's daughter, but Ibsen might gain new inspiration by listening to the funeral dirge for the roving lad's mother. Who, but was impressed with orchestral possibilities on hearing the diminuendo finale of the dirge wherein the great double-basses were as distinct yet subservient and pianissimo as the violins. In the final movement, representing Peer Gynt as the goal of impish pursuit, the music is grotesquerie itself. It is as indescribable as it would be impossible of proper production by almost any other orchestra on earth. This final movement was the only one repeated by the orchestra, though redemands were as earnest and pronounced as good breeding would allow.

Timothee Adamowski, who has rid himself of a great deal of hair (worn a la Wertheimer's lions) since he appeared in St. Paul as violin soloist with the Clara Louise Kellogg Concert company in 1881, played two movements from a violin concerto by Saint-Saens. He did not have the orchestral accompaniment which the composer intended, but was accompanied on the piano by Director Nikisch. Though somewhat hampered by a defective E string Adamowski played very well indeed. One or two pizzicato juggleries might have been omitted, but they were atoned for by the harmonic and double string work.

Mme. Steinbach-Jahns, who also had Mr. Nikisch as an accompanist part of the time—is a dramatic soprano with almost the breadth of Frau Materna and a good deal more flexibility than had that lady. Steinbach-Jahns is not unlike what Pappenheim was in her palmy days, and sang the famous aria, "O Lovely Halls," from "Tannhauser," effectively, with histrionic color and admirable reserve. In the ballad suite Sommer's "Lullaby" was daintily sung, and in response to continued applause the lady sang a characteristic little German song, with a laughing refrain, very takingly.

It is not too much to hope that St. Paul and Minneapolis will forever hereafter be on the list of cities favored by visits from the Boston Symphony orchestra. They will find no places between the oceans where their great attainments are appreciated more fully.

The *encore*, as affected by St. Paul audiences, is at once unique, solitary and unapproachable. Its monotonous and indiscriminating employment is becoming a reprehensible absurdity; a semi-barbarous torture to be dreaded by all theatrical, operatic and concert combinations as well as soloists. That audience in any city which demands—at the point of thunderous feet, vociferous clapping and hoarse cat calls—more than a third appearance of a favorite places upon itself the bar sinister of rudeness and enters into direct competition with variety hall boorishness and incivility. The reasonable demand of *ritacimento* is a just tribute to ability; its abuse carries the performance into the objectionable excess of *ritornello* and the ding-dong *da capo* of disagreeable perpetuity.

SUNDAY HERALD.
BOSTON, MAY 25, 1890.

MUSICAL MATTERS.

The Annual Tour of the Boston Symphony Orchestra.

The members of the Boston Symphony orchestra arrived back in this city yesterday, after the fourth annual tour of the organization, with the satisfaction of having completed the most successful series of concerts outside of this city's limits known in the history of this orchestra. During the four weeks the orchestra has been away from this city it has given 23 concerts, with an aggregate attendance of over 40,000 in the audiences, and in all its 4300 miles' travel no single mishap has occurred to the detriment of the health or engagements of the organization. The best test of the results of this tour is found in the fact that, wherever the orchestra has appeared, Manager Charles A. Ellis (under whose personal direction the tour was made, with Mr. Fred R. Comee's assistance) has received applications for more concerts next season. It is worthy of note that in St. Paul and Minneapolis, two cities never before visited by the Boston orchestra, the success of the organization was beyond all precedent, and the reception given to Conductor Nikisch throughout the tour has been most enthusiastic. It has been shown beyond question that the Boston orchestra has gained a recognition of its merits as an organization of the first rank throughout the country. Conductor Nikisch has, aside from the artistic success made under his direction by the orchestra, gained great personal favor throughout the tour, and his quick sympathy with American ideas has without doubt aided materially in adding to the satisfactory results of the trip so satisfactorily completed.

Clipping from Telegraph, Pittsburg, Pa
Date 5/20.

gress of mingles ... Rose, and other novelties.

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Mozart Club Concert.

Those who heard last evening's concert in Old City Hall will not readily forget the musical treat they received.

The celebrated Boston Symphony Orchestra, under the baton which Arthur Nikisch wields with almost inspired hand, formed the center of attraction.

The Mozart Club, in full force, made a worthy background to the celebrated aggregation of Boston artists, and the club's conductor, J. P. McCollum, has cause to be proud of its success, and the applause it richly earned. Madame Steinbach-Jahns, the renowned vocalist, was enthusiastically rewarded by a most appreciative and numerous audience.

Liszt's symphonic poem, "The Preludes," was rendered in magnificent style. This, the grandest feature of the programme, carried the audience away into the weird elements of a fantastic storm of music. Mr. Nikisch had to repeatedly bow his acknowledgments to the bursts of applause.

Madame Jahns, who made her debut last April, in Boston, sang the principal aria of Weber's Freischuetz in perfect style. Her voice has power, her rendition magnetism, and her intonation and enunciation are perfect.

The solo was followed by selections from Grieg's "Peer Gynt," which evidences the composer's peculiar style, as apparent in the shortest of his many songs.

The Mozart Club had control of the second part of the programme, introduced by the Symphony Orchestra with Mr. J. G. McCollum as conductor. Mendelssohn's "Hymn of Praise" was the selection, with Mrs. M. Henkler as soprano, Miss Ada Scandrett, second soprano, and Mr. H. E. Brocket, tenor, as soloists.

Tribune, New York City.
Date 5/7

A SYMPHONY CONCERT IN WASHINGTON.

Washington, April 30.—The closing concert in the series of four by the Boston Symphony orchestra at Lincoln Hall to-night, was a fitting close of the musical season. As at the proceeding concerts, the house was packed with a cultivated and enthusiastic audience. The soloist; Madame Steinbach-Jahns, scored a signal success; and the features of the orchestra work were the Schumann symphony, which was finely played, and the Hal' Costume of Rubinstein, the swing and dash of the latter composition exciting the applause of the audience.

Clipping from Globe, St. Paul, Minn.
Date 5/8

The approaching Boston Symphony Orchestra concert is rapidly taking on proportions commensurate with its position in the musical world—the leading orchestra in the United States. Its advent in the city ought to test the capacity of the People's church, large as it is, to the utmost, and from the sale of seats at Dyer's thus far it is well nigh certain that standing room will be at a premium. The analytical programmes in book form were issued to-day to subscribers, and may be had free by applying at the ticket office.

[137]

Clipping from LEADER, Cleveland, O

Date

THE SYMPHONY ORCHESTRA.

It Closes the Season of the Star Course at Music Hall—A Very Large Audience Delighted With a Fine Programme Artistically Carried Out.

The 4,000 and more seats of Music Hall were nearly if not all filled last evening, at the last concert of the Star course. The event that drew out so large a body of representative and musical people was the long anticipated appearance of the Boston Symphony Orchestra. In no sense does the organization seem to have suffered from its change of conductor. Mr. Arthur Nikisch appears to have a personality that is attractive and magnetic, and holds intimate sway over the orchestra. He conducts without notes, is quiet and reposeful in manner, but has eyes and ears for the remotest tone, and his control is felt throughout, while the evident intensity of his own emotion communicates itself to each player. The technique of the orchestral playing, always wonderfully clear and brilliant, is as wonderful as ever, and if there is change to note in results it is felt in the increased warmth and intensity of each individual member, who seems to gather from the conductor some of his own fire; and perhaps also in the *ensemble* shading, which has been brought to a nicety of expression that carries with it the impression that a human voice is singing. The well-known overture to "Tannhauser" opened the programme, and the evening closed with Schumann's beautiful symphony, No. 4 in D. minor, an intermediate number being the lovely descriptive music of Rubinstein's "Bal Costume." The latter was given with inimitable grace and a skill that won storms of applause from the happy audience. The Tannhauser overture was given a treatment that brought its beauties out splendidly, though its rendition was marred somewhat as is usual in Music Hall with first numbers by the noisy seating of late comers. The symphony would have held the audience spellbound from first to last, had not attention been interrupted and pleasure marred in a great measure by the going to and fro of ushers selling tickets. The introduction, with the four movements, "Allegro," "Romance," "Scherzo," and "Finale," were all given with a nicety and beauty of expression and exquisite phrasing, and, in the last two, with an intensity and fervor that made the players seem one great musical whole. The audience gave it storms of applause, though a few who had to catch night trains were compelled to leave before its close.

Madame Steinbach-Jahns marked a bright spot in the programme. She is exceedingly attractive in appearance and manners, and won the admiration of the audience, as she seems to have done of the orchestra, at once. Her voice is full, rich, and sympathetic in quality, flexible, and beautifully trained. She becomes a pleasing songstress to any phase of criticism and the audience paid her but the tribute she deserved in their warmth of applause. She was recalled several times, and received a handsome tribute of flowers. Her first number was the grand Aria from Der Freischuts. She gave it magnificently, and though embodying in it the pathos and purity of the character of the supposed singer as Weber intended, there was none of the extreme of woe and despair in her tones that is often given to it. Madame Jahns has an intelligent conception of what this aria calls for, and pleased the most critical. The singer also gave three lovely songs with piano—"Widmung," by Robert Franz; "Fruhlingslied," Rubinstein; and "Die Quelle," Goldmark, with exquisite phrasing and expression, making a fresh conquest of her audience.

Mons. Mole gave "Fantasie" for flute, with orchestra, by Demersseman, on themes from "Oberon," and so delighted his audience that twice ere he closed it they involuntarily burst into applause at his inimitable skill on this favorite instrument, of which he is a master. He was recalled over and again, but responded without playing again.

Clipping from Cleveland

Date 5/2

THE BOSTON SYMPHONY ORCHESTRA.

The season of 1889-90 was brought to a close last evening by the Star course with a presentation to the Cleveland public of the Boston Symphony Orchestra. The seating capacity of Music Hall was tested to its utmost by an enormous audience called forth to welcome this remarkable organization upon its second visit this season. Before indulging in a resume of the program, it is a pleasure to state that this famous body of musicians has lost none of its prestige under its new leader, Mr. Nikisch. Its ninth season, which has just closed, has been the most successful musically and financially since its organization. To Col. Higginson of Boston, America is indebted for the proud honor of calling this orchestra its own. Nine years ago this great musical philanthrophist selected Mr. George Henschel to take charge of and organize a body of musicians under the name of the "Boston Symphony Orchestra." For a number of years the expense account was enormous and at the end of each season Boston's generous benefactor balanced the accounts to the amount of thousands of dollars. To his munificence the majority of its present staff owe the magnificent instruments which they are so proud to use. Five years since Mr. Henschel resigned the baton to Herr Gericke and he, in his turn, resigned in favor of Mr. Nikisch. Its present conductor, like his predecessors, is an artist of rare ability, and is fully meeting the confidence placed in him. He has already made it quite certain that he can sustain to the full the place that Boston has made for herself in the possession of one of the finest orchestras in the world. The concert was a complete success from beginning to end. Mme. Steinbach-Jahns, who appeared before a Cleveland audience for the first time, has a fine mezzo voice and much dramatic force. The two songs by Rubenstien, and Goldmark with piano, being very well rendered. Mons. Mole won the audience by his artistic rendering of the "Oberon" themes. One rarely hears a flute played with such freedom and wonderful delicacy. Of the orchestra itself one cannot give it too much credit. The playing of the Overture Tannhauser was magnificent, the work done by both wind instruments and cellos being wonderfully fine. The "Ball Costume," by Rubenstein was the most delightful and entertaining list of orchestral work heard for many a day, the last movement "Soreadore et Andalouse" fairly carrying the audience off their feet. The perfect control Mr. M.Nikisch has over his men was very observable in this part of the programme. We congratulate the Star Course upon the delight it has given its patrons in this complete entertainment.

Clipping from Dealer, Cleveland, Ohio

Date 5/22

MAGNIFICENT MUSIC

The Boston Symphony Orchestra Concert.

First Appearance of Mr. Arthur Nikisch as a Conductor—Mme. Steinbach Jahns and M. Mole the Soloists—Other Entertainments.

The Star course of entertainments for the season of 1889-90 closed brilliantly last evening with the concert by the renowned Boston symphony orchestra. Music hall was filled as it has seldom been and the great audience, which embraced the cream of the musical culture of the city, demonstrated its delight in frequent applause. The orchestra has been heard here before but there was much curiosity to see its new conductor, Mr. Arthur Nikisch. From the moment when he rapped with his baton upon his music stand for order it was apparent that he had complete control of the band of musicians. His method is pantomimic and his movements are precise, clearly conveying his directions to every instrument, never unduly demonstrative but always in keeping with the spirit of the score.

ARTHUR NIKISCH.

The playing by the orchestra last year and this year is entirely different. To be sure the performers are nearly all the same and their playing is recognizable as being the same as last year, but there is a different spirit. Mr. Arthur Nikisch is responsible for this state of things. One feels satisfied when seeing him guide his men and it is easy to be seen that the orchestra is more in sympathy with its director and consequently its playing is more free than under Mr. Gerike's leadership. In the wood wind one perceives the most marked change for the better. It is better balanced and the quality of tone more alike. The melodies are brought out in the different parts with more freedom and expression, due no doubt to the director giving his whole attention apparently to the instrument or instruments carrying the themes and parts to be made prominent. Mr. Nikisch's allowing to a degree the performers to take little liberties no doubt takes away the stiffness in the usual orchestral playing. The string department is grand, playing together as if one man. This is noticeable in one movement of the Rubinstein "Bal Costume," where all the violins, violas and 'cellos, assisted by the horns, carry the melody in unison. This was certainly a masterpiece of artistic playing.

The overture to "Tannhæuser" has never been given here so nearly perfect as last night. Had it not been for a little unsteadiness toward the end one could not see where the rendition could be improved upon. The introduction was perfect. Such shading and precision has never been heard here. The well known "Bal Costume" by Rubinstein was given also in a very satisfactory style. One is enchanted with the beautiful shading and delightful ensemble and where rhythm is required Mr. Nikisch insists on it in a very marked degree. One cannot help but wish for a little more sympathetic tone in the first horn.

The most important work of the evening was the Schumann symphony in D minor. This is not that composer's greatest achievement but nevertheless it is a wonderful work, somewhat peculiar in construction, as he uses what is termed "free fantasia." This is especially perceptible in the allegro, and in the movement also he does not adhere to the strict form but uses new material constantly. The romance is the most beautiful movement in the symphony. The chief subject was beautifully played by the 'cellos and oboi. Later on Mr. Kneisel, the concert meister, had an opportunity of showing his talents where he plays variations on the principal melody. The scherzo was given with a heaviness the composer intended and when the trio was introduced, which is a quick, beautiful movement, the effect was indescribable. The finale, which brought in reminiscences of different subjects from the work, was happily relieved by the new ones introduced and when the short presto is reached one is sure the work is nearing the end, but abruptly. All the themes were prominently brought out and upon Mr. Nikisch falls the credit of giving us as satisfactory a rendition of this grand work as is possible.

Mention must be made of the 'cello playing by Mr. Hekking. It is distinguished by refinement and a just appreciation of the requirements for producing the best effects.

Never in our recollection have we heard such marvelous execution as was shown by M. Ch. Mole, the flutist. After listening to him a few minutes one unconsciously felt that he was playing technically simple music, such was the perfection of his technic. Not only was he successful in the mere technic but his expression was as satisfactory as this instrument will allow. His phrasing, style and execution were perfect, even if his tone was not quite as full and rich as produced by some.

Of Mme. Steinbach-Jahns, the solo soprano, one can only say she is an artist possessing a grand, sympathetic voice, fine method and fairly good execution. Her singing of the group of German songs seemed to be her best effort of the evening, although her singing of the parts requiring dramatic force was excellent in the "Freischutz" aria. This appears to be her forte, as the more quiet themes lacked warmth.

Clipping from Appeal, Petersburg, Va.

Date 5/4/90

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RICHMOND'S MUSIC FESTIVAL.

The Famous Boston Symphony Orchestra — Mme Steinbach-Jahns, Soloist — The Chorus.

It is safe to say that in the musical annals of Richmond no more important event stands recorded than the Music Festival which has been so generously provided by the Mozart association, and of which the famous Boston Symphony Orchestra is the stellar attraction. Ever since this celebrated instrumental organization has been before the public its fame has steadily increased and under Gerecke it was thought to have reached the highest possible degree of perfection. Under its present leader, Mr. Arthur Nikisch, however, it it said to have even taken further steps in advance and to have become the ideal orchestra. To listen to the performances of such an orchestra, composed of artists of acknowledged merit, and conducted by one who combines all the elements of perfect leadership, deep intelligence, broad interpretation, force, grace and elegance is an enjoyment so rarily offered to the people of Richmond and the surrounding country, that it may well be expected that her people will take full advantage of the occasion.

With this orchestra comes a famous German songstress, Mme. Magdalene Steinbach-Jahns. She made her debut in this country in Boston on April 19th, of which the *Herald* speaks in the following flattering terms:

This singer has been graciously favored with nature's endowments to fit her for the operatic and concert careers in which she has been so successful since her first appearance at Frankfort a little over ten years ago. She has a prepossessing stage presence, which wins her the immediate attention of an audience upon her entrance, and her gifts as a singer make good all the pleasant anticipations she arouses. She has a singularly fresh, bright and pleasing soprano voice, which shows the result of a thoroughly intelligent training, and in its use there is ample evidence of the keen musical instinct which always adds so much to the success of the vocalist. The aria by Mozart served to display her perfect control of the technique of her art, and her phrasing and delivery of the number gave great satisfaction. The group of songs, sung to the piano accompaniment of Mr. Nikisch, were not altogether happily chosen to display the singer's gifts at their best, but she pleased her audience by her interpretations of the selections, and, as upon the conclusion of the aria, was rewarded by a most pronounced demonstration of the audience. She is certainly a singer who will find favor with American audiences.

The Symphony orchestra and this lady will fill the programme on the first night of the festival.

On Saturday, the second night, not only these, but the great chorus of 285 voices and the "Virginia Gesangverein," of Richmond, will all be heard. The massed chorus is said to be in excellent training and the "Virginia" is too well known to need special commendation.

To Petersburgers an excellent opportunity is offered to hear one of the greatest orchestral organizations in this country, and exceptional advantages in the way of low railroad fares, &c., are offered. Parties intending to avail themselves of these will do well to consult the festival advertisement in today's issue of this paper.

Clipping from Journal, Minneapolis, Minn.

Date 5/8

A GREAT MUSICAL EVENT.

Next Monday evening at the University Coliseum the Boston Symphony Orchestra will give one of their delightful concerts, and, it is to be regretted, the only one they will give in this city.

Those who are familiar with the repertory of this representative American orchestra and its high reputation as an appreciative interpreter of the best classical music, need no coaxing to place themselves under the delicious and refining influence of the numbers of the program. Those whose taste is dominantly for the dash and grace of the most popular music will feel like placing themselves under the spell of Schumann's and Beethoven's wierd minors as rendered by this wonderful orchestra.

Boston has never produced a more influential musical combination and it is no wonder Boston people are proud of it and throng from October to April to the frequent concerts.

This orchestra in its personnel is strong with musical talent, there being seventy members, with exceedingly rich violin forces, while the distinguished Mme. Steinbach-Jahns, a marvellous soprano in full sympathy with her themes, and Herr S. M. Loeffler and other soloists make up the fullness of the measure of the orchestra's resources.

This concert, indeed, will be a great musical event for it is not often that we can listen to the richest of the measures of Beethoven, of Liszt, of Bach, of Mendelssohn, of Meyerbeer, of Schumann, of Schubert, of Weber and other masters and "chosen vessels" of heavenly music, interpreted so effectively. It is not pleasant to think that

Clipping from News, St. Paul, Minn.

Date 5/2

BOSTON SYMPHONY CONCERT.

Something of the Famous Organization to Be Here in May.

The Boston Symphony Orchestra concert, at the People's Church on May 13, will be a musical event of unusual magnitude. The seventy musicians, besides the soloists and the conductor, will arrive by special train from St. Louis, be entertained at the Ryan, and depart by special train of sleepers for Chicago immediately after the concert. Each of the seventy men is an artist and soloist—the whole a band of virtuosi. It is impossible to over-rate its greatness. The programme will be as follows:

Wagner—Overture.....Tannhanser
Wagner—Aria, O Lovely Halls....Tannhanser.
Mme. Steinbach-Jahns.
Saint-Saens.....Concerts for Violin
Mr. Timothee Adamowski.
Grieg—Suite, Peer Gynt op.
(a) Morning.
(b) The Death of Ase.
(c) Anitra's Dance.
(d) Troldans.
(e) The Imps Chasing Peer Gynt.
Three Songs With Piano, (to be announced.)
Mme. Steinbach-Jahns.
Mendelssohn...Symphony in A (Italian)

The new conductor from Leipsic will conduct, a leader ranking with Richter, Thomas and Seidl, Mr. Arthur Mikisch. Mme. Steinbach-Jahns, the prima donna soprano of Leipsic, has just arrived in this country. Mr. Adamowski, the violinist, is one of Boston's greatest soloists and a universal favorite. Altogether the concert bids fair to surpass anything ever held in the city. The sale of tickets begins on May 1 at 9 a. m. for subscribers, and on Monday, May 5, for the general public, at Dyer's. The concerts will begin promptly at 8 o'clock, the doors being closed at this hour, and no one will be admitted during the rendition of a number. The management earnestly request that the audience be seated at 8 o'clock sharp.

Clipping from Star, Cincinnati

Date 4/26

The Boston Symphony Orchestra.

That superb organization, the Boston Symphony Orchestra, will visit this city and give two concerts at the Odeon on the evenings of May 6 and 7. It goes without saying that the performances of this orchestra will be worthy the attention of every lover of fine music. No similar company has ever existed in this country under conditions so favorable to the best artistic results, and that these conditions have been availed of in the fullest degree is attested by the unanimous opinion of the highest critical authorities who rank the Boston orchestra with the foremost orchestras of Vienna, Berlin, Leipsic and Paris.

The sale of seats for these concerts opens next Monday at the John Church Co.'s, where programme books, with analytical notes can be obtained.

Clipping from LEADER, Cleveland, O

Date

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It Closes the Season of the Star Course at Music Hall—A Very Large Audience Delighted With a Fine Programme Artistically Carried Out.

The 4,000 and more seats of Music Hall were nearly if not all filled last evening, at the last concert of the Star course. The event that drew out so large a body of representative and musical people was the long anticipated appearance of the Boston Symphony Orchestra. In no sense does the organization seem to have suffered from its change of conductor. Mr. Arthur Nikisch appears to have a personality that is attractive and magnetic, and holds intimate sway over the orchestra. He conducts without notes, is quiet and reposeful in manner, but has eyes and ears for the remotest tone, and his control is felt throughout, while the evident intensity of his own emotion communicates itself to each player. The technique of the orchestral playing, always wonderfully clear and brilliant, is as wonderful as ever, and if there is change to note in results it is felt in the increased warmth and intensity of each individual member, who seems to gather from the conductor some of his own fire; and perhaps also in the *ensemble* shading, which has been brought to a nicety of expression that carries with it the impression that a human voice is singing. The well-known overture to "Tannhauser" opened the programme, and the evening closed with Schumann's beautiful symphony, No. 4 in D. minor, an intermediate number being the lovely descriptive music of Rubinstein's "Bal Costume." The latter was given with inimitable grace and a skill that won storms of applause from the happy audience. The Tannhauser overture was given a treatment that brought its beauties out splendidly, though its rendition was marred somewhat (as is usual in Music Hall with first numbers) by the noisy seating of late comers. The symphony would have held the audience spellbound from first to last, had not attention been interrupted and pleasure marred in a great measure by the going to and fro of ushers selling tickets. The introduction, with the four movements, "Allegro," "Romance," "Scherzo," and "Finale," were all given with a nicety and beauty of expression and exquisite phrasing, and, in the last two, with an intensity and fervor that made the players seem one great musical whole. The audience gave it storms of applause, though a few who had to catch night trains were compelled to leave before its close.

Madame Steinbach-Jahns marked a bright spot in the programme. She is exceedingly attractive in appearance and manners, and won the admiration of the audience, as she seems to have done of the orchestra, at once. Her voice is full, rich, and sympathetic in quality, flexible, and beautifully trained. She becomes a pleasing songstress to any phase of criticism and the audience paid her but the tribute she deserved in their warmth of applause. She was recalled several times, and received a handsome tribute of flowers. Her first number was the grand Aria from Der Freischuts. She gave it magnificently, and though embodying in it the pathos and purity of the character of the supposed singer as Weber intended, three was none of the extreme of woe and despair in her tones that is often given to it. Madame Jahns has an intelligent conception of what this aria calls for, and pleased the most critical. The singer also gave three lovely songs with piano—"Widmung," by Robert Franz; "Frualingslied," Rubinstein; and "Die Quelle," Goldmark, with exquisite phrasing and expression, making a fresh conquest of her audience.

Mons. Mole gave "Fantasie" for flute, with orchestra, by Demersseman, on themes from "Oberon," and so delighted his audience that twice ere he closed it they involuntarily burst into applause at his inimitable skill on this favorite instrument, of which he is a master. He was recalled over and again, but responded without playing again.

Clipping from Cleveland

Date 5/2

THE BOSTON SYMPHONY ORCHESTRA.

The season of 1889-90 was brought to a close last evening by the Star course with a presentation to the Cleveland public of the Boston Symphony Orchestra. The seating capacity of Music Hall was tested to its utmost by an enormous audience called forth to welcome this remarkable organization upon its second visit this season. Before indulging in a resume of the program, it is a pleasure to state that this famous body of musicians has lost none of its prestige under its new leader, Mr. Nikisch. Its ninth season, which has just closed, has been the most successful musically and financially since its organization. To Col. Higginson of Boston, America is indebted for the proud honor of calling this orchestra its own. Nine years ago this great musical philanthropist selected Mr. George Henschel to take charge of and organize a body of musicians under the name of the "Boston Symphony Orchestra." For a number of years the expense account was enormous and at the end of each season Boston's generous benefactor balanced the accounts to the amount of thousands of dollars. To his munificence the majority of its present staff owe the magnificent instruments which they are so proud to use. Five years since Mr. Henschel resigned the baton to Herr Gericke and he, in his turn, resigned in favor of Mr. Nikisch. Its present conductor, like his predecessors, is an artist of rare ability, and is fully meeting the confidence placed in him. He has already made it quite certain that he can sustain to the full the place that Boston has made for herself in the possession of one of the finest orchestras in the world. The concert was a complete success from beginning to end. Mme. Steinbach-Jahns, who appeared before a Cleveland audience for the first time, has a fine mezzo voice and much dramatic force. The two songs by Rubenstien, and Goldmark with piano, being very well rendered. Mons. Mole won the audience by his artistic rendering of the "Oberon" themes. One rarely hears a flute played with such freedom and wonderful delicacy. Of the orchestra itself one cannot give it too much credit. The playing of the Overture Tannhauser was magnificent, the work done by both wind instruments and cellos being wonderfully fine. The "Ball Costume," by Rubenstein was the most delightful and entertaining list of orchestral work heard for many a day, the last movement "Soreadore et Andalouse" fairly carrying the audience off their feet. The perfect control Mr. M.Nikisch has over his men was very observable in this part of the programme. We congratulate the Star Course upon the delight it has given its patrons in this complete entertainment.

Clipping from Dealer, Cleveland, Ohio

Date 5/22

MAGNIFICENT MUSIC

The Boston Symphony Orchestra Concert.

First Appearance of Mr. Arthur Nikisch as a Conductor—Mme. Steinbach Jahns and M. Mole the Soloists—Other Entertainments.

The Star course of entertainments for the season of 1889-90 closed brilliantly last evening with the concert by the renowned Boston symphony orchestra. Music hall was filled as it has seldom been and the great audience, which embraced the cream of the musical culture of the city, demonstrated its delight in frequent applause. The orchestra has been heard here before but there was much curiosity to see its new conductor, Mr. Arthur Nikisch. From the moment when he rapped with his baton upon his music stand for order it was apparent that he had complete control of the band of musicians. His method is pantomimic and his movements are precise, clearly conveying his directions to every instrument, never unduly demonstrative but always in keeping with the spirit of the score.

ARTHUR NIKISCH.

The playing by the orchestra last year and this year is entirely different. To be sure the performers are nearly all the same and their playing is recognizable as being the same as last year, but there is a different spirit. Mr. Arthur Nikisch is responsible for this state of things. One feels satisfied when seeing him guide his men and it is easy to be seen that the orchestra is more in sympathy with its director and consequently its playing is more free than under Mr. Gerike's leadership. In the wood wind one perceives the most marked change for the better. It is better balanced and the quality of tone more alike. The melodies are brought out in the different parts with more freedom and expression, due no doubt to the director giving his whole attention apparently to the instrument or instruments carrying the themes and parts to be made prominent. Mr. Nikisch's allowing to a degree the performers to take little liberties no doubt takes away the stiffness in the usual orchestral playing. The string department is grand, playing together as if one man. This is noticeable in one movement of the Rubinstein "Bal Costume," where all the violins, violas and 'cellos, assisted by the horns, carry the melody in unison. This was certainly a masterpiece of artistic playing.

The overture to "Tannhæuser" has never been given here so nearly perfect as last night. Had it not been for a little unsteadiness toward the end one could not see where the rendition could be improved upon. The introduction was perfect. Such shading and precision has never been heard here. The well known "Bal Costume" by Rubinstein was given also in a very satisfactory style. One is enchanted with the beautiful shading and delightful ensemble and where rhythm is required Mr. Nikisch insists on it in a very marked degree. One cannot help but wish for a little more sympathetic tone in the first horn.

The most important work of the evening was the Schumann symphony in D minor. This is not that composer's greatest achievement but nevertheless it is a wonderful work, somewhat peculiar in construction, as he uses what is termed "free fantasia." This is especially perceptible in the allegro, and in the movement also he does not adhere to the strict form but uses new material constantly. The romance is the most beautiful movement in the symphony. The chief subject was beautifully played by the 'cellos and oboi. Later on Mr. Kneisel, the concert meister, had an opportunity of showing his talents where he plays variations on the principal melody. The scherzo was given with a heaviness the composer intended and when the trio was introduced, which is a quick, beautiful movement, the effect was indescribable. The finale, which brought in reminiscences of different subjects from the work, was happily relieved by the new ones introduced and when the short presto is reached one is sure the work is nearing the end, but abruptly. All the themes were prominently brought out and upon Mr. Nikisch falls the credit of giving us as satisfactory a rendition of this grand work as is possible.

Mention must be made of the 'cello playing by Mr. Hekking. It is distinguished by refinement and a just appreciation of the requirements for producing the best effects.

Never in our recollection have we heard such marvelous execution as was shown by M. Ch. Mole, the flutist. After listening to him a few minutes one unconsciously felt that he was playing technically simple music; such was the perfection of his technic. Not only was he successful in the mere technic but his expression was as satisfactory as this instrument will allow. His phrasing, style and execution were perfect, even if his tone was not quite as full and rich as produced by some.

Of Mme. Steinbach-Jahns, the sold soprano, one can only say she is an artist possessing a grand, sympathetic voice, fine method and fairly good execution. Her singing of the group of German songs seemed to be her best effort of the evening, although her singing of the parts requiring dramatic force was excellent in the "Freischutz" aria. This appears to be her forte, as the more quiet themes lacked warmth.

Clipping from Appeal Petersburg Va

Date 8/4/90

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RICHMOND'S MUSIC FESTIVAL.

The Famous Boston Symphony Orchestra — Mme Steinbach-Jahns, Soloist — The Chorus.

It is safe to say that in the musical annals of Richmond no more important event stands recorded than the Music Festival which has been so generously provided by the Mozart association, and of which the famous Boston Symphony Orchestra is the stellar attraction. Ever since this celebrated instrumental organization has been before the public its fame has steadily increased and under Gerecke it was thought to have reached the highest possible degree of perfection. Under its present leader, Mr. Arthur Nikisch, however, it it said to have even taken further steps in advance and to have become the ideal orchestra. To listen to the performances of such an orchestra, composed of artists of acknowledged merit, and conducted by one who combines all the elements of perfect leadership, deep intelligence, broad interpretation, force, grace and elegance is an enjoyment so rarily offered to the people of Richmond and the surrounding country, that it may well be expected that her people will take full advantage of the occasion.

With this orchestra comes a famous German songstress, Mme. Magdalene Steinbach-Jahns. She made her debut in this country in Boston on April 19th, of which the *Herald* speaks in the following flattering terms:

This singer has been graciously favored with nature's endowments to fit her for the operatic and concert careers in which she has been so successful since her first appearance at Frankfort a little over ten years ago. She has a prepossessing stage presence, which wins her the immediate attention of an audience upon her entrance, and her gifts as a singer make good all the pleasant anticipations she arouses. She has a singularly fresh, bright and pleasing soprano voice, which shows the result of a thoroughly intelligent training, and in its use there is ample evidence of the keen musical instinct which always adds so much to the success of the vocalist. The aria by Mozart served to display her perfect control of the technique of her art, and her phrasing and delivery of the number gave great satisfaction. The group of songs, sung to the piano accompaniment of Mr. Nikisch, were not altogether happily chosen to display the singer's gifts at their best, but she pleased her audience by her interpretations of the selections, and, as upon the conclusion of the aria, was rewarded by a most pronounced demonstration of the audience. She is certainly a singer who will find favor with American audiences.

The Symphony orchestra and this lady will fill the programme on the first night of the festival.

On Saturday, the second night, not only these, but the great chorus of 285 voices and the "Virginia Gesangverein," of Richmond, will all be heard. The massed chorus is said to be in excellent training and the "Virginia" is too well known to need special commendation.

To Petersburgers an excellent opportunity is offered to hear one of the greatest orchestral organizations in this country, and exceptional advantages in the way of low railroad fares, &c., are offered. Parties intending to avail themselves of these will do well to consult the festival advertisement in today's issue of this paper.

Clipping from

Date

THE BOSTON SYMPHONY ORCHESTRA.

That superb organization, the Boston Symphony Orchestra, will visit this city and give two concerts at the Odeon on the evenings of May 6 and 7. It goes without saying that the performances of this orchestra will be worthy the attention of every lover of fine music. No similar company has ever existed in this country under conditions so favorable to the best artistic results, and that these conditions have been availed of in the fullest degree is attested by the unanimous opinion of the highest critical authorities who rank the Boston orchestra with the foremost orchestras of Vienna, Berlin, Leipsic and Paris.

The sale of seats for these concerts opens next Monday at the John Church Co.'s, where programme books, with analytical notes can be obtained.

Clipping from St. Paul Minn

Date 5/2

Clipping from Journal Minneapolis Minn

Date 5/8

BOSTON SYMPHONY CONCERT.

Something of the Famous Organization to Be Here in May.

The Boston Symphony Orchestra concert, at the People's Church on May 13, will be a musical event of unusual magnitude. The seventy musicians, besides the soloists and the conductor, will arrive by special train from St. Louis, be entertained at the Ryan, and depart by special train of sleepers for Chicago immediately after the concert. Each of the seventy men is an artist and soloist—the whole a band of virtuosi. It is impossible to over-rate its greatness. The programme will be as follows:

Wagner—Overture.....Tannhanser
Wagner—Aria, O Lovely Halls....Tannhanser.
Mme. Steinbach-Jahns.
Saint-Saens.....Concerts for Violin
Mr. Timothee Adamowski.
Grieg—Suite, Peer Gynt op.
(a) Morning.
(b) The Death of Ase..
(c) Anitra's Dance.
(d) Troldans.
(e) The Imps Chasing Peer Gynt.
Three Songs With Piano, (to be announced.)
Mme. Steinbach-Jahns.
Mendelssohn...Symphony in A (Italian)

The new conductor from Leipsic will conduct, a leader ranking with Richter, Thomas and Seidl, Mr. Arthur Mikisch. Mme. Steinbach-Jahns, the prima donna soprano of Leipsic, has just arrived in this country. Mr. Adamowski, the violinist, is one of Boston's greatest soloists and a universal favorite. Altogether the concert bids fair to surpass anything ever held in the city. The sale of tickets begins on May 1 at 9 a. m. for subscribers, and on Monday, May 5, for the general public, at Dyer's. The concerts will begin promptly at 8 o'clock, the doors being closed at this hour, and no one will be admitted during the rendition of a number. The management earnestly request that the audience be seated at 8 o'clock sharp.

all of this skin consigned to the Hallies.

A GREAT MUSICAL EVENT.

Next Monday evening at the University Coliseum the Boston Symphony Orchestra will give one of their delightful concerts and, it is to be regretted, the only one they will give in this city.

Those who are familiar with the repertory of this representative American orchestra and its high reputation as an appreciative interpreter of the best classical music, need no coaxing to place themselves under the delicious and refining influence of the numbers of the program. Those whose taste is dominantly for the dash and grace of the most popular music will feel like placing themselves under the spell of Schumann's and Beethoven's wierd minors as rendered by this wonderful orchestra.

Boston has never produced a more influential musical combination and it is no wonder Boston people are proud of it and throng from October to April to the frequent concerts.

This orchestra in its personnel is strong with musical talent, there being seventy members, with exceedingly rich violin forces, while the distinguished Mme. Steinbach-Jahns, a marvellous soprano in full sympathy with her themes, and Herr S. M. Loeffler and other soloists make up the fullness of the measure of the orchestra's resources.

This concert, indeed, will be a great musical event for it is not often that we can listen to the richest of the measures of Beethoven, of Liszt, of Bach, of Mendelssohn, of Meyerbeer, of Schumann, of Schubert, of Weber, and other masters and "chosen vessels" of heavenly music, interpreted so effectively. It is not pleasant to think that

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Clipping from Democrat
St. Louis Mo
Date 5/9

Boston Symphony Orchestra.

The Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch, will give the first of its two concerts at Exposition Music Hall this evening. The orchestra, numbering seventy performers, will have the assistance of Mme. Steinbach-Jahns, soprano, and Mme. Fanny Bloomfield-Zeisler, pianiste, who will appear as soloists. The programme in full is as follows:

Vesperial, "Die Meistersinger" .... Wagner
Aria from "Tannhaeuser" .... Wagner
Mme. Steinbach-Jahns.
Concerto for pianoforte in E flat .... Litolff
Mme. Bloomfield-Zeisler.
Symphony in A (Italian) .... Mendelssohn
Songs with piano:
(a) "O Lieb" .... Liszt
(b) Lullaby .... Brahms
(c) Die Quelle .... Goldmark
Symphonic Poem "Les Preludes" .... Liszt

A second concert, with a complete change of programme, will be given on Saturday evening.

Star, Washington, D.C.
Date May 1

...October next.

The Symphony Concert.

The final concert in the series of the Boston Symphony Orchestra was given last evening in Lincoln Music Hall before an audience in numbers and in enthusiastic appreciation quite the equal of any that have gathered to do honor to this remarkable organization. The chief number of the program was Schumann's first symphony, overflowing with melodious ideas expressed in delightful orchestral tone color. In nothing does Mr. Nikisch show more clearly his sympathy with the romantic in music than in the works of Schumann, and the performance of this symphony was as ideally perfect as can well be imagined, full of warmth and richness and pregnant with subtle elaborations of detail which gave almost a new insight into the lovely and buoyant charactor of the work. The Saint Sean's "Danse Macabre" and the selections from Rubenstein's "Bal Costume," both bits of strongly drawn and incisive genre painting in music, were given interpretations equally characteristic. Those who effect to find any deterioration in the orchestra's hard-earned perfection of technical finish from Mr. Nikisch's free, original and thoroughly individual methods of conducting must search in vain in last evening's concert for any slightest trace of it. The concert was further the means of introducing to Washington Mme. Steinbach-Johns, soprano, and Mr. Leo Schultz, 'cello, the latter a member of the orchester. Mme. Steinbach-Johns displayed a voice of much power and superb dramatic quality, especially effective in the aria from Tannhæuser, "Dich Theure Halle," and yet capable of such lyric qualifications as were demanded by the three songs which she sang later, including one of exquisite tenderness and beauty by Mr. Nikisch himself. Her work was greeted with much liberality of applause, as was that of Mr. Schulz, whose style upon the 'cello is one of rare refinement, and whose command of the bravura effects upon that instrument is never-failing. With the exception of his tone, which appears somewhat veiled and at times thin, his performance of Eckert's pleasing and very effective concerto was a very gratifying one.

Clipping from News
Fall River
Date 4/28 Mas

Boston Symphony Company.

Last evening, the Boston Somphony Orchestra, 70 in number, passed through this city, en route for Philadelphia, where they give to-night the last of the season's series of five concerts. From there they start on a Southern and Western trip of four weeks, giving concerts in most of the important cities as far West as Minneapolis and St. Paul.

The season which closed Saturday night in Boston has been by far the most successful in the history of the organization; the orchestra playing during the 24 weeks in that city alone to audiences aggregating over 135,000 people. While the best seats sold at auction in some cases at prices which averaged over $4 per entertainment, over 60,000 people attended these concerts at from 25 to 50 cts. per ticket.

Clipping from
Times-Star, Cincinnati, OHIO
Date 5/[illegible]

...boys and will have gone from the Burnet House to Delhi for the summer.

Musical Notes.

To-morrow evening the Boston Symphony orchestra will give its first concert at the Odeon, the second and last being on the following night. Arthur Nikisch will then make his first appearance as a conductor before a Cincinnati audience. The splendid concert of a year ago is so vividly and pleasurably remembered that the orchestra hardly needs a re-introduction. Its success then was instantaneous. There are more than seventy men in the organization and for years they have played together. Madame Steinbach-Jahns is the soloist.

Clipping from Dispatch
Pittsburg Pa.
Date 5/21

1890.

MUSIC LOVERS DELIGHTED.

The Climax of the Season Reached in the Boston Symphony Concert—A Varied and Exquisite Programme Presented to a Large Audience.

Pittsburg's musical season of 1889-90 reached its climax last night in the first of the two concerts given by the Mozart Club with the Boston Symphony Orchestra. Quite appropriately one of the very largest and most representative audiences of the season crowded Old City Hall, from the brilliant stage to the dingy cock-loft. If nearly 1,500 people will pay from $1 to $2 for the privilege of climbing up the steep stairs into that hot, barn-like hall, with its noisy unpleasant surroundings, what would be the patronage of a like attraction in a roomy, first floor auditorium, away from the noise-some market-place, and large enough to hold more money at half the prices? At home, the Boston Symphony Orchestra played this season before 50,000 people who paid but from 25 to 50 cents apiece, in addition to the 75,000 who bought the higher priced tickets, many of them bidding large premiums in the fashionable rivalry for choice of seats. Pittsburg would rejoice to have some local Higginson step forth and sustain such an orchestra: but first and foremost we need the large and suitable hall, indispensable to such popular results. Everyone who endured the discomforts of Old City Hall through the lengthy programme last night will join in a hearty godspeed to at least one part of Mr. Carnegie's munificent plans for the public good. Under more favorable physical conditions, the epithet lengthy, as applied to this programme, could not have conveyed the faintest suggestion of weariness in the listeners. There was abundant variety in its several numbers, and a due sense of artistic fitness and proportion in their combination—as a glance will show:

PART I.

Liszt, Symphonic Poem .... "Les Preludes."
Weber, Aria from "Freischuetz" ....
.... Mme. Steinbach-Jahns.
Grieg, Suite .... "Peer Gynt," Op. 46.
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

PART II.

Mendelssohn's hymn of praise.
Mrs. M. Henkler, first soprano.
Miss Adah Scandrett, second soprano.
Mr. H. B. Brockett, Tenor.
Chorus and Boston Symphony Orchestra.

The Liszt symphonic poem (a work that has been heard too often to need description) afforded the writer, from his temporary coigne of vantage behind the curtain, a good opportunity to observe the personality of the conductor, who was called from the Leipzig Opera House to rule our country's best orchestra. All music-loving Americans have a right to be interested in the man at that post; they have equal reason to rejoice that the pitifully absurd contract labor law, which was blatantly invoked for the purpose, did not avail to deprive us of Mr. Arthur Nikisch. A short, slender, wiry frame, clean-limbed and with a fine reposeful face dominated by a wide brow, lit up by a pair of bright, deep eyes and softened by a sensitive mouth—Mr. Nikisch presents upon the conductor's stand a personality that inspires confidence and sympathy. He conducts wholly from memory, but without seeming to forget a single entrance of any instrument or losing the thread of the most complex passage. His beat, while firm and masterful to a degree, is yet singularly eloquent in subtly suggesting to the players all the varying shades of expression.

The splendid body of players which had acquired such technical proficiency under five years of Mr. Gericke's strict discipline, seems to have needed only such a warm, magnetic leadership as that of Mr. Nikisch in order to approximate absolute perfection very closely indeed. There has been no falling off on the technical side in any department, and there has been a decided gain in the vividness and richness of the orchestral colors. The symphonic poem was in truth a poem; full of life and feeling. One could not ask for more passionate intensity than filled the swelling phrases in the allegro tempestuoso, caught up from the 'cellos by the violins; yet the pastoral measures that followed were as deliciously pure and cool in their way.

Grieg is chiefly known here by his songs. His "Peer Gynt" suite, while not originally intended for concert use, is eminently characteristic of the man both in its subject matter and in its orchestral treatment. It consists of extracts from the incidental music written for Ibsen's drama of the same name. The first movement, "Daybreak," with its simple theme akin to that of Mendelssohn's "Hebrides" overture, is a most graceful and tender morceau, redolent of northern climes. "The Death of Aase" is of a piece with the pathetic haunting volks-leider of the Scandinavian people; it is given to the muted strings, and is harmonized in a style that suggests Palaestrina. "Anitra's Dance" could not be daintier, with its touches of the triangle and its quaint Oriental melody; while the last movement is one of the most grotesque of fancies, its weird theme commencing in strongly marked staccati by the low strings and bassoon, rising gradually into the higher instruments and working up bit by bit to the most amazing tutti climax, with cymbals and everything else in full blast. The performance of the suite was superb in all particulars. At its close the applause was so enthusiastic that Mr. Nikisch was compelled to repeat the final section.

Mrs. Steinbach-Jahns is blessed with a personal attractiveness and an ease of manner that prepossessed her audience in her favor. She began the favorite scene from "Freischuetz" in a somewhat reserved mood, that soon deepened, with the "Leise, Leise," into a genuine tenderness of feeling, and in the allegro culminated in a triumphant brilliance. Almost her only fault was a disposition to overdo the ritard in various places. Her voice is a full, rich, solid soprano, of unusual flexibility for its caliber. The audience gave Mrs. Steinbach-Jahns quite an ovation, recalling her several times.

Through the second half of the programme our local forces were in the ascendant. Mr. McCollum received a very cordial round of applause as he stepped forward to conduct Mendelssohn's "Symphonie-Cantata," one of the few successful attempts to imitate Beethoven's innovation—in the immortal Ninth—of writing a symphony with a cluster of vocal numbers in place of the last movement. It is a pity that the symphony could not have the most favorable conditions for performance. The orchestra as a whole had never played it before, and the brief morning rehearsal was not all all sufficient for the men and the new conductor to arrive at a perfect understanding either of each other or of the score. Under these circumstances, the symphony was surprisingly well played; that is to say, there were no hitches and there were a great many beauties fairly brought out.

The [illegible] "Lobgesang" [illegible] of Mendelssohn's best works. The scene, for instance, of the watchman creates an extraordinary dramatic effect with simple means; the reiterated question, "Is the night far spent?" with its disappointing answer, works up most effectively at last to the triumphant declaration—first by the solo soprano, unaccompanied and with only the change to the major key, and then by the whole force of chorus and orchestra—"The night, it departeth, the day cometh quickly." The strong massive choruses, the lofty chorale, the lovely duet for two sopranos and the richly varied numbers for tenor solo, all go to make up a thoroughly delightful and inspiring work—one well worthy of commemorating the invention of printing, as it was intended, or any other great event in the progress of mankind. C. W. S.

Clipping from
Leader, Pittsburg, Pa.
Date 5/2[illegible]

lowest price last year was 15½ cents. It is predicted that it will go still lower.

THE SECOND CONCERT.

The Mozart Club and Boston Symphony Orchestra Perform—The Musical Event of the Season Last Night at Old City Hall.

The second concert by the Mozart club and Boston Symphony orchestra, which took place at Old City hall last night, was probably the best musical event of the season in Pittsburg. A short delay occurred in commencing the program, on account of the vast throng of people who kept pouring into the hall to hear the delightful performance to be given, but when the conductor of the orchestra made his appearanee a profound silence prevailed and the most perfect concert of the season commenced.

Goldmark's romantic overture "Sakuntala," led the program, and was a marvel in its interpretation of one of the loveliest of Hindu myths. The perfection with which each part of the orchestra gave its part of the story, was marked and most impressive, and at the close the appreciative audience which filled every nook and corner in the hall, gave vent to their appreciation by long and loud applause. A short interruption followed to allow those who had purchased seats more to be seen attending such an artistic entertainment than from any love for the sublime music given, to parade the isles at so late an hour, and then the concert continued.

The second number was a solo for violoncello, "Fantasie Characteristique," and was performed by Anton Hekking in such a manner that it left no doubt on the minds of his audience as to his artistic ability. The piano was only used as an accompaniment, but at the conclusion of his performance the burst of applause was so genuine he was obliged to respond to an encore and played with the most delicate and refined taste the familiar Chopin nocturne. Mr. Hekking's whole appearance on the stage is refined and graceful and nothing else could be expected from his artistic merits as a cello soloist. With the Pittsburg people he far outranks many other celebrated cello soloiststs that have performed here in the past.

Owing to a severe cold contracted the day previous Paul Zimmerman was unable to render Rossini's aria, "Cujus Animain," and Mme. Steinback-Jahns appeared in the number appointed him on the program. In Mozart's brilliant and beautiful aria she displayed the wonderful flexibility of her good voice but failed to respond to the repeated encores given by the audience. It was in rendering the D minor symphony by Shumann, that the conductor of the orchestra produced the greatest point in his favor as a director and it is seldom that any conductor can perfectly direct an orchestra of sixty pieces through the intricacies of the five movements, which embrace this work, without the aid of a score. Arthur Nikisch accomplished this wonderful feat without a flaw and proved himself competent in the task.

The solo for flute performed by Mr. Moli, great in technique and phrasing, while not very deep, was pleasing in the extreme, and called for a hearty encore, to which he failed to respond.

The Mozart club, under the direction of Professor McCollum, finished the program for the evening in a creditable manner, giving with spirit and earnestness Weber's noble hymn, and the audience then dispersed, fully satisfied with the second grand concert of the Mozart club and Boston Symphony orchestra.

Post Louisville, Ky.
Date 5/9

Did you notice what an elegant criticism the Courier-Journal had to-day of the concert by the Boston Symphony orchestra, the finest organization in America? It was fully equal and very similar to that paper's brilliant notices of the Shakespearean performances of Booth and Modjeska, our greatest tragedian and tragedienne. These were only rivaled by the charming way in which the great journal wrote up the divine Patti, the first singer of the world. The Courier-Journal has made a great hit by its remarkable work in the dramatic and musical line. Its interesting views on these matters of art emanate from a talented young gentleman in the counting-room and have attracted wide attention. There is nothing like encouraging true art.

The audience last night at the Auditorium was one of the largest and most cultivated assemblages that...

Republic, St. Louis, Mo.
Date 5/10

[illegible] Krueger as Saladin, deserve special recognition for meritorious work.

This afternoon "N[illegible]" will be repeated and to-night a new double bill, "Strike der Schmiede," and "Gelehrten Frauen."

The Boston Symphony Orchestra.

The audience which assembled last night in the Exposition Hall to hear the first concert of the Boston Symphony Orchestra was by no means as large as the very great merit of the performance deserved. But still any ordinary hall would have been well-filled with the enthusastic audience which thoroughly enjoyed the perfect performance. St. Louis has already had two visits of this organization, under the direction of Mr. Gericke, whose five years' work brought the orchestra to a pitch of perfection in delicacy of treatment not before achieved in this country. But one fault might be found. The work was too fine, too delicate. It lacked strength. Arthur Nikisch has added in his magnificent conducting and training, this one thing, and the orchestral work last night left nothing to be desired. Mr. Nikisch leads his orchestra in the true Hungarian fashion—that is, without notes. In every piece except the accompaniments the score did not appear on the conductor's desk—he had it in his head. By this means he gets closer to his orchestra, is enabled to watch every point, bring out each perfect effect, and keep the whole performance together in a way that would be impossible, if he had to watch the score in addition. In the Wagner "Vorspiel" to "Die Meistersinger" the difference between his conducting and that of Geriche, who gave the same piece last year, was most apparent. While there was all the delicacy imaginable in the tender parts, yet one did not miss that full, broad effect which typifies the life of the mediæval German burghers. The playing of the brasses was unexceptionable, they were full, round and true. Mme. Steinbach-Jahns has a lovely, fresh voice, rich and sympathetic, one might say a thoroughly "healthy" tone. She made a fine impression, especially in the songs with piano, which were exquisitely accompanied by Mr. Nikisch, who plays the piano as well as he conducts. These were regular German "Lieder" sung and played in true German fashion.

Mrs. Fanny Bloomfield-Zeisler, the pianiste, is what may be called an emotional player—her success must depend upon her mood. The first movement of the concerto was rather disappointing, but the pianiste warmed up to her work in the second movement and gave it and the rest of the piece in a dashing style. It is a pity she did not have a better instrument, for the "Steinway" was old and worn rather thin and wiry. The piece she played also was somewhat commonplace, the last movement being a mixture of Dutch hymn and tipsy tarantelle. The pianista would have made a much better effect in a work by a better composer than Litolff. Instead of the Mendelssohn symphony as announced, the symphony No. 4 in D minor of Schumann was played, the change having been made at the request of a prominent musical lady of the city. The Schumann symphony is a much greater composition than that of Mendelssohn, and Mr. Nikisch and his band of true artists showed that they had individually and collectively a true conception of what is probably the finest piece of romantic music ever written. All the exquisite nuances of the treatment where the brass, wood and strings are played off against each other or blended in weirdest harmonies, were worked out to the highest degree of perfection. It is a great treat to hear the brass instruments so well played that one feels their full power without being overpowered by noise. After the thrilling close of this masterpiece the audience gave the conductor a triple recall. The concluding piece, "Les Preludes," by Liszt, has been often played here, and well played, too; but the performance last night was in all respects fully equal, and perhaps in the moving quality of the strings, superior than others. There will be one more concert to-night, at which Beethoven's immortal Fifth Symphony will be played, and all music lovers should attend.

Dispatch, St. Louis, Mo.
Date 5/8

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Boston Symphony Orchestra.

In the matter of orchestral music Boston is the leading city of this country. It is the only city in America that ever possessed a strictly permanent orchestra, and the immense patronage that it gives the forty-eight home performances of the Boston Symphony Orchestra is highly creditable to the musical taste of the city. But the home concerts are by no means the only ones that are greeted with crowded houses. The merits of the organization have won for it a large clientele of cultured and fashionable people in New York, Philadelphia, Baltimore and Washington, and its series of concerts in those cities have come to be looked upon as leading events of each musical season. The annual concerts in this city are to be given at Exposition Music Hall to-morrow and Saturday evenings. Mr. Nikisch has arranged most interesting programmes, introducing as soloists Mme. Steinback-Jahns, a noted Leipzic soprano, and Mme. Fanny Bloomfield-Zeisler, the well-known pianiste. The analytical programmes in book form, which have been issued for these concerts, will add much to a better understanding and appreciation of the compositions to be performed.

Clipping from Dispatch
Richmond Va
Date 5

Mr. Frederick R. Comee, the manager of the Boston Symphony Orchestra, is a great friend of Mr. Leo. Wheat. He is a genial, whole-souled gentleman, and has made many friends in Richmond.

[138]

Clipping from *Democrat* *St. Louis Mo*

Date *5/9*

Boston Symphony Orchestra.

The Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch, will give the first of its two concerts at Exposition Music Hall this evening. The orchestra, numbering seventy performers, will have the assistance of Mme. Steinbach-Jahns, soprano, and Mme. Fanny Bloomfield-Zeisler, pianiste, who will appear as soloists. The programme in full is as follows:

Vesperial, "Die Meistersinger" ..... Wagner
Aria from "Tannhaeuser" ..... Wagner
Mme. Steinbach-Jahns.
Concerto for pianoforte in E flat ..... Litolff
Mme. Bloomfield-Zeisler.
Symphony in A (Italian) ..... Mendelssohn
Songs with piano:
(a) "O Lieb" ..... Liszt
(b) Lullaby ..... Brahms
(c) Die Quelle ..... Goldmark
Symphonic Poem "Les Preludes" ..... Liszt

A second concert, with a complete change of programme, will be given on Saturday evening.

Date *Mail*

The Symphony Concert.

The final concert in the series of the Boston Symphony Orchestra was given last evening in Lincoln Music Hall before an audience in numbers and in enthusiastic appreciation quite the equal of any that have gathered to do honor to this remarkable organization. The chief number of the program was Schumann's first symphony, overflowing with melodious ideas expressed in delightful orchestral tone color. In nothing does Mr. Nikisch show more clearly his sympathy with the romantic in music than in the works of Schumann, and the performance of this symphony was as ideally perfect as can well be imagined, full of warmth and richness and pregnant with subtle elaborations of detail which gave almost a new insight into the lovely and buoyant charactor of the work. The Saint Sean's "Danse Macabre" and the selections from Rubenstein's "Bal Costume," both bits of strongly drawn and incisive genre painting in music, were given interpretations equally characteristic. Those who effect to find any deterioration in the orchestra's hard-earned perfection of technical finish from Mr. Nikisch's free, original and thoroughly individual methods of conducting must search in vain in last evening's concert for any slightest trace of it. The concert was further the means of introducing to Washington Mme. Steinbach-Johns, soprano, and Mr. Leo Schultz, 'cello, the latter a member of the orchester. Mme. Steinbach-Johns displayed a voice of much power and superb dramatic quality, especially effective in the aria from Tannhæuser, "Dich Theure Halle," and yet capable of such lyric qualifications as were demanded by the three songs which she sang later, including one of exquisite tenderness and beauty by Mr. Nikisch himself. Her work was greeted with much liberality of applause, as was that of Mr. Schulz, whose style upon the 'cello is one of rare refinement, and whose command of the bravura effects upon that instrument is neverfailing. With the exception of his tone, which appears somewhat veiled and at times thin, his performance of Eckert's pleasing and very effective concerto was a very gratifying one.

Clipping from *News* *Fall River*

Date *4/28 Mas*

Boston Symphony Company.

Last evening, the Boston Somphony Orchestra, 70 in number, passed through this city, on route for Philadelphia, where they give to-night the last of the season's series of five concerts. From there they start on a Southern and Western trip of four weeks, giving concerts in most of the important cities as far West as Minneapolis and St. Paul.

The season which closed Saturday night n Boston has been by far the most successful in the history of the organization; the orchestra playing during the 24 weeks in that city alone to audiences aggregating over 135,000 people. While the best seats sold at auction in some cases at prices which averaged over $4 per entertainment, over 60,000 people attended these concerts at from 25 to 50 cts. per ticket.

Clipping from
Times-Star, Cincinnati, OHIO

Date *5/...*

...and will have gone from the Burnet House to Delhi for the summer.

Musical Notes.

To-morrow evening the Boston Symphony orchestra will give its first concert at the Odeon, the second and last being on the following night. Arthur Nikisch will then make his first appearance as a conductor before a Cincinnati audience. The splendid concert of a year ago is so vividly and pleasurably remembered that the orchestra hardly needs a re-introduction. Its success then was instantaneous. There are more than seventy men in the organization and for years they have played together. Madame Steinbach-Jahns is the soloist.

Clipping from *Dispatch* *Pittsburg Pa.*

Date *5/21*

1890.

MUSIC LOVERS DELIGHTED.

The Climax of the Season Reached in the Boston Symphony Concert—A Varied and Exquisite Programme Presented to a Large Audience.

PITTSBURG'S musical season of 1889-90 reached its climax last night in the first of the two concerts given by the Mozart Club with the Boston Symphony Orchestra. Quite appropriately one of the very largest and most representative audiences of the season crowded Old City Hall, from the brilliant stage to the dingy cock-loft. If nearly 1,500 people will pay from $1 to $2 for the privilege of climbing up the steep stairs into that hot, barn-like hall, with its noisy unpleasant surroundings, what would be the patronage of a like attraction in a roomy, first floor auditorium, away from the noise-some market-place, and large enough to hold more money at half the prices? At home, the Boston Symphony Orchestra played this season before 50,000 people who paid but from 25 to 50 cents apiece, in addition to the 75,000 who bought the higher priced tickets, many of them bidding large premiums in the fashionable rivalry for choice of seats. Pittsburg would rejoice to have some local Higginson step forth and sustain such an orchestra; but first and foremost we need the large and suitable hall, indispensable to such popular results. Everyone who endured the discomforts of Old City Hall through the lengthy programme last night will join in a hearty godspeed to at least one part of Mr. Carnegie's munificent plans for the public good. Under more favorable physical conditions, the epithet lengthy, as applied to this programme, could not have conveyed the faintest suggestion of weariness in the listeners. There was abundant variety in its several numbers, and a due sense of artistic fitness and proportion in their combination—as a glance will show:

PART I.

Liszt, Symphonic Poem ..... "Les Preludes."
Weber, Aria from "Freischuetz" ..... Mme. Steinbach-Jahns.
Grieg, Suite ..... "Peer Gynt," Op. 46.
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

PART II.

Mendelssohn's hymn of praise.
Mrs. M. Henkler, first soprano.
Miss Adah Scandrett, second soprano.
Mr. H. B. Brockett, Tenor.
Chorus and Boston Symphony Orchestra.

THE Liszt symphonic poem (a work that has been heard too often to need description) afforded the writer, from his temporary coigne of vantage behind the curtain, a good opportunity to observe the personality of the conductor, who was called from the Leipzig Opera House to rule our country's best orchestra. All music-loving Americans have a right to be interested in the man at that post; they have equal reason to rejoice that the pitifully absurd contract labor law, which was blatantly invoked for the purpose, did not avail to deprive us of Mr. Arthur Nikisch. A short, slender, wiry frame, clean-limbed and with a fine reposeful face dominated by a wide brow, lit up by a pair of bright, deep eyes and softened by a sensitive mouth—Mr. Nikisch presents upon the conductor's stand a personality that inspires confidence and sympathy. He conducts wholly from memory, but without seeming to forget a single entrance of any instrument or losing the thread of the most complex passage. His beat, while firm and masterful to a degree, is yet singularly eloquent in subtly suggesting to the players all the varying shades of expression.

THE splendid body of players which had acquired such technical proficiency under five years of Mr. Gericke's strict discipline, seems to have needed only such a warm, magnetic leadership as that of Mr. Nikisch in order to approximate absolute perfection very closely indeed. There has been no falling off on the technical side in any department, and there has been a decided gain in the vividness and richness of the orchestral colors. The symphonic poem was in truth a poem; full of life and feeling. One could not ask for more passionate intensity than filled the swelling phrases in the allegro tempestuoso, caught up from the 'cellos by the violins; yet the pastoral measures that followed were as deliciously pure and cool in their way.

GRIEG is chiefly known here by his songs. His "Peer Gynt" suite, while not originally intended for concert use, is eminently characteristic of the man both in its subject matter and in its orchestral treatment. It consists of extracts from the incidental music written for Ibsen's drama of the same name. The first movement, "Daybreak," with its simple theme akin to that of Mendelssohn's "Hebrides" overture, is a most graceful and tender morceau, redolent of northern climes. "The Death of Aase" is of a piece with the pathetic haunting volks-leider of the Scandinavian people; it is given to the muted strings, and is harmonized in a style that suggests Palaestrina. "Anitra's Dance" could not be daintier, with its touches of the triangle and its quaint Oriental melody; while the last movement is one of the most grotesque of fancies, its weird theme commencing in strongly marked staccati by the low strings and bassoon, rising gradually into the higher instruments and working up bit by bit to the most amazing tutti climax, with cymbals and everything else in full blast. The performance of the suite was superb in all particulars. At its close the applause was so enthusiastic that Mr. Nikisch was compelled to repeat the final section.

Mrs. Steinbach-Jahns is blessed with a personal attractiveness and an ease of manner that prepossessed her audience in her favor. She began the favorite scene from "Freischuetz" in a somewhat reserved mood, that soon deepened, with the "Leise, Leise," into a genuine tenderness of feeling, and in the allegro culminated in a triumphant brilliance. Almost her only fault was a disposition to overdo the ritard in various places. Her voice is a full, rich, solid soprano, of unusual flexibility for its caliber. The audience gave Mrs. Steinbach-Jahns quite an ovation, recalling her several times.

Through the second half of the programme our local forces were in the ascendant. Mr. McCollum received a very cordial round of applause as he stepped forward to conduct Mendelssohn's "Symphonie-Cantata," one of the few successful attempts to imitate Beethoven's innovation—in the immortal Ninth—of writing a symphony with a cluster of vocal numbers in place of the last movement. It is a pity that the symphony could not have the most favorable conditions for performance. The orchestra as a whole had never played it before, and the brief morning rehearsal was not all all sufficient for the men and the new conductor to arrive at a perfect understanding either of each other or of the score. Under these circumstances, the symphony was surprisingly well played; that is to say, there were no hitches and there were a great many beauties fairly brought out.

THE vocal part of the "Lobgesang" forms one of Mendelssohn's best works. The scene, for instance, of the watchman creates an extraordinary dramatic effect with simple means; the reiterated question, "Is the night far spent?" with its disappointing answer, works up most effectively at last to the triumphant declaration—first by the solo soprano, unaccompanied and with only the change to the major key, and then by the whole force of chorus and orchestra—"The night, it departeth, the day cometh quickly." The strong massive choruses, the lofty chorale, the lovely duet for two sopranos and the richly varied numbers for tenor solo, all go to make up a thoroughly delightful and inspiring work—one well worthy of commemorating the invention of printing, as it was intended, or any other great event in the progress of mankind. C. W. S.

Clipping from
Leader, Pittsburg, Pa.

Date *5/2*

lowest price last year was 15¼ cents. It is predicted that it will go still lower.

THE SECOND CONCERT.

The Mozart Club and Boston Symphony Orchestra Perform—The Musical Event of the Season Last Night at Old City Hall.

The second concert by the Mozart club and Boston Symphony orchestra, which took place at Old City hall last night, was probably the best musical event of the season in Pittsburg. A short delay occurred in commencing the program, on account of the vast throng of people who kept pouring into the hall to hear the delightful performance to be given, but when the conductor of the orchestra made his appearance a profound silence prevailed and the most perfect concert of the season commenced.

Goldmark's romantic overture "Sakuntala," led the program, and was a marvel in its interpretation of one of the loveliest of Hindu myths. The perfection with which each part of the orchestra gave its part of the story, was marked and most impressive, and at the close the appreciative audience which filled every nook and corner in the hall, gave vent to their appreciation by long and loud applause. A short interruption followed to allow those who had purchased seats more to be seen attending such an artistic entertainment than from any love for the sublime music given, to parade the isles at so late an hour, and then the concert continued.

The second number was a solo for violoncello, "Fantasie Characteristique," and was performed by Anton Hekking in such a manner that it left no doubt on the minds of his audience as to his artistic ability. The piano was only used as an accompaniment, but at the conclusion of his performance the burst of applause was so genuine he was obliged to respond to an encore and played with the most delicate and refined taste the familiar Chopin nocturne. Mr. Hekking's whole appearance on the stage is refined and graceful and nothing else could be expected from his artistic merits as a cello soloist. With the Pittsburg people he far outranks many other celebrated cello soloiststs that have performed here in the past.

Owing to a severe cold contracted the day previous Paul Zimmerman was unable to render Rossini's aria, "Cujus Animain," and Mme. Steinback-Jahns appeared in the number appointed him on the program. In Mozart's brilliant and beautiful aria she displayed the wonderful flexibility of her good voice but failed to respond to the repeated encores given by the audience. It was in rendering the D minor symphony by Shumann, that the conductor of the orchestra produced the greatest point in his favor as a director and it is seldom that any conductor can perfectly direct an orchestra of sixty pieces through the intricacies of the five movements, which embrace this work, without the aid of a score. Arthur Nikisch accomplished this wonderful feat without a flaw and proved himself competent in the task.

The solo for flute performed by Mr. Moli, great in technique and phrasing, while not very deep, was pleasing in the extreme, and called for a hearty encore, to which he failed to respond.

The Mozart club, under the direction of Professor McCollum, finished the program for the evening in a creditable manner, giving with spirit and earnestnes Weber's noble hymn, and the audience then dispersed, fully satisfied with the second grand concert of the Mozart club and Boston Symphony orchestra.

Post, Louisville, Ky.

Date *5/9*

DID you notice what an elegant criticism the Courier-Journal had today of the concert by the Boston Symphony orchestra, the finest organization in America? It was fully equal and very similar to that paper's brilliant notices of the Shakespearean performances of Booth and Modjeska, our greatest tragedian and tragedienne. These were only rivaled by the charming way in which the great journal wrote up the divine Patti, the first singer of the world. The Courier-Journal has made a great hit by its remarkable work in the dramatic and musical line. Its interesting views on these matters of art emanate from a talented young gentleman in the counting-room and have attracted wide attention. There is nothing like encouraging true art.

THE audience last night at the Auditorium was one of the largest and most cultivated assemblages that ...

Republic, St. Louis, Mo.

Date *5/10*

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Clipping from *Dispatch* *Richmond Va*

Date *5/...*

Mr. Frederick R. Comee, the manager of the Boston Symphony Orchestra, is a great friend of Mr. Leo. Wheat. He is a genial, whole-souled gentleman, and has made many friends in Richmond.

Pittsburg Dispatch

THE MUSIC WORLD.

Programmes for the Mozarts and Boston Symphony Orchestra.

THE LATTER'S SEASON AT THE HUB.

Progress in Musical Culture as Indicated by Recent Events.

NEWS FROM POPULAR PITTSBURGERS

The most important among the many events that throng in toward the close of our musical season are the two concerts of the Mozart Club (twelfth season; fifth and sixth concerts) to be given with the Boston Symphony Orchestra, on Monday and Tuesday of next week, at Old City Hall. The full programmes, now first published, are as follows:

Monday Evening, May 19.

PART I.

Liszt.....Symphonic Poem, "Les Preludes."
Boston Symphony Orchestra; Mr. Arthur Nikisch, conductor.

Weber.....Aria, from "Der Freischuetz."
Mme. Magdalena Steinback-Jahns.

Grieg.....Suite, "Peer Gynt," Op. 46.
a. Daybreak; *b.* "The Death of Aase;" *c.* "Anitra's Dance;" *d.* "In the Halls of the King of the Dovre Mountains." (The imps are chasing Peer Gynt.)
Boston Symphony Orchestra.

PART II.

Mendelssohn.....'Hymn of Praise"
The Mozart Club, Mr. James P. McCollum, conductor, assisted by the Boston Symphony Orchestra. Soloists: Mr. Harry B. Brockett, tenor; Mrs. Mathilde Henkler and Miss Ada Scandrett, sopranos.

TUESDAY EVENING, MAY 20.

Goldmark.....Overture, "Sakuntala"
Boston Symphony Orchestra.

Rossini—"Cujus Animam," from "Stabat Mater"
Mr. Paul Zimmerman.

Servais—"Fantasie Characteristique" for Violoncello
Mr. Anton Hekking.

Schuman—Symphony No. 4, in D minor, Op. 120
Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).
Boston Symphony Orchestra.

Songs with Piano.
(a) Robert Franz.....'Widmung"
(b) Rubinstein.....'Es blinkt der Thau"
(c) Schumann.....'Auftraege"
(d) Goldmark.....'Die Quelle"
Mme. Steinbach-Jahns.

Wagner.....Overture, "Tannhaeuser"
Weber.....Hymn, "In Constant Order"
The Mozart Club, accompanied by the Boston Symphony Orchestra. Soloists: Mrs. W. B. Wolfe, soprano; Miss Margaret Fraser, contralto; Mr. Paul Zimmerman, tenor; Mr. Jno. A. Strouss, tenor. Mr. James P. McCollum, conductor.

***

Of Mme. Steinbach-Jahns we are told that she began her professional career singing soubrette parts in the Opera at Frankfort-on-the-Main. She next appeared in Danzig, where her remarkable gifts attracted attention, and brought her an engagement at the Leipzig Theater. Here she soon became the leading dramatic soprano, and her career was one of extraordinary success. Among her most notable triumphs were the roles of *Elsa* in "Lohengrin," *Senta* in Flying Dutchman," *Donna Anna* in "Don Juan," *Eva* in "Die Meistersinger," and *Agathe* in "Freischuetz." Since Mr. Nikisch brought her to this country to participate in the orchestra's present extended tour, the voice of our best critics has amply indorsed her growing European reputation.

The ninth season of the Boston Symphony Orchestra's regular concerts at Music Hall, which closed a fortnight ago, has been the most successful in its history. The new conductor, Mr. Arthur Nikisch, from Leipzig, has more than warranted his selection for this important post. He has wholly captivated the critics of the Hub, in spite of prejudices at the commencement of his work. The practical results of the season's efforts may readily be gathered from the following table from official sources:

The number who have attended the rehearsals on admission tickets at an expense of 25 cents is	20,985
Five hundred and eight season tickets for rehearsals were sold at $7 50, making the number who attended at an expense of 31¼ cents	12,192
Nine hundred and seventy-four season tickets for the evening concerts were sold at $7 50, making attendance at 31¼ cents	23,876
The number who have attended the evening concerts on admission tickets at 50 cents	3,697
Total number who have heard the orchestra at an expense of 50 cents or less	60,250
Add to this the number who bought the higher priced tickets at auction—1,423 season tickets for each series—1,423x48.	68,304
Admission and cheap season	60,250
Total attendance regular performances	128,554
Add again the number who attended the three young people's matinees (6,900) and the total number who have heard the orchestra is, by a close estimate	135,454

Think of it: Sixty thousand persons hearing the very best music performed in a manner nowhere excelled at an expense of 50 cents or less.

Those who have sneered at Mr. Higginson's wonderfully liberal patronage of the orchestra, as a fad, indulged in for the delectation of an aristocratic clique, will have hard work to find such another instance of musical evangelism for the masses.

Republic, St. Louis, Mo.

Date 5/8

Times, Richmond, Va.

Date 5/3

THE FESTIVAL CONCERT.

First of the Festival Concerts at the Academy of Music.

The first of the two festival concerts by the Boston Symphony Orchestra occurred at the Academy of Music last night. It has been some time since so magnificent a musical organization has been heard here. The orchestra, which has given such eclat, musically, to the city of Boston, and for which that city is so largely indebted to the generosity of one its citizens, Mr. Higginson, rendered the beautiful programme which had been arranged in a manner almost beyond criticism. The orchestra is composed of splendid material, having been recruited from the very best material of this country and Europe. Their playing is remarkable for an exquisite delicacy of tone—chiefly due no doubt to the distribution of instruments; for as the orchestra was selected especially with a view to the production of symphonies, strings and wood-winds largely predominate. The instruments respond to the touch of the director like one great many-voiced, many-toned organ.

Mr. Arthur Nikisch is essentially a poetic conductor. His phrasing evinces delicacy of feeling rather than dramatic breadth. This was evident in his beautiful interpretation of the first motive of the "Euryanthe" overture, in the third movement of the Rubinstein "Bal Costume," and the saltarello of the Italian symphony.

In appearance Mr. Nikisch is rather small and delicately framed. A mass of wavy black hair [illegible] closely cut beard covers his chin. In conducting the orchestra he is quiet and graceful in the extreme.

Mme. Steinbach Jahns, the vocalist, sang the "Prayer from der Freishuetz" and three German lieder, the latter with a piano accompaniment by Mr. Nikisch. She is a dramatic singer of the true German school. Her voice is remarkable for purity of tone and ampleness of register. There is, however, in her singing, a lack of soul and feeling. Mme. Jahns was suffering with a slight sore throat last night, which prevented her from doing justice to the "Freischuetz" number.

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Clipping from Plain Dealer Cleveland O

Date 5/4

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THE BOSTON SYMPHONY ORCHESTRA

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[illegible] Kansas City; R. [illegible] and Dr. C. C. [illegible]worth, Kas.; S. [illegible]Main, Springfield, Mo.

THE THEATRES.

Boston Symphony Orchestra—The Kendals—Possart—Anton Concerts.

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Times, Richmond, Va.

Date 5/7

A MAY MUSICAL FESTIVAL

THE MOZART ASSOCIATION'S FIRST GRAND ATTEMPT.

The Boston Symphony Orchestra, Mme. Steinbach-Jahns, the Famous Singer, the Gesang-Verein Virginia, and a Mixed Chorus of 285 Voices.

To-night will begin Richmond's first musical festival under the auspices of the Mozart Association. The Boston Symphony Orchestra, the finest organization of its kind in this country, will make its debut in this city, with Mme. Steinbach-Jahns as the vocalist. This will be the symphony night. To-morrow will be chorus night, and the Gesang-Verein Virginia, sixty voices, Charles L. Siegel, conductor, and the festival chorus, 285 voices, Clarance A. Marshall, conductor, accompanied by the orchestra, will be heard. Here are the programmes for the two entertainments:

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Orchestra.
Aria from "Freischutz,"
Mme. Steinbach-Jahns.
"Bal Costume," Rubinstein.
Ballet for Orchestra.
Songs with Piano.
Mme. Steinbach-Jahns.
Symphony in A (Italian), Mendelssohn.
(Allegro Vivace-Andante Conmoto-Moderato-Salterello.)

CHORUS NIGHT.

Overture, "Tannhauser,"
Orchestra.
Chorus, "Unfold ye Portals,"
Festival Chorus and Orchestra.
Aria from "Tannhauser,"
Mme. Steinbach-Jahns.
Suite, "Peer Gynt," Grieg.
Orchestra.
Male Chorus, "Siegesgesang." Abt.
Gesang-Verein Virginia.
Ballade and Polonaise for Violin, Vieuxtemps.
Mr. Kneisel.
March and Chorus, "Hail Bright Abode," Wagner.
Festival Chorus and Orchestra.

THE CONDUCTOR.

The conductor of the orchestra is that famous young Kapellmeister, Mr. Arthur Nikisch, one of the leading and most important conductors in the world. He comes from Szent-Miklos, a small town situated in the principality of Lichenstein. He is thirty-five years of age. His father occupied the position of head steward and auditor to the prince, and was himself an enthusiastic musical amateur. In earliest childhood, the boy showed such an extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success, —in fact the young prodigy received a genuine ovation. His first studies in harmony and organ-playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. There he remained for eight years, and then applied for and was appointed to a desk at the Royal Opera. After that his rise was rapid. Under his care and direction the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra. A performance of the colossal Ninth Symphony in 1882 is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkunstler-Versammlung" in 1883 brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus as Reinecke's substitute, and has also given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

THE ORCHESTRA.

The orchestra was originally made up of the best available players of Boston and New York. Year by year it has been strengthened by the acquisition of superior performers wherever they could be found, until now it is everywhere conceded that no such company has ever been brought together. In its ranks are representatives of the leading orchestras of Vienna, Leipzig, Berlin, Paris and London. At the head of the violins, as concert master, is Franz Kneisel, who plays a solo to-morrow night, and he is supported by C. M. Loeffler, T. Adamowski, and a corps of players, every member of which is a solo artist. At the first desk of the 'celli sit Anton Hekking and Leo Schulz; on the flute and oboe will be heard Mole and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Xaver Reiter, first horn; Pierre Muller, first trumpet, late of the Lamoureaux Orchestra, Paris, and Goldsmith, the first clarionet.

THE GESANG-VEREIN.

The Gesang-Verein Virginia will sing with the following voices, accompanied by the orchestra, under the direction of Mr. Charles M. Siegel:

First tenors: W. Ebel, Chas. Lundin, G. Loth, H. Greener, Ed. Moll, H. F. Miller, Chas. Phillips, M. F. Richter, S. Steinlein, P. Stumpf, and F. Will.

Second tenors: W. Herbig, P. Klein, H. Boltz, H. Bromm, Chas. Closs, C. Schaaf, J. Spilling, Herm. Schmidt, O. Ostergreen, O. Spott, A. Volkmann, and E. Stumpf.

First basses: M. Briel, B. Brauer, T. Ebel, F. C. Ebel, A. Hartung, Aug. Moll, G. Klein, L. Kaufmann, T. F. Koehler, C. F. Koehler, L. Bromm, M. Lindner, C. O. Loth, H. G. Miller, G. Runge and W. Zimmermann.

Second basses: W. Dietz, Chas. Ganser, O. Lohmann, Th. Keck, E. Lundin, A. Nickel, B. Haase, H. Ebel, C. Dietrich, M. Schaaf, H. Schmidt, Chas. Poindexter, A. Volmer, A. Wolff and Chas. Haase.

FESTIVAL CHORUS.

The festival chorus is an amalgamation of several smaller choral societies and members of church choirs, &c. Mr. Clarance A. Marshall will conduct the numbers. The chorus is composed as follows:

Sopranos: Miss L. Arnold, Mrs. J. Harvie Blair, Mrs. C. E. Brown, Mrs. Bigelow, Misses Mary Bass, Lucy Beech, Lula Bethel, Ellie Bethel, Kate Brennan, Lily Bishop, Kate Brown, Mrs. James Calder, Mrs. W. R. Cook, Mrs. Thomas Christian, Misses Ellora Chapin, Ferdie Davison, Lula Dunstan, Mollie Drinard, M. D. Denzler, Mrs. M. B. Ellet, Misses Fannie Eaton, Kate Ebel, Lena Ebel, Louisa Ebel, Mrs. W. E. Fitzwilson, Miss Jennie Fergusson, Mrs. W. J. Gilman, Mrs. P. F. Greenwood, Misses Fannie Gwathmey, Bettie Goode, M. L. Garnett, D. Gibbs, Mrs. A. C. Harding, Misses L. G. Henning, Eva Harris, Mollie Harrison, N. I. Harrison, Josie Harris, Selina Hempf, Mrs. E. Jenkins, Mrs. R. C. Lockerman, Mrs. J. Lundin, Misses Kate Lee, Mattie Landrum, Bessie Lee, E. Latham, Mrs. Dr. Machaux, Misses Viola Minor, Annie Meyer, Ledie Martin, B. Martin, Sallie Montgomery, Bessie Nichols, Mrs. D. W. Pugh, Mrs. W. S. Quarles, Misses L. M. Quarles, E. Quarles, Ellie Pumphrey, Lizzie Pumphrey, Emma Palmer, C. W. Pulliam, H. G. Pulliam, Annie Perkins, Fannie Powers, Mabel Pusey, Annie Poole, Mrs A. H. Raynal, Mrs. M. B. Ramos, Mrs. D. S. Redford, Mrs. L. Ramstetter, Misses Mollie Redford, Ida Robinson, Bertha Robinson, Kate Richardson, Laura Richardson, Emma Roberts, Estelle Shackleford, Emma Staude, Janie Steel, Mrs. Dr. Taylor, Misses Lena Thilow, Hattie Tinsley, Lizzie Vanlew, Mrs. E. Leslie Watson, Mrs. W. M. Wren, Mrs. J. C. Williams, Mrs. L. Weil, Mrs. S. E. Woodfin, Mrs. N. E. Worth and Miss Alice Whitcomb.

Contraltos: Misses Lizzie Adams, Kate Beckwith, Jessie Bailey, Annie Bailey, Bigelow, Clara Bethel, Mrs. B. A. Clement, Misses A. B. Carrington, Annie Calder, Calder, Maria Connor, Mrs. H. W. Greener, Mr. A. S. Gwathmey, Misses May Greener, E. Goodwin, J. R. Henning, Mrs. O. E. Jones, Mrs. Lett, Mrs. S. G. Lett, Mrs. Dr. Marcy, Mrs. J. London, Misses London, A. Martin, Martins, Cora Martin, Minnie McMahon, Zelle Minor, Mrs. F. H. Plumacher, Misses A. Pumphrey, L. Phillips, Lula Powell, Odie Perkins, A. Robinson, Mrs. F. R. Stover, Misses Minnie Taylor, Mattie Traylor and Georgie C. West.

Tenors: J. M. Brereton, C. C. Chapin, Esau Cocker, Clinton R. Carter, Alexander Cruickshank, Alvin Davis, W. S. Danforth, Jack Fergusson, Conway H. Gordon, W. S. Henning, George R. Hovey, John R. Hooper, A. B. Jones, R. E. Jones, E. J. Kemplen, J. L. Lewis, Walter Mercer, F. C. Minor, W. F. Moesta, R. L. Moody, M. V. Moon, L. P. Poole, Jannie Pleasants, F. H. Plumacher, S. S. Perkins, H. L. Reese, H. L. Reese, Jr., S. J. Reisenstein, Frank Sewell, J. J. Spilling, E. H. Spott, C. J. Schumann, D. Wherry, Fred Wells, C. D. Wilks, J. C. Williams, Jr. and E. Leslie Watson.

Basses: Frank Anthony, E. Burnett, J. Harvie Blair, Luther Bethel, Thomas Bethel, Robert Bailey, B. O. Blenner, James Calder, W. F. Crump, C. C. Crump, W. R. Clements, E. Carter, B. F. Cosby, Albert Cleversoll, R. W. Cardwell, C. W. Cardwell, J. C. Drinard, Nathan Doll, Jno. J. Finnegan, H. W. Farmer, S. C. Flemming, Scott Gibbs, Geo. D. Gaines, P. F. Greenwood, Dr. T. N. Garnett, William J. Gilman, R. R. Harrison, A. C. Harding, James Harris, Charles W. Hunter, George O. Jones, F. S. Jones, A. C. Jones, C. O. Keeh, W. A. King, Mr. Lett, M. Leitch N. S. Morton, Dr. David McCaw, Frank Morrissey, B. W. Nunnally, Charles Pollard, S. T. Pulliam, H. E. Pusey, O. D Phillips, Frank Perkins, E. W. Powers, Phil. Powers, J. E. Quarles, W. S. Quarles, J. W. Quarles, A. H. Raynal, J. M. Ryan, George Richardson, Robert Gwathmey, F. R. Stover, J. Louis Sullivan, G. H. Tompkins, W. A. Twynam, William F. Tyree, August Vanderlehr, Shepherd Webb and S. J. Young.

Commercial Louisville, Ky.

Date 5/10

[illegible] corruption of the popular vote [illegible] of Wednesday to go unwhipped.

TALK OF THE TOWN.

ARTHUR NIKISCH, Director of the Boston Symphony Orchestra, has caused a flutter among the worshipers of the long-haired Walter Damrosch. Director Nikisch uses entirely different methods from Louisville's late ideal, and some musical people do not like his leading. A lady said during the concert: "Nikisch does not seem to have any enthusiasm in his make-up. I don't half appreciate the music with this sort of leading." Another musician said: "Nikisch really leads the orchestra; Damrosch merely made appropriate gestures as a sort of accompaniment to the music of the great orchestra, gotten together and trained by his father. Nikisch is a great leader, and controls his orchestra as if it were a single instrument in his hands."

Clipping from Commercial Louisville, K

Date 5/7

THE THEATERS.

Tomorrow night the Boston Symphony Orchestra will make its second appearance to a Louisville audience, with Arthur Nikish as director. Mr. Nikisch has only been in this country a short time. He has, however, made an excellent impression wherever he has appeared as director of the orchestra. One remarkable thing in his conducting is that he uses no score or music stand—which is a most remarkable thing to do, as all the music performed by this organization is of the heaviest kind. It is evident from the large sale of seats that the public are anxious to hear the Boston Symphony Orchestra. To say the least, it is without doubt the strongest orchestral organization in America. One reason of its perfect work is the number of years its members have been playing together. The only thing to be regretted is, there is only one concert given. However, the music-loving people can be contented that the great city of Chicago will have only one concert. Mr. James B. Camp, the business manager, earnestly desires the purchasers of tickets to be in their seats by 8:15, as no one will be allowed to go down the aisles during the playing of a number.

[139]

Pittsburg Dispatch

THE MUSIC WORLD.

Programmes for the Mozarts and Boston Symphony Orchestra.

THE LATTER'S SEASON AT THE HUB.

Progress in Musical Culture as Indicated by Recent Events.

NEWS FROM POPULAR PITTSBURGERS

The most important among the many events that throng in toward the close of our musical season are the two concerts of the Mozart Club (twelfth season; fifth and sixth concerts) to be given with the Boston Symphony Orchestra, on Monday and Tuesday of next week, at Old City Hall. The full programmes, now first published, are as follows:

Monday Evening, May 19.

PART I.

Liszt.........Symphonic Poem, "Les Preludes."
Boston Symphony Orchestra; Mr. Arthur Nikisch, conductor.
Weber............Aria, from "Der Freischuetz."
Mme. Magdalena Steinback-Jahns.
Grieg..................Suite, "Peer Gynt," Op. 46.
a. Daybreak: b. "The Death of Aase;" c. "Anitra's Dance:" d. "In the Halls of the King of the Dovre Mountains." (The imps are chasing Peer Gynt.)
Boston Symphony Orchestra.

PART II.

Mendelssohn....................."Hymn of Praise"
The Mozart Club, Mr. James P. McCollum, conductor, assisted by the Boston Symphony Orchestra. Soloists: Mr. Harry B. Brockett, tenor; Mrs. Mathilde Henkler and Miss Ada Scandrett, sopranos.

TUESDAY EVENING, MAY 20.

Goldmark.............Overture, "Sakuntala"
Boston Symphony Orchestra.
Rossini—"Cujus Animam," from "Stabat Mater"
Mr. Paul Zimmerman.
Servais—"Fantasie Characteristique" for ....Violoncello
Mr. Anton Hekking.
Schuman—Symphony No. 4, in D minor, Op. 120
Introduction (Adagio non troppo).
Allegro.
Romance (Adagio non troppo).
Scherzo.
Finale (Allegro).
Boston Symphony Orchestra.
Songs with Piano.
(a) Robert Franz......................"Widmung"
(b) Rubinstein..............."Es blinkt der Thau"
(c) Schumann........................"Auftraege"
(d) Goldmark.........................."Die Quelle"
Mme. Steinbach-Jahns.
Wagner...............Overture, "Tannhaeuser"
Weber....................Hymn, "In Constant Order"
The *Mozart* Club, accompanied by the Boston Symphony Orchestra. Soloists: Mrs. W. B. Wolfe, soprano; Miss Margaret Fraser, contralto; Mr. Paul Zimmerman, tenor; Mr. Jno. A. Strouss, tenor. Mr. James P. McCollum, conductor.

***

Of Mme. Steinbach-Jahns we are told that she began her professional career singing soubrette parts in the Opera at Frankfort-on-the-Main. She next appeared in Danzig, where her remarkable gifts attracted attention, and brought her an engagement at the Leipzig Stadt Theater. Here she soon became the leading dramatic soprano, and her career was one of extraordinary success. Among her more notable triumphs were the roles of *Elsa* in "Lohengrin," *Senta* in Flying Dutchman," *Genoveva*, *Eva* in "Die Meistersinger," and *Agates* in "Freischuetz." Since Mr. Nikisch brought her to this country to participate in the orchestra's present extended tour, the voice of our best critics has amply indorsed her growing European reputation.

The ninth season of the Boston Symphony Orchestra's regular concerts at Music Hall, which closed a fortnight ago, has been the most successful in its history. The new conductor, Mr. Arthur Nikisch, from Leipzig, has more than warranted his selection for this important post. He has wholly captivated the critics of the Hub, in spite of prejudices at the commencement of his work. The practical results of the season's efforts may readily be gathered from the following table from official sources:

The number who have attended the rehearsals on admission tickets at an expense of 25 cents is	20,985
Five hundred and eight season tickets for rehearsals were sold at $7 50, making the number who attended at an expense of 31¼ cents	12,192
Nine hundred and seventy-four season tickets for the evening concerts were sold at $7 50, making attendance at 31¼ cents	23,876
The number who have attended the evening concerts on admission tickets at 50 cents	3,697
Total number who have heard the orchestra at an expense of 50 cents or less	60,250
Add to this the number who bought the higher priced tickets at auction—1,423 season tickets for each series—1,423x48	68,304
Admission and cheap season	60,250
Total attendance regular performances	128,554
Add again the number who attended the three young people's matinees (6,900) and the total number who have heard the orchestra is, by a close estimate	135,454

Think of it: Sixty thousand persons hearing the very best music performed in a manner nowhere excelled at an expense of 50 cents or less.

Those who have sneered at Mr. Higginson's wonderfully liberal patronage of the orchestra, as a fad, indulged in for the delectation of an aristocratic clique, will have hard work to find such another instance of musical evangelism for the masses.

Republic, St. Louis, Mo.

Date 5/8

...Corcoran and Dr. C. C. ... Kansas City; ... worth, Kas.; S. ... Main, Springfield, Mo.

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Times, Richmond, Va.

Date 5/13

THE FESTIVAL CONCERT.

First of the Festival Concerts at the Academy of Music.

The first of the two festival concerts by the Boston Symphony Orchestra occurred at the Academy of Music last night. It has been some time since so magnificent a musical organization has been heard here. The orchestra, which has given such eclat, musically, to the city of Boston, and for which that city is so largely indebted to the generosity of one its citizens, Mr. Higginson, rendered the beautiful programme which had been arranged in a manner almost beyond criticism. The orchestra is composed of splendid material, having been recruited from the very best material of this country and Europe. Their playing is remarkable for an exquisite delicacy of tone—chiefly due no doubt to the distribution of instruments; for as the orchestra was selected especially with a view to the production of symphonies, strings and wood-winds largely predominate. The instruments respond to the touch of the director like one great many-voiced, many-toned organ.

Mr. Arthur Nikisch is essentially a poetic conductor. His phrasing evinces delicacy of feeling rather than dramatic breadth. This was evident in his beautiful interpretation of the first motive of the "Euryanthe" overture, in the third movement of the Rubinstein "Bal Costume," and the saltarello of the Italian symphony.

In appearance Mr. Nikisch is rather small and delicately framed. A mass of wavy black hair falls over his brow, and a closely cut beard covers his chin. In conducting the orchestra he is quiet and graceful in the extreme.

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Clipping from Plain Dealer
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Times, Richmond, Va.

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Chorus, "Unfold ye Portals,"
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Aria from "Tannhauser,"
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Suite, "Peer Gynt," Grieg.
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Male Chorus, "Siegesgesang," Abt.
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Ballade and Polonaise for Violin, Vieuxtemps.
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March and Chorus, "Hail Bright Abode," Wagner.
Festival Chorus and Orchestra.

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The conductor of the orchestra is that famous young Kapellmeister, Mr. Arthur Nikisch, one of the leading and most important conductors in the world. He comes from Szent-Miklos, a small town situated in the principality of Lichenstein. He is thirty-five years of age. His father occupied the position of head steward and auditor to the prince, and was himself an enthusiastic musical amateur. In earliest childhood, the boy showed such an extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success, —in fact the young prodigy received a genuine ovation. His first studies in harmony and organ-playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. There he remained for eight years, and then applied for and was appointed to a desk at the Royal Opera. After that his rise was rapid. Under his care and direction the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra. A performance of the colossal Ninth Symphony in 1882 is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkunstler-Versammlung" in 1883 brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus as Reinecke's substitute, and has also given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

THE ORCHESTRA.

The orchestra was originally made up of the best available players of Boston and New York. Year by year it has been strengthened by the acquisition of superior performers wherever they could be found, until now it is everywhere conceded that no such company has ever been brought together. In its ranks are representatives of the leading orchestras of Vienna, Leipzig, Berlin, Paris and London. At the head of the violins, as concert master, is Franz Kneisel, who plays a solo to-morrow night, and he is supported by C. M. Loeffler, T. Adamowski, and a corps of players, every member of which is a solo artist. At the first desk of the 'celli sit Anton Hekking and Leo Schulz; on the flute and oboe will be heard Mole and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Xaver Reiter, first horn; Pierre Muller, first trumpet, late of the Lamoureaux Orchestra, Paris, and Goldsmith, the first clarionet.

THE GESANG-VEREIN.

The Gesang-Verein Virginia will sing with the following voices, accompanied by the orchestra, under the direction of Mr. Charles M. Siegel:

First tenors: W. Ebel, Chas. Lundin, G. Loth, H. Greener, Ed. Moll, H. F. Miller, Chas. Phillips, M. F. Richter, S. Steinlein, P. Stumpf, and F. Will.

Second tenors: W. Herbig, P. Klein, H. Boltz, H. Bromm, Chas. Closs, C. Schaaf, J. Spilling, Herm. Schmidt, O. Ostergreen, O. Spott, A. Volkmann, and E. Stumpf.

First basses: M. Briel, B. Brauer, T. Ebel, F. C. Ebel, A. Hartung, Aug. Moll, G. Klein, L. Kaufmann, T. F. Koehler, C. F. Koehler, L. Bromm, M. Lindner, C. O. Loth, H. G. Miller, G. Runge and W. Zimmermann.

Second basses: W. Dietz, Chas. Ganser, C. Lohmann, Th. Keck, E. Lundin, A. Nickel, B. Haase, H. Ebel, C. Dietrich, M. Schaaf, H. Schmidt, Chas. Poindexter, A. Volmer, A. Wolfhard, Chas. Haase.

FESTIVAL CHORUS.

The festival chorus is an amalgamation of several smaller choral societies and members of church choirs, &c. Mr. Clarance A. Marshall will conduct the numbers. The chorus is composed as follows:

Sopranos: Miss L. Arnold, Mrs. J. Harvie Blair, Mrs. C. E. Brown, Mrs. Bigelow, Misses Mary Bass, Lucy Beech, Lula Bethel, Ellie Bethel, Kate Brennam, Lily Bishop, Kate Brewn, Mrs. James Calder, Mrs. W. R. Cook, Mrs. Thomas Christian, Misses Ellora Chapin, Ferdie Davison, Lula Dunstan, Mollie Drinard, M. D. Denzler, Mrs. M. B. Ellet, Misses Fannie Eaton, Kate Ebel, Lena Ebel, Louisa Ebel, Mrs. W. E. Fitzwilson, Miss Jennie Fergusson, Mrs. W. J. Gilman, Mrs. P. F. Greenwood, Misses Fannie Gwathmey, Bettie Goode, M. L. Garnett, D. Gibbs, Mrs. A. C. Harding, Misses L. G. Henning, Eva Harris, Mollie Harrison, N. I. Harrison, Josie Harris, Selina Hempf, Mrs. E. Jenkins, Mrs. R. C. Lockerman, Mis. J. Lundin, Misses Kate Lee, Mattie Landrum, Bessie Lee, E. Latham, Mrs. Dr. Michaux, Misses Viola Minor, Annie Meyer, Ledie Martin, B. Martin, Sallie Montgomery, Bessie Nichols, Mrs. D. W. Pugh, Mrs. W. S. Quarles, Misses L. M. Quarles, E. Quarles, Ellie Pumphrey, Lizzie Pumphrey, Emma Palmer, C. W. Pulliam, H. G. Pulliam, Annie Perkins, Fannie Powers, Mabel Pusey, Annie Poole, Mrs A. H. Raynal, Mrs. M. B. Ramos, Mrs. D. S. Redford, Mrs. L. Ramstetter, Misses Mollie Redford, Ida Robinson, Bertha Robinson, Kate Richardson, Laura Richardson, Emma Roberts, Estelle Shackleford, Emma Staude, Janie Steel, Mrs. Dr. Taylor, Misses Lena Thilow, Hattie Tinsley, Lizzie Vanlew, Mrs. E. Leslie Watson, Mrs. W. M. Wren, Mrs. J. C. Williams, Mrs. L. Weil, Mrs. S. E. Woodfin, Mrs. N. S. Worth and Miss Alice Whitcomb.

Contraltos: Misses Lizzie Adams, Kate Beckwith, Jessie Bailey, Annie Bailey, Bigelow, Clara Bethel, Mrs. B. A. Clement, Misses A. B. Carrington, Annie Calder, Calder, Maria Connor, Mrs. H. W. Greener, Mr. A. B. Gwathmey, Misses May Greener, E. Goodwin, J. R. Henning, Mrs. O. E. Jones, Mrs. Lett, Mrs. S. G. Lett, Mrs. Dr. Marcy, Mrs. J. London, Misses London, A. Martin, Martins, Cora Martin, Minnie McMahon, Zelle Minor, Mrs. F. H. Plumacher, Misses A. Pumphrey, L. Phillips, Lula Powell, Odie Perkins, A. Robinson, Mrs. F. R. Stover, Misses Minnie Taylor, Mattie Traylor and Georgie C. West.

Tenors: J. M. Brereton, C. C. Chapin, Esau Cocker, Clinton R. Carter, Alexander Cruickshank, Alvin Davis, W. S. Danforth, Jack Fergusson, Conway H. Gordon, W. S. Henning, George R. Hovey, John R. Hooper, A. B. Jones, R. E. Jones, E. J. Kemplen, J. L. Lewis, Walter Mercer, F. C. Minor, W. F. Moesta, R. L. Moody, M. V. Moon, L. P. Poole, Jannie Pleasants, F. H. Plumacher, S. S. Perkins, H. L. Reese, H. L. Reese, Jr., S. J. Reisenstein, Frank Sewell, J. J. Spilling, E. H. Spott, C. J. Schumann, D. Wherry, Fred Wells, C. D. Wilks, J. C. Williams, Jr. and E. Leslie Watson.

Basses: Frank Anthony, E. Burnett, J. Harvie Blair, Luther Bethel, Thomas Bethel, Robert Bailey, B. O. Blenner, James Calder, W. F. Crump, C. C. Crump, W. R. Clements, E. Carter, B. F. Cosby, Albert Cleversoll, R. W. Cardwell, C. W. Cardwell, J. C. Drinard, Nathan Doll, Jno. J. Finnegan, H. W. Farmer, S. C. Flemming, Scott Gibbs, Geo. D. Gaines, P. F. Greenwood, Dr. T. N. Garnett, William J. Gilman, R. R. Harrison, A. C. Harding, James Harris, Charles W. Hunter, George O. Jones, F. S. Jones, A. C. Jones, C. O. Keeh, W. A. King, Mr. Lett, M. Leitch N. S. Morton, Dr. David McCaw, Frank Morrissey, B. W. Nunnally, Charles Pollard, S. T. Pulliam, H. E. Pusey, O. D. Phillips, Frank Perkins, E. W. Powers, Phil. Powers, J. E. Quarles, W. S. Quarles, J. W. Quarles, A. H. Raynal, J. M. Ryan, George Richardson, Robert Gwathmey, F. R. Stover, J. Louis Sullivan, G. H. Tompkins, W. A. Twynam, William F. Tyree, August Vanderlehr, Shepherd Webb and S. J. Young.

[139]

Clipping from
Commercial Louisville, Ky.

Date 5/10

...corruption of the popular vote as that of Wednesday to go unwhipped.

TALK OF THE TOWN.

ARTHUR NIKISCH, Director of the Boston Symphony Orchestra, has caused a flutter among the worshipers of the long-haired Walter Damrosch. Director Nikisch uses entirely different methods from Louisville's late ideal, and some musical people do not like his leading. A lady said during the concert: "Nikisch does not seem to have any enthusiasm in his make-up. I don't half appreciate the music with this sort of leading." Another musician said: "Nikisch really leads the orchestra; Damrosch merely made appropriate gestures as a sort of accompaniment to the music of the great orchestra, gotten together and trained by his father. Nikisch is a great leader, and controls his orchestra as if it were a single instrument in his hands."

Clipping from
Comm...

Date 5/7

THE THEATERS.

Tomorrow night the Boston Symphony Orchestra will make its second appearance to a Louisville audience, with Arthur Nikish as director. Mr. Nikisch has only been in this country a short time. He has, however, made an excellent impression wherever he has appeared as director of the orchestra. One remarkable thing in his conducting is that he uses no score or music stand—which is a most remarkable thing to do, as all the music performed by this organization is of the heaviest kind. It is evident from the large sale of seats that the public are anxious to hear the Boston Symphony Orchestra. To say the least, it is without doubt the strongest orchestral organization in America. One reason of its perfect work is the number of years its members have been playing together. The only thing to be regretted is, there is only one concert given. However, the music-loving people can be contented that the great city of Chicago will have only one concert. Mr. James B. Camp, the business manager, earnestly desires the purchasers of tickets to be in their seats by 8:15, as no one will be allowed to go down the aisles during the playing of a number.

[140]

Journal Minneapolis, MINN.
Clipping from

Date 5/9.

JOURNAL: FRIDAY EV[ENING]

NOW THE SYMPHONY

The Great Boston Symphony Orchestra Concert.

THE FULL PROGRAM OF THE EVENT

Other Doings in the Musical World—The Festival at St. Paul—Numerous Concerts.

But three days more and the greatest of American orchestras—the Boston Symphony—will make its initial appearance in Minneapolis at the University coliseum. Musically, there has never been such an organization in the Northwest before, and its coming, therefore, is a matter of unusual interest. In so far as having an essentially music-loving community, Minneapolis stands second to no other city on this continent, and it is safe to predict for the Boston ogranization a crowded house and a right royal Minneapolis welcome. The coming of the orchestra is in the nature of an experiment, and it remains for Minneapolis citizens to say, whether or no, from this out its annual visit shall be looked upon as an assured fact. New York, Brooklyn, Philadelphia, Baltimore, Washington, Richmond and Cincinnati have all gone wild over the brilliant playing of the Boston orchestra, houses have been packed to the doors, and in many instances people turned away.

Herr Nikisch, the director, has carried all before him. He conducts without any score, which is in itself marvelous, and his methods of interpretation are so distinct that they convey all the meanings quite as well to the audience as to the orchestra.

Madame Steinbach-Jahns, the dramatic soprano from the Leipzig Opera House, who appears as soloist, has every where on the tour justified the praise that has preceded her. She has a fine, fresh, sympathetic and agreeable dramatic voice.

Everything is in readiness for the important event. The Coliseum, which has been in the hands of skilled workmen for several days past, never was in such excellent condition before, and the music will be heard to fine advantage. On the street, in the office, at the counting room, on the cars, every where, this concert is the one topic of conversation. Nothing has for a long time stirred society so much, and as large and fashionable and representative an audience as ever assembled in Minneapolis will grace the occasion and bid the great orchestra, with Herr Nikisch and Mme. Steinbach-Jahns, welcome. The enthusiasm has spread outside of Minneapolis, for a train will come from Anoka with several hundred of her prominent citizens and return after the concert.

The orchestra leaves St. Louis tomorrow night directly after the concert by special train of four Pullman sleepers with three baggage cars, and arrives in Minneapolis Sunday evening at 7 o'clock. During their stay in town they will be quartered at the West hotel, where 74 rooms have been secured for them.

The program will be as follows.

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Meyerbeer....Page's Aria from "Les Huguenots"
Mme. Steinbach-Jahns.
Lalo..........Symphonic espagnole for violin and orchestra—Op. 21. (a) Allegro non troppo, (b.) Scherzando. (c.) Andante. (d.) Rondo.
Herr C. M. Lœffler.
Grieg..........Suite, "Peer Gynt"—Op. 46. "Day break," "The Death of Aase," "Anitra's Dance," "In the Halls of the King of the Dovre Mountains."
Songs, with piano..........(a.) Liszt—"O.Lieb." (b.) Schubert—"Du bist die Ruh." (c.) Grieg—"Hoffnung."
Mme. Steinbach-Jahns.
Schumann..........Symphony No. 4, in D minor—Op. 120. Introduction (Adagio non troppo); Allegro; Romance (Adagio non troppo); Scherzo; Finale (Allegro).

Clipping from State
Richmond V[a]

Date 4/22

[op]portunity of purchasing a cow on credit.

The Boston Symphony Orchestra, composed of sixty picked men—every one of them a virtuoso—which furnishes the music for the May Festival at the Mozart Academy of Music, is the finest orchestral organisation in the United States, if not in the world to-day. The orchestra was formed in 1881 by a public-spirited citizen of Boston—Col. Higginson—with the intention of giving his native city good music at cheap prices. To his individual support alone is due the position which this band has been able to assume. Higginson was out of pocket several thousand dollars every year, but the orchestra is now self-sustaining, being in popular demand in the concert halls of New York and all the music centres of the United States. Gericke was the director for five years, but he was succeeded at the beginning of this season by Arthur Kikisch, the young Hungarian, who stood in the very front rank of conductors in Europe. He is a thoroughly educated man and his compositions have been very popular in Germany. He is a fine violin player, organist, and voice trainer.

Clipping No.

Clipping from Leader
Pittsburg - Pa

Date 5/4

MUSIC.

The Boston Symphony Orchestra Coming.

Vladimir de Pachmann's Recital at Old City Hall—The Strauss Concert at the Exposition Building—Success of Pittsburg Vocalists in the East—Events of Interest to Musicians During the Coming Week.

The ninth season of the Boston Symphony orchestra's home concerts was ended last week, on which occasion Mr. Arthur Nikisch concluded his first Boston season as the director of the organization. When Mr. Nikisch took charge of the orchestra it was asserted by many people that he would not be able to maintain the position to which the orchestra had been brought by Mr. Geriske. It has also been stated that the orchestra has lost much of its wonderful precision during the last year. This statement has been fully disproved by the stamp of approval given by the music people of Boston. The attendance the past season has been larger than that of any preceding one, Mr. Arthur Nikisch has been pronounced a great conductor, and under his direction the orchestra has attained a position second to none in America, and one that will compare favorably with any similar organisation in the world. During the past season of twenty-four concerts the total attendance at the regular performances was 135,454. It is entirely safe to say that no concert enterprise known in the country's musical history has ever equaled in all ways that of the ninth season of the Boston Symphony orchestra. Mr. Nikisch and his band of famous musicians are now making their annual southern and western tour and will be in Pittsburg at Old City hall for two nights, May 19 and 20. These being the date of the Mozart concerts, on Tuesday evening, the 20th, the Mozart club will sing Mendelssohn's "Hymn of Praise," the accompaniment being rendered by the Symphony orchestra.

Clipping from Appeal
Petersburg Va

Date 5/2

whatever [illegible]
APPEAL.

RICHMOND MUS C FESTIVAL.

Two Magnificent Orchestral and Vocal Concerts Constitute the Attraction.

The first music festival which Richmond offers to her people, under the auspices of the Mozart Musical association, is in every respect worthy of consideration. A festival in which the Boston Symphony orchestra, a chorus of 300 voices and a noted prima donna like Mme. Steinbach-Jahns are the working forces at once takes its place in the front rank of such entertainments. It is gratifying to note, therefore, that the people of our sister city have testified their appreciating of this exceptional musical treat by an eager demand for seats, so that at the opening concert tonight the Mozart Academy promises to be crowded to its utmost limit. Petersburgers who desire to go—and no doubt there will be many—can return on the train leaving Richmond at 11:20 P. M. each night. It will be seen by reference to the advertisement that the Boston Symphony orchestra and Mme. Steinbach-Jahns monopolize the programme tonight, and that tomorrow night all the festival forces combine

Dispatch, St. Louis, Mo.
Date 5/1

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its annual concerts at Exposition Music Hall on Friday and Saturday evenings of next week. Mr. Arthur Nikisch, whose choice as successor to Mr. Gericke has given so much satisfaction, is in charge of the orchestra. An attractive feature will be the solo artists, who will appear. Mme. Steinbach-Jahns, who has not yet been heard in this country except in Boston, is a dramatic soprano who is said to possess a voice of rare beauty and great power. She comes from Leipzic, where as leading soprano of the opera, she is a supreme favorite with the public. The other soloists are Mme. Fanny Bloomfield Zeisler, pianist; Mr. Franz Kneiser, violin, and Mr. Leo Schulz, violoncello.

Tickets for both concerts are now on sale at Balmer & Weber's, where programmes may be obtained.

Clipping from State
Richmond - Va

Date 5/3

by Flournoy.
The matter will be before court Monday morning.

A MODEL AUDIENCE.

The People Listened and Kept Quiet Whether They Understood the Music or Not.

Whilst Richmond has as large a population of cultivated musicians and music lovers as most cities of 100,000, the Richmond audience as a whole has not always been noted for keeping quiet while classic music was being rendered. But the large and brilliant audience that attended the Festival concert at the Mozart last night was remarkably well behaved. When Arthur Nikisch rapped for his musicians to pay attention and then stood for a few moments for them to become composed the dropping of a pin could be heard. Every whisper in the audience had ceased and there was perfect quiet. And during the entire evening the audience paid the strictest attention. A member of the Music Committee of the Mozart, who was all over the house, said the perfect decorum of the audience was most gratifying. The director always knows when there is any whispering in the house, and Mr. Nikisch to-day spoke of the wrapt attention that was given to the music.

Nikisch is very quiet and dignified himself and the audience was no doubt interested in his excellent method of directing. Musicians in the audience were struck with the fact that the director conducted all the orchestral numbers with score. His ability to do this is a gift that few leaders either in this country or Europe possess.

The festival closes to night with a popular programme. The Richmond chorus and the Gesangverein will be heard; the concertmeister, Mr. Kneizel, will play a solo, Mme. Steinbach Jahns will sing, and the orchestra will give Tannhauser's overture, and other superb pieces, including "Peer Gynt," programmed, here for the first time. The Boston Symphony Orchestra is the largest band ever heard in the South.

Clipping from
Journal Minneapolis, MI[NN.]

Date 5/8

[illegible] keeping in the Hennepin county jail.

The Boston Symphony Concert.

Manager Miller having had so many inquiries in regard to the souvenir books of the Boston symphony festival concert, desires to state that they will be ready for distribution Thursday morning. The delay in issuing them was caused by not receiving certain matter from Boston. The sale of seats continues all this week, fully one-third of the monster auditorium being already sold. A telegram from Columbus last evening states that "the sale of tickets stopped at 5 o'clock, the entire house being sold at that time." The concert will begin at 8:15 sharp, and no one will be permitted to enter during the music.

[I]nquirer, Philadelphia, Pa

Date 4/27

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, will give its last concert for the season at the Academy of Music to-morrow evening, when a particularly attractive programme will be performed. It includes three instrumental numbers—Beethoven's Symphony No. 4, in B flat, two movements of Cowen's "Scandinavian Symphony" and the overture to "The Flying Dutchman." The vocal selections, to be sung by Mme. Steinbach-Jahns, of Leipsic, consist of the well-known soprano aria from "Der Freischutz," "Softly Sighs," with orchestra, and songs, with the piano, by Schubert, Liszt and Arthur Nikisch, the conductor of the orchestra, who will act as accompanist, an office which he is said to discharge extremely well. The Cowen Symphony, descriptive of Norwegian life and scenery, is new here and is said to be very interesting. Mme. Steinbach-Jahns is a German singer of distinction who has not yet been heard in Philadelphia.

Clipping from Herald
Baltimore Md

Date 4/2[illegible]

[illegible] home yesterday by an injury [illegible]

Last Boston Symphony Concert.

Public interest in musical circles centres in the concert by the Boston Symphony Orchestra which takes place next Tuesday evening in the Lyceum theatre. It is to be the last appearance of this fine orchestra. In addition to the attractions of a bright programme of sterling worth, will be the violin concerto of Mr. Adamowski and the debut of Madame Steinbach-Jahns, a German prima donna of exalted reputation in Leipsic, where she was associated with Mr. Nikisch.

Clipping from Appeal
Petersburg V[a]

Date 5/[illegible]

RICHMOND'S MUSIC FESTIVAL.

The Second and Closing Concert Given Before an Appreciative Audience.

RICHMOND, VA., May 3.—[Special.] Although the audience which attended the second and closing concert of our music festival tonight did not equal in numbers that of the preceding evening, it was yet of respectable proportions and gave ample evidence of its appreciation of the good things set before it. The respectful attention it gave every number on the programme is again to be commended.

Mr. Nikisch and his orchestra repeated their triumphs of the night before. The "Tannhæuser" overture was grandly given, especially in those parts in which the strings predominated. Beautiful was the Grieg suite "Peer Gynt" in the delicate, yet forceful treatment of all its phases. The third movement "Anitra's Dance" was a perfect gem. Mme. Steinbach-Jahns who sang the aria "O lovely halls" from "Tannhæuser" was in better voice than last night but the selection hardly gave her the same opportunities for the display of her vocal capacity as did the Weber aria in the first concert. None the less she sustained her reputation as an accomplished singer and evidently gratified the audience.

Mr. Kneisel, the violin soloist of the evening, proved himself an artist of high degree. He played a "Ballade et Polonaise" by Vieuxtemps, with great brilliancy and forcefulness.

The festival chorus, numbering about 225 voices, under the direction of Mr. Clarence A. Marshall, sang "Unfold ye portals," from "The Redemption," and "Hail, bright abode," from "Tannhæuser." Considering the lack of training, the awkward manner of their position on the stage, the absence of any contrivance that would act as a sounding board, and the fact that they were almost buried behind the orchestra, it must be conceded that they acquitted themselves creditably. The disadvantages named were so material that no positively correct judgment could be formed either as to the quantity or the quality of the forces brought into action. The "Gesangverein Virginia," conducted by Mr. Charles L. Siegel, rendered one of Abt's most ambitious compositions, "The Victory Song of the Germans," with sufficient volume and force to have gladdened the souls of the heroes in Walhalla.

It is to be hoped that the Mozart Musical Association will feel sufficiently encouraged by the artistic and financial results of this festival to repeat it next year, and more especially that it will try to keep the chorus together and in training for more effective work. The material is there, without a doubt.

Clipping from Post
Washington D.C.

Date [illegible]

[illegible] advantage of by the Washington public. Usual prices and matinees.

The Boston Symphony Orchestra at Lincoln Hall.

THE closing concert in the series by the Boston Symphony Orchestra will take place at Lincoln Music Hall on Wednesday evening, April 30. To the great numbers who have so much enjoyed what has been perhaps the finest series of concerts ever given in this city, the announcement of the last concert will be received with regret; while to those who have not heard Mr. Nikisch's accomplished players, it is a notice of the final opportunity to enjoy the best music, as it can be heard elsewhere only when given by the noted orchestras of Europe.

Mr. Nikisch's programme presents varied and worthy features. It will open with Schumann's B-flat symphony. Follwing this will be Saint-Sæns' "Danse Macabre." For the closing number Mr. Nikisch has selected three movements from the brilliant and striking bal costume music by Rubinstein.

The interest of the occasion will largely center in the appearance of the principal soloist, who is to make her debut in this city. Frau Steinbach-Jahns comes to this country for the purpose of accompanying the Boston Orchestra on a trip to the West, which begins with this concert. As the distinguished and popular prima donna of the royal opera at Leipsic, Madame Jahns was associated professionally with Mr. Nikisch, and it is to his influence that her visit to this country is due.

After having appeared with the greatest success in the whole range of noted opera roles, Madame Jahn's marriage caused her definite withdrawal from the stage. She has occasionally been induced, however, to delight the Leipsic public by appearing at concerts given for the cause of benevolence. She will sing at this time an aria from Der Freischutz, and songs for piano with Mr. Nikisch's accompaniment, one of the songs being written by him. A second soloist is to be Mr. Leo Schultz, one of the talented 'cellists of the orchestra, who will play a concerto by Eckert.

The sale of tickets for this concert will begin Wednesday morning at [illegible]

[140]

Clipping from Journal Minneapolis, MINN.

Date 5/9

JURNAL: FRIDAY EVI

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Clipping from State
Richmond Va
Date 4/22

opportunity of purchasing a cow on credit.

The Boston Symphony Orchestra, composed of sixty picked men—every one of them a virtuoso—which furnishes the music for the May Festival at the Mozart Academy of Music, is the finest orchestral organisation in the United States, if not in the world to-day. The orchestra was formed in 1881 by a public-spirited citizen of Boston—Col. Higginson—with the intention of giving his native city good music at cheap prices. To his individual support alone is due the position which this band has been able to assume. Higginson was out of pocket several thousand dollars every year, but the orchestra is now self-sustaining, being in popular demand in the concert halls of New York and all the music centres of the United States. Gericke was the director for five years, but he was succeeded at the beginning of this season by Arthur Kikisch, the young Hungarian, who stood in the very front rank of conductors in Europe. He is a thoroughly educated man and his compositions have been very popular in Germany. He is a fine violin player, organist, and voice trainer.

Clipping from Leader
Pittsburg Pa
Date 5/14

MUSIC.

The Boston Symphony Orchestra Coming.

Vidimar de Pachmann's Recital at Old City Hall—The Strauss Concert at the Exposition Building—Success of Pittsburg Vocalists in the East—Events of Interest to Musicians During the Coming Week.

The ninth season of the Boston Symphony orchestra's home concerts was ended last week, on which occasion Mr. Arthur Nikisch concluded his first Boston season as the director of the organization. When Mr. Nikisch took charge of the orchestra it was asserted by many people that he would not be able to maintain the position to which the orchestra had been brought by Mr. Geriske. It has also been stated that the orchestra has lost much of its wonderful precision during the last year. This statement has been fully disproved by the stamp of approval given by the music people of Boston. The attendance the past season has been larger than that of any preceding one, Mr. Arthur Nikisch has been pronounced a great conductor, and under his direction the orchestra has attained a position second to none in America, and one that will compare favorably with any similar organization in the world. During the past season of twenty-four concerts the total attendance at the regular performances was 135,454. It is entirely safe to say that no concert enterprise known in the country's musical history has ever equaled in all ways that of the ninth season of the Boston Symphony orchestra. Mr. Nikisch and his band of famous musicians are now making their annual southern and western tour and will be in Pittsburg at Old City hall for two nights, May 19 and 20. These being the date of the Mozart concerts, on Tuesday evening, the 20th, the Mozart club will sing Mendelssohn's "Hymn of Praise," the accompaniment being rendered by the Symphony orchestra.

Clipping from Appeal
Petersburg Va
Date 5/12

whatever. For
APPEAL.

RICHMOND MUS C FESTIVAL.

Two Magnificent Orchestral and Vocal Concerts Constitute the Attraction.

The first music festival which Richmond offers to her people, under the auspices of the Mozart Musical association, is in every respect worthy of consideration. A festival in which the Boston Symphony orchestra, a chorus of 225 voices and a noted prima donna like Mme. Steinbach-Jahns are the working forces at once takes its place in the front rank of such entertainments. It is gratifying to note, therefore, that the people of our sister city have testified their appreciating of this exceptional musical treat by an eager demand for seats, so that at the opening concert tonight the Mozart Academy promises to be crowded to its utmost limit. Petersburgers who desire to go—and no doubt there will be many—can return on the train leaving Richmond at 11:20 P. M. each night. It will be seen by reference to the advertisement that the Boston Symphony orchestra and Mme. Steinbach-Jahns monopolize the programme tonight, and that tomorrow night all the festival forces combine.

Dispatch, St. Louis, Mo.
Date 5/11

their previous high reputation.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its annual concerts at Exposition Music Hall on Friday and Saturday evenings of next week. Mr. Arthur Nikisch, whose choice as successor to Mr. Gericke has given so much satisfaction, is in charge of the orchestra. An attractive feature will be the solo artists, who will appear. Mme. Steinbach-Jahns, who has not yet been heard in this country except in Boston, is a dramatic soprano who is said to possess a voice of rare beauty and great power. She comes from Leipzic, where as leading soprano of the opera, she is a supreme favorite with the public. The other soloists are Mme. Fanny Bloomfield Zeisler, pianist; Mr. Franz Kneiser, violin, and Mr. Leo Schulz, violoncello.

Tickets for both concerts are now on sale at Balmer & Weber's, where programmes may be obtained.

Clipping from State
Richmond Va
Date 5/8

by Flournoy.

The matter will be before court Monday morning.

A MODEL AUDIENCE.

The People Listened and Kept Quiet Whether They Understood the Music or Not.

Whilst Richmond has as large a population of cultivated musicians and music lovers as most cities of 100,000, the Richmond audience as a whole has not always been noted for keeping quiet while classic music was being rendered. But the large and brilliant audience that attended the Festival concert at the Mozart last night was remarkably well behaved. When Arthur Nikisch rapped for his musicians to pay attention and then stood for a few moments for them to become composed the dropping of a pin could be heard. Every whisper in the audience had ceased and there was perfect quiet. And during the entire evening the audience paid the strictest attention. A member of the Music Committee of the Mozart, who was all over the house, said the perfect decorum of the audience was most gratifying. The director always knows when there is any whispering in the house, and Mr. Nikisch to-day spoke of the wrapt attention that was given to the music.

Nikisch is very quiet and dignified himself and the audience was no doubt interested in his excellent method of directing. Musicians in the audience were struck with the fact that the director conducted all the orchestral numbers with score. His ability to do this is a gift that few leaders either in this country or Europe possess.

The festival closes to night with a popular programme. The Richmond chorus and the Gesangverein will be heard; the concertmeister, Mr. Kneizel, will play a solo, Mme. Steinbach Jahns will sing, and the orchestra will give Tannhauser's overture, and other superb pieces, including "Peer Gynt," programmed, here for the first time. The Boston Symphony Orchestra is the largest band ever heard in the South.

Clipping from Journal Minneapolis, MI
Date 5/7

for safe keeping in the Hennepin county jail.

The Boston Symphony Concert.

Manager Miller having had so many inquiries in regard to the souvenir books of the Boston symphony festival concert, desires to state that they will be ready for distribution Thursday morning. The delay in issuing them was caused by not receiving certain matter from Boston. The sale of seats continues all this week, fully one-third of the monster auditorium being already sold. A telegram from Columbus last evening states that "the sale of tickets stopped at 5 o'clock, the entire house being sold at that time." The concert will begin at 8:15 sharp, and no one will be permitted to enter during the music.

Inquirer Philadelphia, Pa
Date 4/27

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, will give its last concert for the season at the Academy of Music to-morrow evening, when a particularly attractive programme will be performed. It includes three instrumental numbers—Beethoven's Symphony No. 4, in B flat, two movements of Cowen's "Scandinavian Symphony" and the overture to "The Flying Dutchman." The vocal selections, to be sung by Mme. Steinbach-Jahns, of Leipsic, consist of the well-known soprano aria from "Der Freischutz," "Softly Sighs," with orchestra, and songs, with the piano, by Schubert, Liszt and Arthur Nikisch, the conductor of the orchestra, who will act as accompanist, an office which he is said to discharge extremely well. The Cowen Symphony, descriptive of Norwegian life and scenery, is new here and is said to be very interesting. Mme. Steinbach-Jahns is a German singer of distinction who has not yet been heard in Philadelphia.

Clipping from Herald
Baltimore Md
Date 4/21

Last Boston Symphony Concert.

Public interest in musical circles centres in the concert by the Boston Symphony Orchestra which takes place next Tuesday evening at the Lyceum Theatre. It is to be the last appearance of this fine orchestra. In addition to the attractions of a bright programme of sterling worth, will be the violin concerto of Mr. Adamowski and the debut of Madame Steinbach-Jahns, a German prima donna of exalted reputation in Leipsic, where she was associated with Mr. Nikisch.

Clipping from Appeal
Petersburg Va
Date 5/6

RICHMOND'S MUSIC FESTIVAL.

The Second and Closing Concert Given Before an Appreciative Audience.

RICHMOND, VA., May 8.—[Special.] Although the audience which attended the second and closing concert of the music festival tonight did not equal in numbers that of the preceding evening, it was yet of respectable proportions and gave ample evidence of its appreciation of the good things set before it. The respectful attention it gave every number on the programme is again to be commended.

Mr. Nikisch and his orchestra repeated their triumphs of the night before. The "Tannhæuser" overture was grandly given, especially in those parts in which the strings predominated. Beautiful was the Grieg suite "Peer Gynt" in the delicate, yet forceful treatment of all its phases. The third movement "Anitra's Dance" was a perfect gem. Mme. Steinbach-Jahns who sang the aria "O lovely halls" from "Tannhæuser" was in better voice than last night but the selection hardly gave her the same opportunities for the display of her vocal capacity as did the Weber aria in the first concert. None the less she sustained her reputation as an accomplished singer and evidently gratified the audience.

Mr. Kneisel, the violin soloist of the evening, proved himself an artist of high degree. He played a "Ballade et Polonaise" by Vieuxtemps, with great brilliancy and forcefulness.

The festival chorus, numbering about 225 voices, under the direction of Mr. Clarence A. Marshall, sang "Unfold ye portals," from "The Redemption," and "Hail, bright abode," from "Tannhæuser." Considering the lack of training, the awkward manner of their position on the stage, the absence of any contrivance that would act as a sounding board, and the fact that they were almost buried behind the orchestra, it must be conceded that they acquitted themselves creditably. The disadvantages named were so material that no positively correct judgment could be formed either as to the quantity or the quality of the forces brought into action. The "Gesangverein Virginia," conducted by Mr. Charles L. Siegel, rendered one of Abt's most ambitious compositions, "The Victory Song of the Germans," with sufficient volume and force to have gladdened the souls of the heroes in Walhalla.

It is to be hoped that the Mozart Musical Association will feel sufficiently encouraged by the artistic and financial results of this festival to repeat it next year, and more especially that it will try to keep the chorus together and in training for more effective work. The material is there, without a doubt.

Post
Clipping from Washington D C
Date 1

advantage of by the Washington public. Usual prices and matinees.

The Boston Symphony Orchestra at Lincoln Hall.

THE closing concert in the series by the Boston Symphony Orchestra will take place at Lincoln Music Hall on Wednesday evening, April 30. To the great numbers who have so much enjoyed what has been perhaps the finest series of concerts ever given in this city, the announcement of the last concert will be received with regret; while to those who have not heard Mr. Nikisch's accomplished players, it is a notice of the final opportunity to enjoy the best music, as it can be heard elsewhere only when given by the noted orchestras of Europe.

Mr. Nikisch's programme presents varied and worthy features. It will open with Schumann's B-flat symphony. Following this will be Saint-Saens' "Danse Macabre." For the closing number Mr. Nikisch has selected three movements from the brilliant and striking bal costume music by Rubinstein.

The interest of the occasion will largely center in the appearance of the principal soloist, who is to make her debut in this city. Frau Steinbach-Jahns comes to this country for the purpose of accompanying the Boston Orchestra on a trip to the West, which begins with this concert. As the distinguished and popular prima donna of the royal opera at Leipsic, Madame Jahns was associated professionally with Mr. Nikisch, and it is to his influence that her visit to this country is due.

After having appeared with the greatest success in the whole range of noted opera roles, Madame Jahn's marriage caused her definite withdrawal from the stage. She has occasionally been induced, however, to delight the Leipsic public by appearing at concerts given for the cause of benevolence. She will sing at this time an aria from Der Freischutz, and songs for piano with Mr. Nikisch's accompaniment, one of the songs being written by him. A second soloist is to be Mr. Leo Schultz, one of the talented 'cellists of the orchestra, who will play a concerto by Eckert.

The sale of tickets for this concert will begin Wednesday morning at J. F. Ellis & Co's.

[141]

Clipping from State
Richmond Va
Date 5/1

Musical Interest.

Virginia will have more fine music in May than usual. The two festival concerts at the Mozart this week will introduce us to the largest and best drilled orchestra in America, the Boston Symphony, and to Madame Steinbach-Jahns, the [illegible] matic soprano, just arrived from Europe. And beginning May 26th, Petersburg will have a week of splendid music. The Petersburg orchestra will be greatly improved this season. Forty performers instead of thirty-two as formerly, and a better class of musicians have been engaged. We have glanced over the programme of the Petersburg Festival, and it seems to be the most varied and brilliant yet presented. Richard Burmeister, of Baltimore, will be the piano soloist; Olive Mead will be the violinist, and Fred Lax, formerly the virtuoso of Gilmore's band, will be the flute soloist. There will be seven performances in all, winding up Friday night, May 30th, with Mendelssohn's oratorio, Elijah.

Clipping from Call
Phil-Pa
Date 4/25

Last Symphony Concert.

Mr. Nikisch has prepared an excellent program for the last Symphony Concert, which will occur on Monday evening at the Academy of Music. The splendid orchestra will be heard in Beethoven's fourth symphony, two movements from Cowen's Scandinavian symphony and the overture to Wagner's "The Flying Dutchman." Mme. Steinbach-Jahns, a prima donna from the Royal Opera, Leipsic, will sing an aria by Mozart and songs by Liszt, Schubert and Grieg.

Clipping from News
Milwaukee Wis
Date 5/8

AMUSEMENTS

The well-known Boston Symphony orchestra will give a single concert, at the Academy, on Thursday, May 15. There are seventy performers in the organization with Mme. Steinbach-Jahns as soprano, and Arthur Nikish, conductor. It will be a notable musical event.

Clipping from
Gazette, Cincinnati, Ohio
Date 5/6

Boston Symphony Concert.—The first concert of the Boston Symphony Orchestra takes place at the Odeon this evening, and that it will be a musical event of unusual musical interest is pretty well understood. The remarkable success of the organization wherever it has appeared this season should be a sufficient guarantee that Cincinnati will also generously incline her ear to the delightful strains of this thoroughly well-[illegible] orchestra.

Union, Manchester, N.H.
Date 4/28

Symphony Concert Season Closed.

The Symphony concert season closed last evening. It has proved highly successful, and already musical Boston is looking eagerly forward to the next, which will also be conducted by Mr. Nickish. At the close of the concert last evening that gentleman was enthusiastically applauded and presented with a laurel wreath. Mr. Nickish will pass the summer with his family in Germany, and will return to this city in the early fall, to prepare for the symphony season which begins in October.

Clipping from
Times-Star, Cincinnati, OHIO

"I think the Boston Symphony orchestra the best in America," said Lew. Ballenberg. "Thanks to the liberality of a Boston gentleman, they have been able to follow art for the sake of art."

Clipping from
Herald, Rutland, Vt.
Date 5/22

The Boston symphony orchestra of 70 performers will give a concert in Albany on Friday evening.

Clipping No.
Clipping from Courier
Buffalo N.Y.
Date 5/1

—Mr. Ellis of the Boston Symphony Orchestra says that the concert to be given in Buffalo on Thursday, the 22d, will not fail to satisfy musicians and musical people.

Tribune, New York, City.
Date 5/26

CINCINNATI FESTIVAL ENDED.

THE MOST SUCCESSFUL FINANCIALLY IN YEARS.

SHORTCOMINGS OF THE CHOIR—POPULAR GOOD-WILL TOWARD MR. THOMAS—TWO CONCERTS ON THE CLOSING DAY.

[BY TELEGRAPH TO THE TRIBUNE.]

Cincinnati, May 24.—The ninth music festival came to an end last night. In many respects it has been all that was expected. First and foremost, it has proved the most successful meeting financially held for many years; and in this community such an outcome would cover a greater multitude of sins than the musical forces have had recorded against them. Secondly, it has been a most delightful and amiable affair from a social point of view. The cares of business have been forgotten, and the people of the city and adjacent towns have culled out a holiday and strewed flowers, metaphorically and literally, in the way of Mr. Thomas. They were also persuaded that great things have been done in artistic guise. And so there have; but if those who sit in the front seats of judgment here are ever called on to show wherein musical culture has been promoted by this week of music, it is to be feared that the real gain will be difficult to discover. Compared with some of the festivals of the past, the result will be a minus quantity. In these days of itinerant orchestras and peripatetic vocalists, it is the choir which gives a festival significance. Instrument artists and solo singers can be hired by any community that wishes to hire them. Indeed, they need not be hired; they will come on their own responsibility. The circumstance that an orchestra numbers 120 instead of seventy is nothing to the purpose. Other things being equal, the smaller band in the smaller hall will produce the better effect. Of course the peculiar susceptibility which springs from the pleasurable excitement of the occasion is to be set down on the credit side of the account-book; but even here there is also a debit when that enthusiasm runs out in indiscriminate laudation of everything good, bad and indifferent. Compared with her past achievements in the department of choral culture, Cincinnati has little or nothing to boast of in this instance.

The fault lies in several directions, but chiefly in the attitude of the directors and the newspapers toward the festival. The choir singers have done their best, but their best is not up to the standard of what has been, might be and ought to be. Yet the prestige of the Cincinnati festival demanded that that standard should be reached. If the festival directors had heard a Washington critic declare that the choir of the festival to be held in Petersburg, Va., was superior to the proud Cincinnati organization they would not have believed it, and the choristers under similar circumstances would have become incensed. Petersburg is a small Southern town and far away; but Indianapolis is near at hand, and a week ago all the directors might have heard a better choir there. Chicago has a better choir, Boston has a better choir, Providence has a better choir, Worcester has a better choir, New-York has a better choir, Philadelphia can organize a better choir on a few weeks' notice. One might think that if the directors and singers were indisposed to seek a standard of judgment for present work in their own past, they would not have far to go to find another.

The work of Mr. Thomas and his band has been splendid and inspiriting, and the list of works performed has shown unswerving devotion to the loftiest and most comprehensive ideal ever set in this country. But what boots all this in a choral festival unless the singing of the choir be on the same plane? Cincinnati has a glorious tradition to maintain, and though she has done better this year than she did two years ago, she has not maintained it. Shall the symbol of her supremacy pass into the hands of Petersburg or Worcester? It is within the reach of either. And all of Mr. Thomas's instrumental legions will not be able to keep it in the hands of the Queen City.

Two concerts were given yesterday. Miss DeVere sang brilliantly two of her most effective airs this afternoon, and Mr. Fischer sang the buffo air from "Don Giovanni," and the romance from "Tannhaeuser." The chief orchestral number was Schubert's great symphony in C. In the evening Verdi's "Requiem" was performed. Beethoven's Seventh Symphony was played. Mr. Lloyd (who was associated with Miss DeVere, Miss Winant and Mr. Fischer in the solo work of the "Requiem") sang Eleazar's air in "La Juive," and all came to an end with the Hallelujah from "The Messiah."

The receipts have been about $47,000; the expenditures in the neighborhood of $39,000. The receipts are nearly three times as large as those of the recent Handel and Haydn Festival in Boston, and the expenditures about two and a half. But Boston had its own orchestra, and gave only four concerts, while Cincinnati imported a hundred instrumentalists from New-York, and gave seven concerts. H. E. K.

Argus- Albany, N. Y.
Date 5/24

... siderable interest re[illegible] valedictorian, and salutatorian probably be announced next week.

BOSTON SYMPHONY ORCHESTRA

A Notable Musical Event at Harmanus Bleecker Hall.

An orchestra of sixty artists, trained to a standard of perfection such as has never before been attained in this country, moved by one impulse, breathing the same spirit, giving every phase of expression, every shade of instrumental color, every delicate effect that the most exacting could demand, marvellous in mighty climaxes, as well as in scarcely whispered *pianissimi*, responsive to the slightest indication of an exceptionally gifted conductor, and revealing in each work on the programme new and delightful traits of excellence—such was the musical treat enjoyed by a large audience in Harmanus Bleecker hall last night. The playing of this unequalled organization was a revelation. The quality as well as the admirable balance of tone, seemed to present the works in an entirely new light. The grand symphonic poem by Liszt, "Les Preludes," was endorsed with far more significant meaning than it was given by Thomas. The marvellous power, the warmth of tone, the unanimity of expression of the strings in the *Allegro tempestuoso* was something to be long remembered, while the declamatory passages for the basses, in the finale, were delivered with sonorous effect. Whatever charge may be brought against Liszt's other works, on the score of artificiality, it cannot hold against his superb setting of Lamartine's sublime passages. And such an interpretation as it received from the Boston Symphony orchestra brought out its beauties, its kaleidoscopic treatment of the two main themes, in the strongest relief.

The suite of Grieg, "Peer Gynt," which was the second orchestral number on the programme, was a specimen of pure Scandinavian music, as unlike the confusing and restless methods of the German and Russian schools of the present day as Ibsen's dramatic poem differs in spirit and treatment from those of other countries. Nothing could be more charming than the artless beauty of the opening movement; nothing more ingenious and effective than the diablerie and grotesqueness of the last. The folk music coloring of the north gave a distinctive character to every portion of the work. The funeral march in this suite was one that might be said in complete accord with the Ibsen description of the wanderer's mother. The *pianissimi* passages at the close were distinct, but so delicate that one might say there was nothing between them and silence. The mazurka was a dainty little gem, to which Titania, as well as the Sheik's daughter, might dance. The sparkling little themes given by the muted strings, the *pizzicato* accompaniment and the accented effect of the triangle, gave the mazurka a charm of its own. The grotesque march that concluded the suite was re-demanded by a vociferous encore. And well it might be, for it was a wonderful specimen of instrumental effect and it was played to perfection.

The immortal Fifth Symphony of Beethoven was a fitting conclusion of the programme. It served to exhibit new traits of artistic excellence in the orchestra. Mr. Arthur Nikisch, the conductor, has been severely censured in some quarters for what was called the unwarrantable liberties he took with the *tempi* in his work. Such censure is undeserved. There has been of late years a palpable departure on the part of representative conductors from strict traditions and conventional readings of classical works. They are inclined to give a broader scope to interpretation. As long as this does not degenerate into unbridled license, but possesses in every respect the spirit of the work, there can be no just censure. The beginning of the *Scherzo*, or third movement, was taken at a slower *tempo* than usual, and, as the movement proceeded, there seemed to be a gradual *accelerando*. The effect was very marked, and however it might be questioned by the stern guardians of tradition, it was by no means of a character to mar the symmetry of the work.

Mr. Nikisch is a model conductor, calm, dignified and devoid of the pantomimic mannerisms which frequently attract the attention of the audience to the wielder of the baton rather than to the band itself. He conducts without notes, and however sparing he may be of gesticulations, his eloquent countenance conveys all the necessary deviations to his men. Mr. T. Adamowski, the violinist, a member of the orchestra, played two movements from Saint Saens' concerto in B minor. The second, a brilliant polacca, was the most taking. It was given with exceeding dash and brilliancy. Mr. Adamowski's tone is small, but refined and clear, and he is a master of all the sensational effects of his school. The vocalist of the occasion was Madame Steinbach-Jahns, a soprano from Leipsic. Whatever her success in opera in the past may have been, it is very certain that her voice at present is not calculated to make her even tolerable in the concert hall. Her voice is hard, coarse and expressionless. In the three *lieder*, which she sang in the second part of the programme, there was more pleasure in listening to the exquisite piano accompaniment of Mr. Nikisch than to the singer. The audience would have been far better pleased had the orchestra been substituted for Madame Steinbach-Jahns on the programme. It is to be sincerely hoped that this magnificent organization will be heard more than once at Harmanus Bleecker hall next season. Albany now knows the artistic value of the Boston Symphony orchestra, and will always extend them a hearty welcome and the most liberal patronage.

Commercial, Buffalo, N.Y.
Date 5/2

THE BU[illegible]

HERR ARTHUR NIKISCH

And his Orchestra Give a Brilliant Concert at Music Hall.

Buffalo's musical season is generally closed by the justly celebrated Boston Symphony Orchestra, when it makes a stop here on its return to "The Hub" after its Western trip, and the pleasure of these concerts is anticipated a long time ahead, and the hopes, be they never so high, of a most enjoyable and satisfactory evening, are always fully realized.

Heretofore the Symphony Orchestra has been heard under the baton of Mr. Gerricke, but last fall he was succeeded by Mr. Arthur Nikisch, who found the orchestra in such a finished state as to make it equal to any and superior to the majority of European orchestras. Under Georg Henschel the orchestra made an excellent beginning, he laying a magnificent foundation, Mr. Gerricke succeeding him, carried on the work of building a grand superstructure, and that Mr. Nikisch will maintain the high standard of excellence attained is made manifest by the perfect rendition of such a program as was listened to last evening. Mr. Nikisch is a musician through and through, conducts without the score before him, and one watching him closely feels as if the music was coming out of the end of his baton, but that is the "magic wand" that brings forth the lovely strains from a corps of seventy or more members of the orchestra, each one of whom is an artist of high standing, as none other will be accepted.

The concert opened with the Liszt Symphonic Poem "Les Preludes," which created great enthusiasm among the large and attentive audience present. In one of the passages of the beautiful composition the strings play in rapid tempo, and the effect is marvelously like a veritable whirlwind. The superb D minor symphony by Schumann was the next number for orchestra alone, and the interpretation was grand; one is accustomed to pauses between the movements of a symphony, but not so with this, indeed could not be, as the connection between them is so close, as to make pauses an impossibility, and the effect is that of a single composition. The "Sakuntala" overture by Goldmark was played with spirit and refinement. The whole performance led to the conclusion that an orchestra could not be more perfectly under the control of the conductor.

Mme. Steinbach-Jahns was the soprano soloist. She sang the aria from the "Freischuetz," in an artistic and pleasing manner receiving the just approval of the audience. Later on Mme. Steinbach-Jahns sang Rubenstein's "Es blinkt der Thau;" Nikisch's "Sehnsucht" and Goldmark's "Die Quelle," and responded to an encore with a Brahm song. Mme. Steinbach-Jahns has a pleasing voice and manner and her singing is satisfactory, and to the majority it was an agreeable surprise, as she is not well known in this country.

Mr. Anton Hekking's violoncello solo was a rare treat, the two movements from Saint-Saens concerto in A minor, being superbly rendered, and Mr. Hekking is undoubtedly one of the best 'cellists in the United States. The instrument used last evening had somewhat of a muffled sound, however, and many of the softer and most beautiful passages in the concerto could not be heard by those not more than 15 or 20 rows back from the stage. The orchestral accompaniment in this work, as well as in the aria from the "Freischutz," and alike Mr. Nikisch's piano accompaniment, are deserving of the highest praise.

Clipping from
Times Buffalo, N. Y.
Date 5/23

... nois will be headquarters and Association hall the place of meeting.

The Symphony Concert.

The greatest musical treat of the season was the concert given at Music hall last evening by the famous Boston Symphony orchestra.

The first number on the programme, Liszt's symphonic poem "Les Preludes," was delightful, and one was borne away over fragrant fields with the humming of bees, birds and tropical life, through grassy glades and sylvan dells, and on over the blue ocean where the storm raged in all its fury, up the mountain, far up to the very top and then off again floating away to fields Elysian while below the thunder storm peals and flashes in all its majestic beauty. Conductor Arthur Nikisch had scarcely time to bow his acknowledgements to the applause which greeted this number when Mme Steinbach-Jahns, queenly in form and stage presence, came tripping before the footlights. Her first song won every heart and she was accorded three enthusiastic recalls. Her voice is correct in pitch, rich and pure in quality and tone and she sings with ease and fine expression. Mr. Hekking is undoubtedly the best 'cello player in this country and his number last evening proved one of the most delightful features of the programme. Mr. Nikisch is one of the most accomplished conductors of his time. He controls his orchestra like a general at the head of an army. Such discipline, precision, exactness in every detail is seldom seen in so large an organization. The orchestra left this morning for Albany where a final concert will be given and then the organization will go direct to Boston.

[141]

Clipping from State
Richmond Va
Date 5/1

singular interest.

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Clipping from Ball
Phil-Pa
Date 4/25

effect.

Last Symphony Concert.

Mr. Nikisch has prepared an excellent program for the last Symphony Concert, which will occur on Monday evening at the Academy of Music. The splendid orchestra will be heard in Beethoven's fourth symphony, two movements from Cowen's Scandinavian symphony and the overture to Wagner's "The Flying Dutchman." Mme. Steinbach-Jahns, a prima donna from the Royal Opera, Leipsic, will sing an aria by Mozart and songs by Liszt, Schubert and Grieg.

Clipping from News
Milwaukee Wi
Date 5/7
2/8

that they will regret having waged the war which they have.

AMUSEMENTS

The well-known Boston Symphony orchestra will give a single concert, at the Academy, on Thursday, May 15. There are seventy performers in the organization with Mme. Steinbach-Jahns as soprano, and Arthur Nikish, conductor. It will be a notable musical event.

Clipping from
Gazette, Cincinnati, Ohio
Date 8/2

bold. Conductor, Henry Froehlich; Librarian,

Boston Symphony Concert.—The first concert of the Boston Symphony Orchestra takes place at the Odeon this evening, and that it will be a musical event of unusual musical interest is pretty well understood. The remarkable success of the organization wherever it has appeared this season should be a sufficient guarantee that Cincinnati will also generously incline her ear to the delightful strains of this thoroughly well-disciplined orchestra.

Union, Manchester, N. H.
Date 4/28

Symphony Concert Season Closed.

The Symphony concert season closed last evening. It has proved highly successful, and already musical Boston is looking eagerly forward to the next, which will also be conducted by Mr. Nickish. At the close of the concert last evening that gentleman was enthusiastically applauded and presented with a laurel wreath. Mr. Nickish will pass the summer with his family in Germany, and will return to this city in the early fall, to prepare for the symphony season which begins in October.

Clipping from
Times-Star, Cincinnati, OHIO

"I think the Boston Symphony orchestra the best in America," said Lew. Ballenberg. "Thanks to the liberality of a Boston gentleman, they have been able to follow art for the sake of art."

Clipping from
Herald, Rutland, Vt.
Date 5/22

The Boston symphony orchestra of 70 performers will give a concert in Albany on Friday evening.

Clipping No.
Clipping from Courier
Buffalo N.Y.
Date 5/1

—Mr. Ellis of the Boston Symphony Orchestra says that the concert to be given in Buffalo on Thursday, the 22d, will not fail to satisfy musicians and musical people.

Tribune, New York, City.
Date 5/26

CINCINNATI FESTIVAL ENDED.

THE MOST SUCCESSFUL FINANCIALLY IN YEARS.

SHORTCOMINGS OF THE CHOIR—POPULAR GOOD-WILL TOWARD MR. THOMAS—TWO CONCERTS ON THE CLOSING DAY.

[BY TELEGRAPH TO THE TRIBUNE.]

Cincinnati, May 24.—The ninth music festival came to an end last night. In many respects it has been all that was expected. First and foremost, it has proved the most successful meeting financially held for many years; and in this community such an outcome would cover a greater multitude of sins than the musical forces have had recorded against them. Secondly, it has been a most delightful and amiable affair from a social point of view. The cares of business have been forgotten, and the people of the city and adjacent towns have culled out a holiday and strewed flowers, metaphorically and literally, in the way of Mr. Thomas. They were also persuaded that great things have been done in artistic guise. And so there have; but if those who sit in the front seats of judgment here are ever called on to show wherein musical culture has been promoted by this week of music, it is to be feared that the real gain will be difficult to discover. Compared with some of the festivals of the past, the result will be a minus quantity. In these days of itinerant orchestras and peripatetic vocalists, it is the choir which gives a festival significance. Instrument artists and solo singers can be hired by any community that wishes to hire them. Indeed, they need not be hired; they will come on their own responsibility. The circumstance that an orchestra numbers 120 instead of seventy is nothing to the purpose. Other things being equal, the smaller band in the smaller hall will produce the better effect. Of course the peculiar susceptibility which springs from the pleasurable excitement of the occasion is to be set down on the credit side of the account-book; but even here there is also a debit when that enthusiasm runs out in indiscriminate laudation of everything good, bad and indifferent. Compared with her past achievements in the department of choral culture, Cincinnati has little or nothing to boast of in this instance.

The fault lies in several directions, but chiefly in the attitude of the directors and the newspapers toward the festival. The choir singers have done their best, but their best is not up to the standard of what has been, might be and ought to be. Yet the prestige of the Cincinnati festival demanded that that standard should be reached. If the festival directors had heard a Washington critic declare that the choir of the festival to be held in Petersburg, Va., was superior to the proud Cincinnati organization they would not have believed it, and the choristers under similar circumstances would have become incensed. Petersburg is a small Southern town and far away; but Indianapolis is near at hand, and a week ago all the directors might have heard a better choir there. Chicago has a better choir, Boston has a better choir, Providence has a better choir, Worcester has a better choir, New-York has a better choir, Philadelphia can organize a better choir on a few weeks' notice. One might think that if the directors and singers were indisposed to seek a standard of judgment for present work in their own past, they would not have far to go to find another. The work of Mr. Thomas and his band has been splendid and inspiriting, and the list of works performed has shown unswerving devotion to the loftiest and most comprehensive ideal ever set in this country. But what boots all this in a choral festival unless the singing of the choir be on the same plane? Cincinnati has a glorious tradition to maintain, and though she has done better this year than she did two years ago, she has not maintained it. Shall the symbol of her supremacy pass into the hands of Petersburg or Worcester? It is within the reach of either. And all of Mr. Thomas's instrumental legions will not be able to keep it in the hands of the Queen City.

Two concerts were given yesterday. Miss DeVere sang brilliantly two of her most effective airs this afternoon, and Mr. Fischer sang the buffo air from "Don Giovanni," and the romance from "Tannhaeuser." The chief orchestral number was Schubert's great symphony in C. In the evening Verdi's "Requiem" was performed. Beethoven's Seventh Symphony was played. Mr. Lloyd (who was associated with Miss DeVere, Miss Winant and Mr. Fischer in the solo work of the "Requiem") sang Eleazar's air in "La Juive," and all came to an end with the Hallelujah from "The Messiah."

The receipts have been about $47,000; the expenditures in the neighborhood of $39,000. The receipts are nearly three times as large as those of the recent Handel and Haydn Festival in Boston, and the expenditures about two and a half. But Boston had its own orchestra, and gave only four concerts, while Cincinnati imported a hundred instrumentalists from New-York, and gave seven concerts. H. E. K.

Argus- Albany, N. Y.
Date 5/24

[...] siderable interest regarding [...] valedictorian and salutatorian [...] probably be announced next week.

BOSTON SYMPHONY ORCHESTRA

A Notable Musical Event at Harmanus Bleecker Hall.

An orchestra of sixty artists, trained to a standard of perfection such as has never before been attained in this country, moved by one impulse, breathing the same spirit, giving every phase of expression, every shade of instrumental color, every delicate effect that the most exacting could demand, marvellous in mighty climaxes, as well as in scarcely whispered *pianissimi*, responsive to the slightest indication of an exceptionally gifted conductor, and revealing in each work on the programme new and delightful traits of excellence—such was the musical treat enjoyed by a large audience in Harmanus Bleecker hall last night. The playing of this unequalled organization was a revelation. The quality as well as the admirable balance of tone, seemed to present the works in an entirely new light. The grand symphonic poem by Liszt, "Les Preludes," was endorsed with far more significant meaning than it was given by Thomas. The marvellous power, the warmth of tone, the unanimity of expression of the strings in the *Allegro tempestuoso* was something to be long remembered, while the declamatory passages for the basses, in the finale, were delivered with sonorous effect. Whatever charge may be brought against Liszt's other works, on the score of artificiality, it cannot hold against his superb setting of Lamartine's sublime passages. And such an interpretation as it received from the Boston Symphony orchestra brought out its beauties, its kaleidoscopic treatment of the two main themes, in the strongest relief.

The suite of Grieg, "Peer Gynt," which was the second orchestral number on the programme, was a specimen of pure Scandinavian music, as unlike the confusing and restless methods of the German and Russian schools of the present day as Ibsen's dramatic poem differs in spirit and treatment from those of other countries. Nothing could be more charming than the artless beauty of the opening movement; nothing more ingenious and effective than the diablerie and grotesqueness of the last. The folk music coloring of the north gave a distinctive character to every portion of the work. The funeral march in this suite was one that might be said in complete accord with the Ibsen description of the wanderer's mother. The *pianissimi* passages at the close were distinct, but so delicate that one might say there was nothing between them and silence. The mazurka was a dainty little gem, to which Titania, as well as the Sheik's daughter, might dance. The sparkling little themes given by the muted strings, the *pizzicato* accompaniment and the accented effect of the triangle, gave the mazurka a charm of its own. The grotesque march that concluded the suite was re-demanded by a vociferous encore. And well it might be, for it was a wonderful specimen of instrumental effect and it was played to perfection.

The immortal Fifth Symphony of Beethoven was a fitting conclusion of the programme. It served to exhibit new traits of artistic excellence in the orchestra. Mr. Arthur Nikisch, the conductor, has been severely censured in some quarters for what was called the unwarrantable liberties he took with the *tempi* in his work. Such censure is undeserved. There has been of late years a palpable departure on the part of representative conductors from strict traditions and conventional readings of classical works. They are inclined to give a broader scope to interpretation. As long as this does not degenerate into unbridled license, but possesses in every respect the spirit of the work, there can be no just censure. The beginning of the *Scherzo*, or third movement, was taken at a slower *tempo* than usual, and, as the movement proceeded, there seemed to be a gradual *accelerando*. The effect was very marked, and however it might be questioned by the stern guardians of tradition, it was by no means of a character to mar the symmetry of the work.

Mr. Nikisch is a model conductor, calm, dignified and devoid of the pantomimic mannerisms which frequently attract the attention of the audience to the wielder of the baton rather than to the band itself. He conducts without notes, and however sparing he may be of gesticulations, his eloquent countenance conveys all the necessary deviations to his men. Mr. T. Adamowski, the violinist, a member of the orchestra, played two movements from Saint Saens' concerto in B minor. The second, a brilliant polacca, was the most taking. It was given with exceeding dash and brilliancy. Mr. Adamowski's tone is small, but refined and clear, and he is a master of all the sensational effects of his school. The vocalist of the occasion was Madame Steinbach-Jahns, a soprano from Leipsic. Whatever her success in opera in the past may have been, it is very certain that her voice at present is not calculated to make her even tolerable in the concert hall. Her voice is hard, coarse and expressionless. In the three *lieder*, which she sang in the second part of the programme, there was more pleasure in listening to the exquisite piano accompaniment of Mr. Nikisch than to the singer. The audience would have been far better pleased had the orchestra been substituted for Madame Steinbach-Jahns on the programme. It is to be sincerely hoped that this magnificent organization will be heard more than once at Harmanus Bleecker hall next season. Albany now knows the artistic value of the Boston Symphony orchestra, and will always extend them a hearty welcome and the most liberal patronage.

Commercial, Buffalo, N.
Date 5/2

THE BU[...]

HERR ARTHUR NIKISCH

[A]nd his Orchestra Give a Brilliant Concert at Music Hall.

Buffalo's musical season is generally [cl]osed by the justly celebrated Boston [S]ymphony Orchestra, when it makes a stop [h]ere on its return to "The Hub" after its [W]estern trip, and the pleasure of these concerts is anticipated a long time ahead, and [t]he hopes, be they never so high, of a most [e]njoyable and satisfactory evening, are al[w]ays fully realized.

Heretofore the Symphony Orchestra has [b]een heard under the baton of Mr. Gerricke, [b]ut last fall he was succeeded by Mr. [A]rthur Nikisch, who found the orchestra [i]n such a finished state as to make it equal [t]o any and superior to the majority of [E]uropean orchestras. Under Georg Henchel the orchestra made an excellent beginning, he laying a magnificent foundation, Mr. Gerricke succeeding him, carried on the work of building a grand superstructure, and that Mr. Nikisch will maintain the high standard of excellence attained is made manifest by the perfect rendition of such a program as was listened to last evening. Mr. Nikisch is a musician through and through, [c]onducts without the score before him, and [o]ne watching him closely feels as if the [m]usic was coming out of the end of his [b]aton, but that is the "magic wand" that brings forth the lovely strains from a corps of seventy or more members of the orchestra, each one of whom is an artist of high standing, as none other will be accepted.

The concert opened with the Liszt Symphonic Poem "Les Preludes," which created great enthusiasm among the large and attentive audience present. In one of the passages of the beautiful composition the strings play in rapid tempo, and the effect is marvelously like a veritable whirlwind. The superb D minor symphony by Schumann was the next number for orchestra alone, and the interpretation was grand; one is accustomed to pauses between the movements of a symphony, but not so with this, indeed could not be, as the connection between them is so close, as to make pauses an impossibility, and the effect is that of a single composition. The "Sakuntala" overture by Goldmark was played with spirit and refinement. The whole performance led to the conclusion that an orchestra could not be more perfectly under the control of the conductor.

Mme. Steinbach-Jahns was the soprano soloist. She sang the aria from the "Freischuetz," in an artistic and pleasing manner receiving the just approval of the audience. Later on Mme. Steinbach-Jahns sang Rubenstein's "Es blinkt der Thau;" Nikisch's "Sehnsucht" and Goldmark's "Die Quelle," and responded to an encore with a Brahm song. Mme. Steinbach-Jahns has a pleasing voice and manner and her singing is satisfactory, and to the majority it was an agreeable surprise, as she is not well known in this country.

Mr. Anton Hekking's violoncello solo was a rare treat, the two movements from Saint-Saens concerto in A minor, being superbly rendered, and Mr. Hekking is undoubtedly one of the best 'cellists in the United States. The instrument used last evening had somewhat of a muffled sound, however, and many of the softer and most beautiful passages in the concerto could not be heard by those not more than 15 or 20 rows back from the stage. The orchestral accompaniment in this work, as well as in the aria from the "Freischutz," and alike Mr. Nikisch's piano accompaniment, are deserving of the highest praise.

Clipping from
Times Buffalo, N. Y.
Date 5/23

[I]nois will be headquarters and Association [H]all the place of meeting.

The Symphony Concert.

The greatest musical treat of the season was the concert given at Music hall last evening by the famous Boston Symphony orchestra.

The first number on the programme, Liszt's symphonic poem "Les Preludes," was delightful, and one was borne away over fragrant fields with the humming of bees, birds and tropical life, through grassy glades and sylvan dells, and on over the blue ocean where the storm raged in all its fury, up the mountain, far up to the very top and then off again floating away to fields Elysian while below the thunder storm peals and flashes in all its majestic beauty. Conductor Arthur Nikisch had scarcely time to bow his acknowledgements to the applause which greeted this number when Mme Steinbach-Jahns, queenly in form and stage presence, came tripping before the footlights. Her first song won every heart and she was accorded three enthusiastic recalls. Her voice is correct in pitch, rich and pure in quality and tone and she sings with ease and fine expression. Mr. Heikking is undoubtedly the best 'cello player in this country and his number last evening proved one of the most delightful features of the programme. Mr. Nikisch is one of the most accomplished conductors of his time. He controls his orchestra like a general at the head of an army. Such discipline, precision, exactness in every detail is seldom seen in so large an organization. The orchestra left this morning for Albany where a final concert will be given and then the organization will go direct to Boston.

TORN PAGE

VOLUME XI.—N 41. MINNEAPOLIS, SATURDAY, MAY 3, 1890.—TWELVE PAGES.

COLISEUM CONCERT.

The Boston Symphony Orchestra in Minneapolis.

The Famous Organization and its Great Conductor, Nikisch.

ONE week from next Monday evening will occur at the University Coliseum one of the most notable musical events ever know in the Northwest, being a concert by the famous Boston Symphony Orchestra of seventy members, under the direction of the great conductor, Arthur Nikisch. From sale of seats, the receipts already amount to several thousand dollars, and upon the occasion of the concert the great Coliseum, seating 4,000 to 5,000 people, promises to be filled to its utmost capacity. The local management of the concert is by Mr. Louis Miller.

The great organization, which now makes its initial appearance in Minneapolis, was founded nine years ago, and has been growing in excellence until it is now acknowledged to be the finest orchestra in this country, and the equal, with perhaps a single exception, of any in the world. Its Boston season opens usually about October 15 and closes late in April. Twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts are given in the famous Music Hall, which seats 2,400. Season tickets are placed at $7.50 and $12, but the $12 seats are usually sold at auction at an average of $20 each, and every reserved seat is generally sold a month before the first concert, purchasers sometimes standing in line for five days and nights before the commencement of the sale. The program is arranged to last and hour and a half, and usually comprises an overture, a solo, an orchestral selection of a light order, another solo, and as a closing selection some standard symphony.

In each winter month, a week is devoted to a trip to New Haven, New York, Philadelphia, Baltimore and Washington. These concerts have this season been a great triumph. The orchestra started on its four weeks western tour a week ago. It will appear at Philadelphia, Baltimore, Washington, Richmond, Columbus, O., Louisville, St. Louis, Minneapolis, St. Paul, Chicago, Milwaukee, Ann Arbor, Detroit, Cleveland, Pittsburg, Buffalo and Albany.

The liberal policy of Mr. Henry L. Higginson the founder, and the exacting requirements of the Conductor of the Boston Symphony Orchestra and his predecessors have resulted in the assembling of a body of artists of unusual ability, well fitted to sustain the high standard of the organization. Originally made up of the best available players of Boston and New York, each year the Orchestra has been strengthened by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in America.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipzig, Paris and London. At the head of the violins as concertmeister is Herr Franz Knisel, who is ably supported by Mr. C. M. Loeffler, Mr. T. Adamowski, and a corps of players, every member of which is a solo artist. At the first desk of the celli sit Herr Anton Hekking and Herr Leo Schulz, new comers of whom flattering accounts are heard. Patrons of the concert will notice with pleasure the brilliant playing on flute and obeo of Messrs Molé and Sautet, who came two years ago from the Opéra Comique, Paris. Other prominent players among the wind instruments are Herr Xaver Reiter, first horn, Mr. Pierre Muller, first trumpet, late of the Lamoureux Orchestra, Paris, and Herr Goldschmidt, first clarinet.

An extensive library collection during the past nine months, containing the orchestral compositions of the old masters and all worthy modern works, enables Mr. Nikisch to present an infinite variety of programs, including the most interesting, instructive and attractive selections. To give permanent value to the concert and add to the enjoyment of those who attend, an analytical program will be issued in book form, similar to those which have been received

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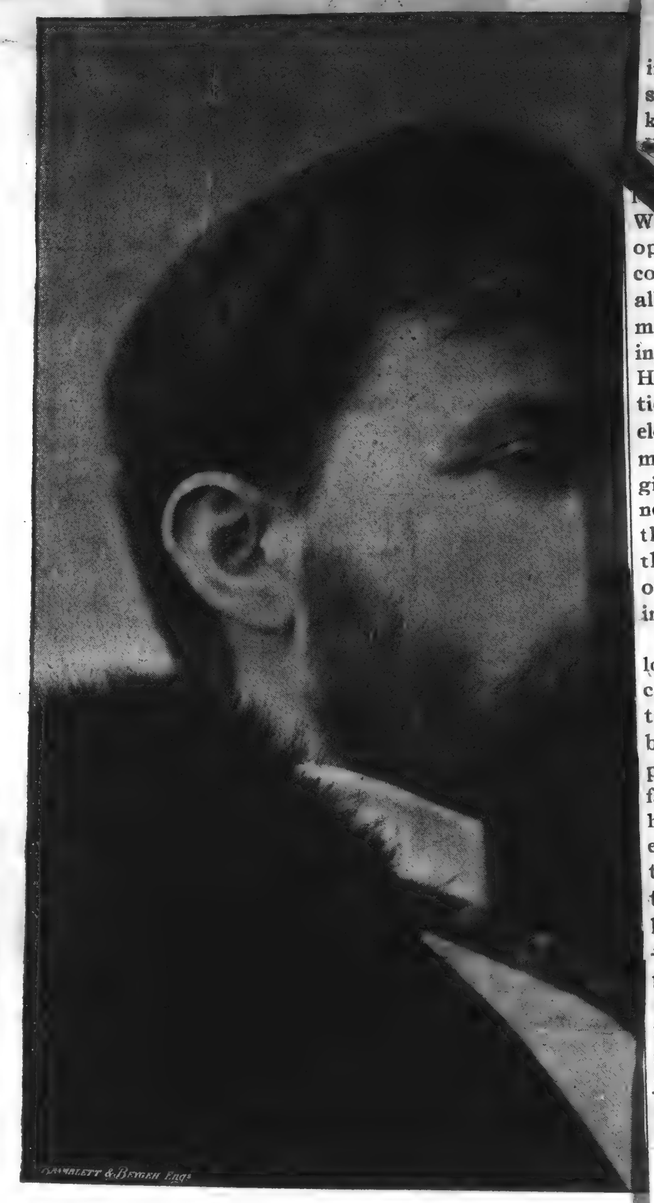
He applied for a desk among the first violinists at the Royal Opera; and obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he remained until he left for Boston. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in Leipzig than any other individual can justly claim. Under his care and direction, the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra.

Nikisch has also, during these years in Leipzig, distinguished himself quite as much as a concert [illegible] concerts of the Listz Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

A fitting conclusion of this sketch will be a portion of a letter received by the



SATURDAY EVENING SPECTATOR

ARTHUR NIKISCH, CONDUCTOR BOSTON SYMPHONY O[illegible]

COLISEUM CONCERT.

(*Continued from first page.*)

in its fascination. What a fury seems to seize the double basses in the trio as a kind of premonition of what is to follow! But the transition to the finale must be trusted to instruments less inclined to [illegible] their feelings run away with them. Wh[illegible] the violins and drums held their oppos[illegible] chords in sweet mysterious conflict, [illegible] the decided rhythm of the allegro ha[illegible] ppeared, the victorious march began [illegible] an effect truely thrilling. Mr. Nikisch [illegible] s simply magnificent. He is a small man [illegible] such a great emotion, and from head [illegible] foot he seemed electrified with the truc[illegible] it of a great master. Even after the fa[illegible] style had given place to the lofty di[illegible] which never forskaes Beethoven onc[illegible] t the thrill of triumph. I could only t[illegible] of the ideas the ancients had of the po[illegible] of their gods; it was like seeing Phoebu[illegible] in his chariot dash across the noon-day.

"The tempest of applause which followed the last note shook the house—I could feel the vibration. The conductor turned to acknowledge it. The spell was broken, and I saw only 'a man of like passions as we are;' the pale, thoughtful face, deep-set, expressive eyes and dark hair; the white hands, the graceful deference to an enthusiastic public—Mr Arthur Nikisch. But I came away feeling that something greater than he—perhaps the spirit from that silent statue —had led the finale of the Fifth Symphony.

"That night I dreamed a strange thing. I seemed to be on a ship in mid-ocean. There had been a storm just before sunset, and in the east I saw a wonderful rainbow. There was crimson, as the rich, full tone of a horn; there was violet, as the soaring of the violins, and between the crimson and the violet was a harmonious blending of colors, each perfect in itself, yet a part of the whole, as the separate instruments in the orchestra unite in the symphony; and, as I looked, the glory of my rainbow seemed to cover the sky; there were twelve rainbows mounting one above another. I looked about the silent vessel and out over the ocean, which had no voice for me, and realized that in all the world I was alone but for the beauty of my rainbow. The sun sank in the west, and my dream was lost in the shadows."

That slight, gentle-swaying figure fascinates with its wonderful magnetism. The baton is raised high, still there is silence. Gradually every bow is made ready for action, every eye is fixed upon that lifted hand; an instant of suspense, then a sudden sweep of the white hands, and as though it were a mighty harp the great orchestra responds. During the Haydn symphony I almost forgot the score before me as I read its interpretation in the conductor. Directness and simplicity in the first movement, a quaint merriment in the last—surely, if spirits do come back, 'Papa Haydn' must have been pleased as he heard his symphony.

"The orchestra seemed inspired with true feeling of Mozart's great work, showing as it does the highest soaring of the artist soul, yet touching our most human sympathies by its plaintive sweetness and unrest. There were hearts beneath the violins as well as skillful hands upon the bows, the first movement was so full of new and exquisite beauty in its slow tempo, but over all was the perfect control and self-control of the master mind. At times the baton seemed almost unnecessary, his unconsciously graceful gesture expressed so much. What could better call forth the singing voices of the strings than the gentle undulating motion of those white hands? What summon a tone of organ quality like their strong, downward pressure? Yet when the nature of the music required it, with what splendid precision, with what fire and energy he led his men! The power of his enthusiasm and their artistic and technical excellence must produce wonderful climaxes.

"Berlioz says that in the fifth symphony more than in any of its predecessors, we see the real life of Beethoven. Without doubt it is the most famous of the nine, appealing as it does alike to artist and amateur. The first movement throbbing with hopeless dispair, now breaking forth in a wild cry, now sinking back in utter exhaustion, speaks the tempest-tossed human heart, and brings the man of immortal fame nearer to us who suffer, strive and fail to-day, to be forgotten to-morrow.

"No one who watched Mr. Nikisch's conducting of this work could fail to see that in his mind there was no doubts as to its true conception. He had translated every bar to his own satisfaction and read much between the lines. The absence of score gave [illegible] feeling of confidence in him; he h[illegible] ade Beethoven's symphony his ow[illegible]. The familiar andante, with its recurring phrase, at once so simple and so sad, can never

MME. STEINBACH JAHNS, VOCAL SOLOIST, BOSTON SYMPHONY ORCHESTA CONCERT.

[142]

TORN PAGE

INCOMPLETE

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that his parents determined to educate him as a musician. He began his studies with the violin, and he mastered this instrument with such ease and so completely that, at the age of eight, he appeared in public with most extraordinary success,—in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ-playing were under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing.

He applied for a desk among the first violinists at the Royal Opera; and obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he remained until he left for Boston. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in Leipzig than any other individual can justly claim. Under his care and direction, the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra.

Nikisch has also, during these years in Leipzig, distinguished himself quite as much as a

concerts of the Listz Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

A fitting conclusion of this sketch will be a portion of a letter received by the

interest naturally centered in the new conductor. Ruskin says that the two essential qualities of a great artist are sympathy and imagination; and as soon as Mr. Nikisch came before the audience that night I saw that he possessed the first of these; his subsequent work revealed the second. His graceful self-possession wins at once, but when he

at slight, gentle-swaying figure fascinates with its wonderful magnetism. The baton is raised high, still there is silence. Gradually every bow is made ready for action, every eye is fixed upon that lifted hand; an instant of suspense, then a sudden sweep of the white hands, and as though it were a mighty harp the great orchestra responds. During the Haydn symphony I almost forgot the score before me as I read its interpretation in the conductor. Directness and simplicity in the first movement, a quaint merriment in the last—surely, if spirits do come back, 'Papa Haydn' must have been pleased as he heard his symphony.

"The orchestra seemed inspired with true feeling of Mozart's great work, showing as it does the highest soaring of the artist soul, yet touching our most human sympathies by its plaintive sweetness and unrest. There were hearts beneath the violins as well as skillful hands upon the bows, the first movement was so full of new and exquisite beauty in its slow tempo, but over all was the perfect control and self-control of the master mind. At times the baton seemed almost unnecessary, his unconsciously graceful gesture expressed so much. What could better call forth the singing voices of the strings than the gentle undulating motion of those white hands? What summon a tone of organ quality like their strong, downward pressure? Yet when the nature of the music required it, with what splendid precision, with what fire and energy he led his men! The power of his enthusiasm and their artistic and technical excellence must produce wonderful climaxes.

"Berlioz says that in the fifth symphony more than in any of its predecessors, we see the real life of Beethoven. Without doubt it is the most famous of the nine, appealing as it does alike to artist and amateur. The first movement throbbing with hopeless dispair, now breaking forth in a wild cry, now sinking back in utter exhaustion, speaks the tempest-tossed human heart, and brings the man of immortal fame nearer to us who suffer, strive and fail to-day, to be forgotten to-morrow.

"No one who watched Mr. Nikisch's conducting of this work could fail to see that in his mind there was no doubts as to its true conception. He had translated every bar to his own satisfaction and read much between the lines. The absence of score gave [illegible] feeling of confidence in him; he h[illegible]ade Beethoven's symphony his own. The familiar andante, with its recurring phrase, at once so simple and so sad, can never

MME. STEINBACH JAHNS, VOCAL SOLOIST, BOSTON SYMPHONY ORCHESTA CONCERT.

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ACADEMY OF MUSIC, PHILADELPHIA.

Monday Evening, April 28, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

BURDITT & NORTH, Managers of Philadelphia Concerts.

LINCOLN MUSIC HALL, - - WASHINGTON.

Wednesday Evening, April 30, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Washington Concerts are under the management of **BURDITT & NORTH.**

Lyceum Theatre, - - Baltimore,

Tuesday Evening, April 29, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

The Baltimore Concerts are under the management of BURDITT & NORTH.

Academy of Music, Richmond.

Friday Evening, May 2.

UNDER THE AUSPICES OF THE MOZART ASSOCIATION.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, Richmond.

Saturday Evening, May 3.

UNDER THE AUSPICES OF THE MOZART ASSOCIATION.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

THE ODEON, - CINCINNATI,

Tuesday Evening, May 6, at 8.

Wednesday Evening, May 7, at 8.

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PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Tickets at the John Church Company's Music Store.

Metropolitan Opera House, Columbus.

MONDAY EVENING, MAY 5.

UNDER THE AUSPICES OF THE ORPHEUS CLUB.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

For Particulars as to the Sale of Tickets see Daily Papers.

THE ODEON, - CINCINNATI,

Wednesday Evening, May 7, at 8.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Amphitheatre Auditorium, - - Louisville, Ky.

THURSDAY EVENING, MAY 8, 1890.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Grand Music Hall, St. Louis.

Friday Evening, May 9.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Grand Music Hall, St. Louis.

Saturday Evening, May 10.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

University Coliseum, - Minneapolis.

Monday Evening, May 12.

Under the management of Mr. Louis Miller.

PROGRAMME

C. A. ELLIS, Manager.
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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

PEOPLE'S CHURCH, - - ST. PAUL,

Tuesday Evening, May 13, 1890.

GRAND * FESTIVAL * CONCERT

SUPPLEMENTARY TO THE STAR COURSE, E. C. MURDOCK, Manager,

BY THE

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Third * Concert

Thirteenth Season

ARION * MUSICAL CLUB

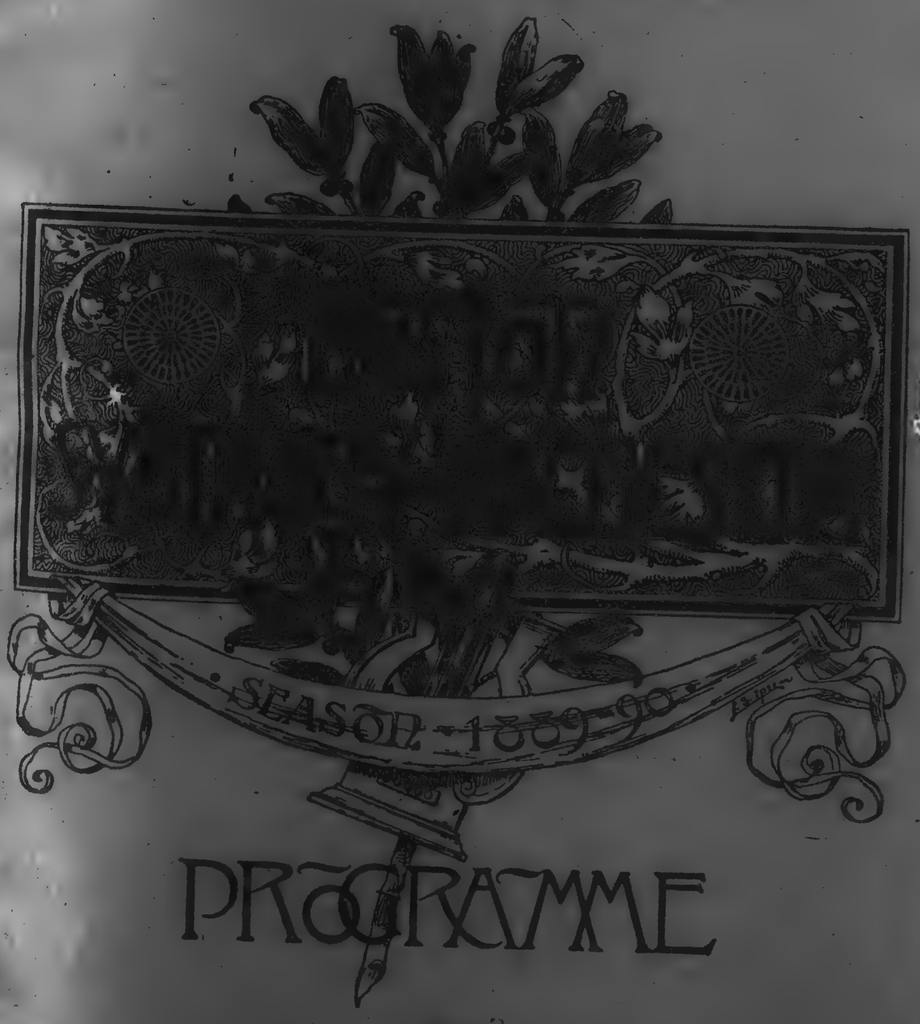
1889
1890

Boston Symphony Orchestra

NEW ACADEMY, THURSDAY, MAY 15, 1890

Central Music Hall, - - Chicago.

Wednesday Evening, May 14.



PROGRAMME

C. A. ELLIS, Manager.
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Tickets on Sale at Central Music Hall, on and after Saturday, May 10.

UNIVERSITY HALL, ANN ARBOR, MICH.

FRIDAY, MAY 16th, 1890,

UNDER THE AUSPICES OF THE

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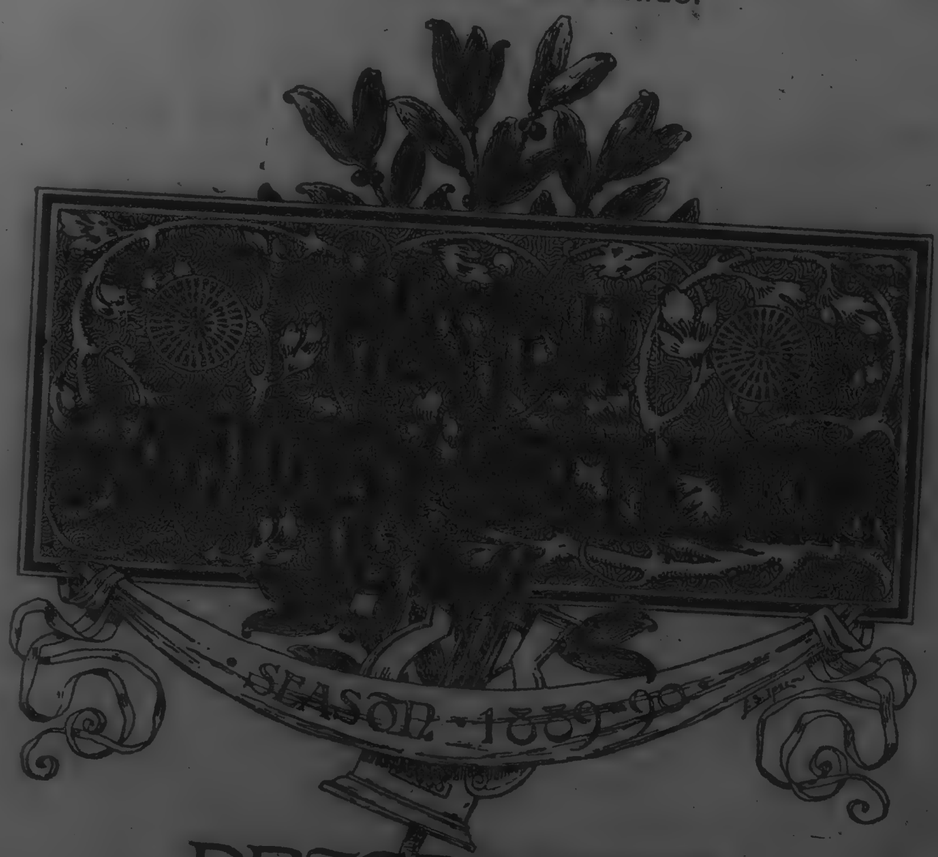

PROGRAMME

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UNIVERSITY HALL, ANN ARBOR, MICH.

FRIDAY, MAY 16th, 1890,

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Central Music Hall, - - Chicago.

Wednesday Evening, May 14.

PROGRAMME

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1889 1890

THIRTEENTH SEASON

THIRD CONCERT

Arion : Musical : Club

ASSISTED BY THE

CECILIAN CHOIR

AND

Mme. STEINBACH-JAHNS, Soprano

AND THE

BOSTON SYMPHONY ORCHESTRA

Mr. ARTHUR NIKISCH, Conductor

Mr. WILLIAM H. POMMER, Director

New Academy, Thursday Evening, May 15, 1890

UNIVERSITY HALL, ANN ARBOR, MICH.

FRIDAY, MAY 16th, 1890,

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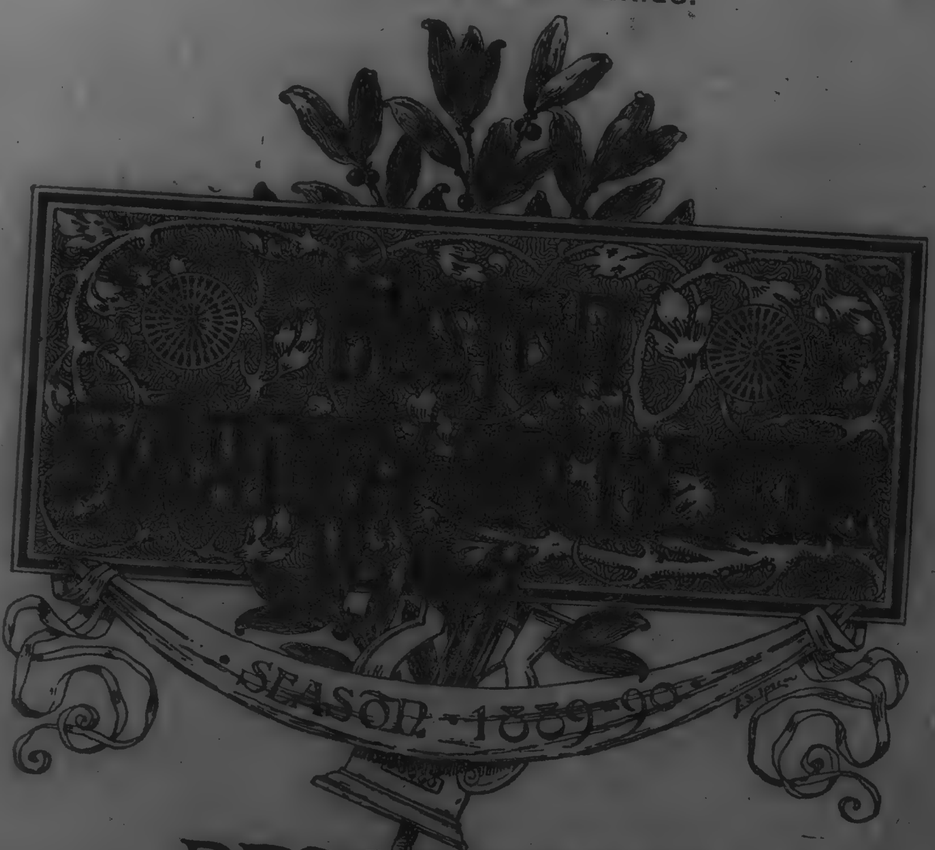

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Central Music Hall, - - Chicago.

Wednesday Evening, May 14.

PROGRAMME

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PROGRAMME.

PART I.

Mr. W. H. POMMER, *Director.*

MENDELSSOHN, - - XLII PSALM.

ARION CLUB AND CECILIAN CHOIR.

MME. STEINBACH-JAHNS.

Mr. ALEX. J. JOHNSTON. Mr. C. F. FURLONG.
Mr. A F. HINNERS. Mr. W. H. STARKWEATHER

1. "As the Heart Pants," - - *Chorus.*

   As the heart panteth after the water brooks,
   So panteth my soul after thee, O God.

2. "My Soul Thirsteth for God"—Aria, - *Soprano.*

   My soul thirsteth for God, for the living God;
   When shall I come and appear before God?

3. "My Tears have been my Meat," *Recit., Air, Chorus.*

   My tears have been my meat day and night,
   While they continually say unto me,
   Where is thy God?
   These things I remember, and pour out my soul within me,
   How I went with the throng and led them to the house of God,
   With the voice of joy and praise, a multitude keeping holiday.

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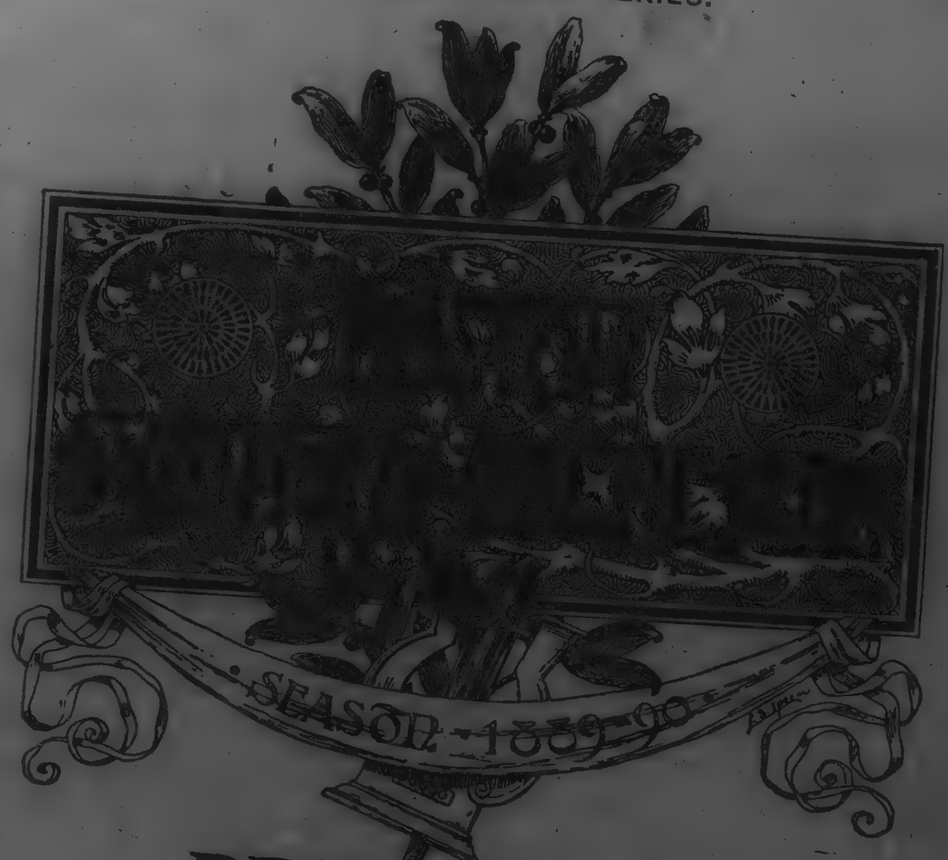

PROGRAMME

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4. "Why, my Soul, art Thou so Vexed?" - *Chorus.*

Why art thou cast down, O my soul?
And why art thou disquieted within me?
Hope thou in God; for I shall yet praise him
For the health of his countenance.

5. "My Soul is Cast Down," - *Recit., Soprano.*

O my God, my soul is cast down within me:
Therefore do I remember Thee from the land of Jordan,
Deep calleth unto deep at the noise of thy water-spouts;
All thy waves and thy billows are gone over me.

6. "The Lord hath Commanded," - *Quintet.*

The Lord will command his loving-kindness in the day time,
And in the night his song shall be with me,
Even a prayer unto the God of my life.

7. "Why, my Soul, art Thou so Vexed?" - *Chorus.*

Why, my soul, art thou so vexed, and why art thou cast down in me?
Trust thou in God, for I will yet give him great thanks
For the help of his good countenance.
Praised be the Lord, the God of Israel, from henceforth and forever more.

PROGRAMME.

PART II.

Mr. ARTHUR NIKISCH, *Director.*

LISZT, - - Symphonic Poem, "Les Preludes."

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of

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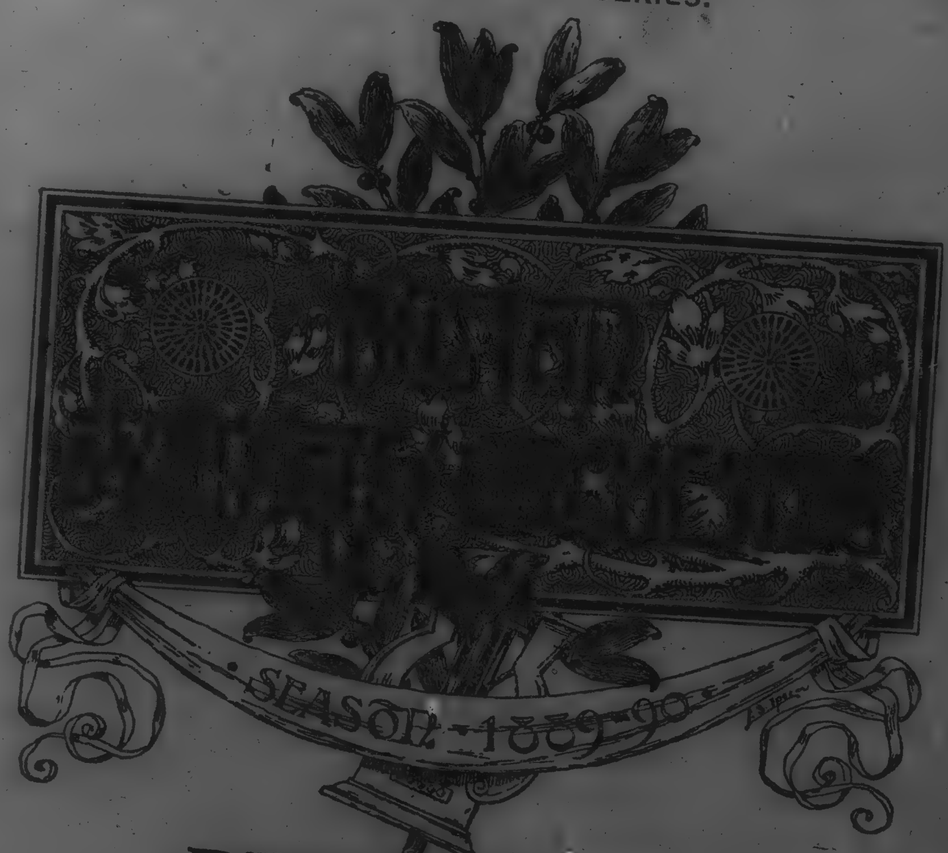

PROGRAMME

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his powers." "Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided into six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violins and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato, (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified.

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention.

SONGS WITH PIANO.

LISZT, - - - - - "O Lieb."
GOLDMARK, - - - "Die Quelle."
GRIEG, - - - - "Hoffnung."

Mme. STEINBACH-JAHNS.

GRIEG, - - Suite, "Peer Gynt," Op. 46.

"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(*The imps are chasing Peer Gynt.*)

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867,—a midway period in the career of one who is now occupying a share of the cultivated world's attention. This synopsis of the poem, or allegory, is presented: "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people; but the father is now dead and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night, he wanders about and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death, he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts, he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who has faithfully been waiting for him, and to whose arms he at last returns, old and gray."

The suite is a reduction of the voluminous music Grieg composed for the production of the drama on the stage. The first movement, Daybreak, *allegretto pastorale*, is scored for small orchestra. The second, *andante doloroso*, consisting of four measured periods for muted strings,

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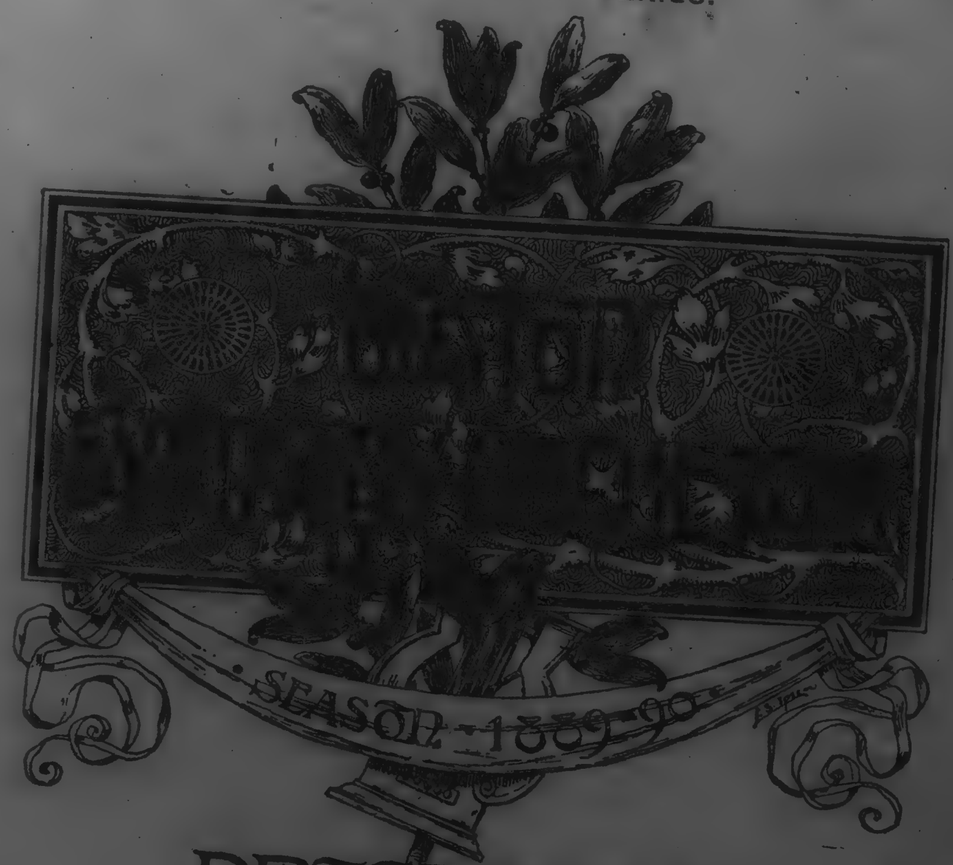

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is a funeral march. The third, *tempi di mazurka*, is written for divided strings and triangle. The fourth, *alla marcia e molto marcato*, a somewhat grotesque march, is scored for full modern orchestra, and pictures the imps tormenting Peer Gynt.

WAGNER, - - - Vorspiel, "Die Meistersinger."

[Analytical notes abridged from Mr. G. H. WILSON, Boston.]

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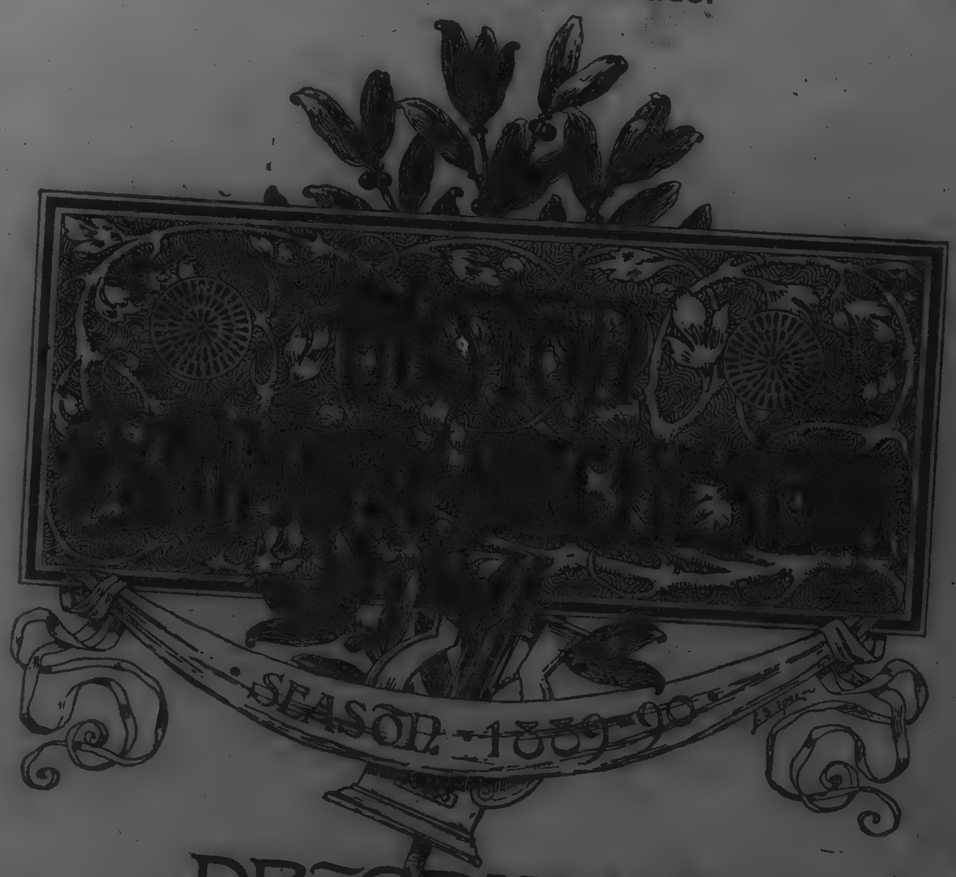

PROGRAMME

C. A. ELLIS, MANAGER.
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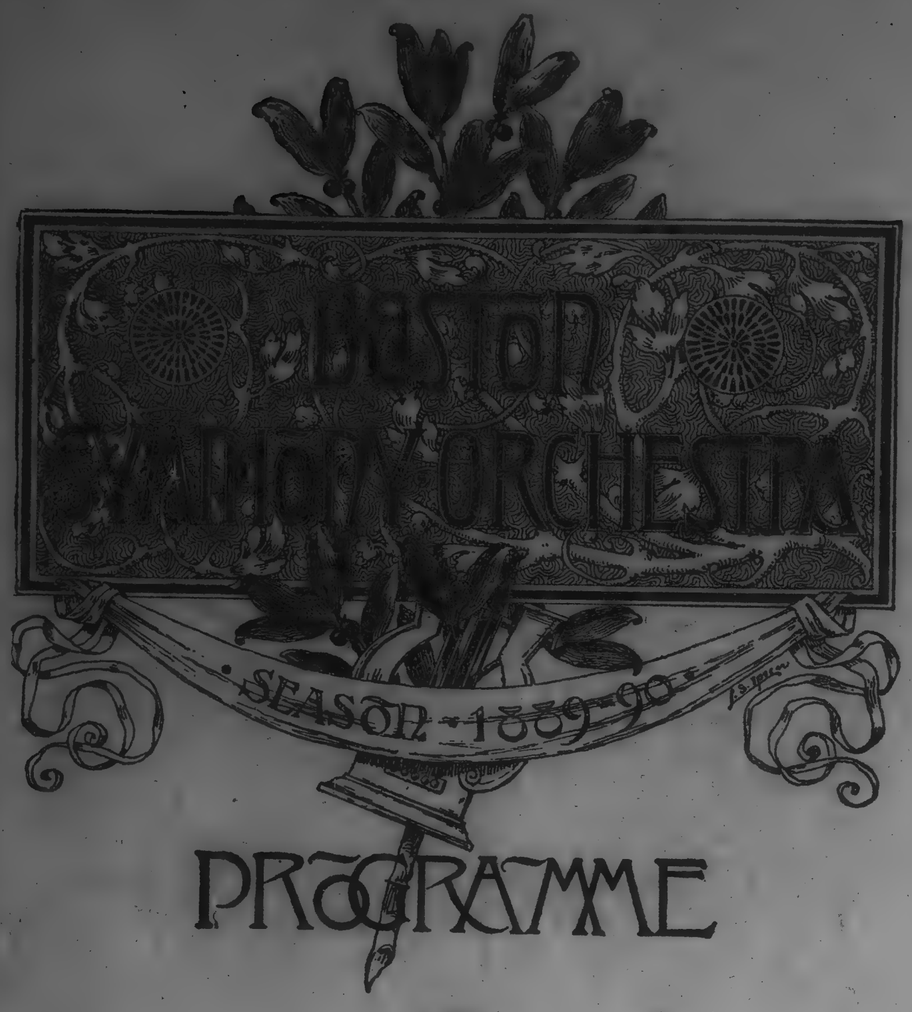
Miner's Grand Theatre, - Detroit.

Saturday Evening, May 17.

FOURTH TOUR.



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Founded, A. D. 1878. Incorporated, Dec. 22, A. D. 1886.

AND THE

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Twelfth Season. Fourth and Fifth Concerts.

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Monday and Tuesday Evenings, May 19 and 20, 1890,

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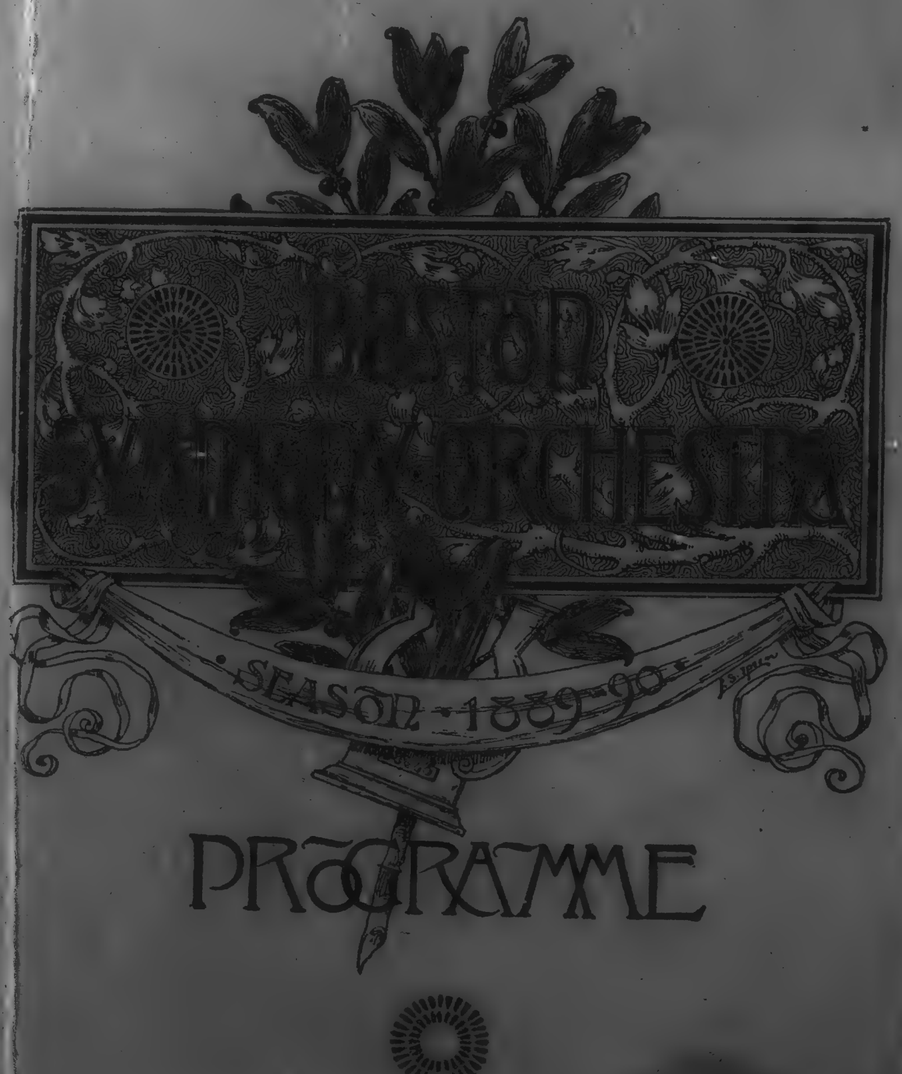

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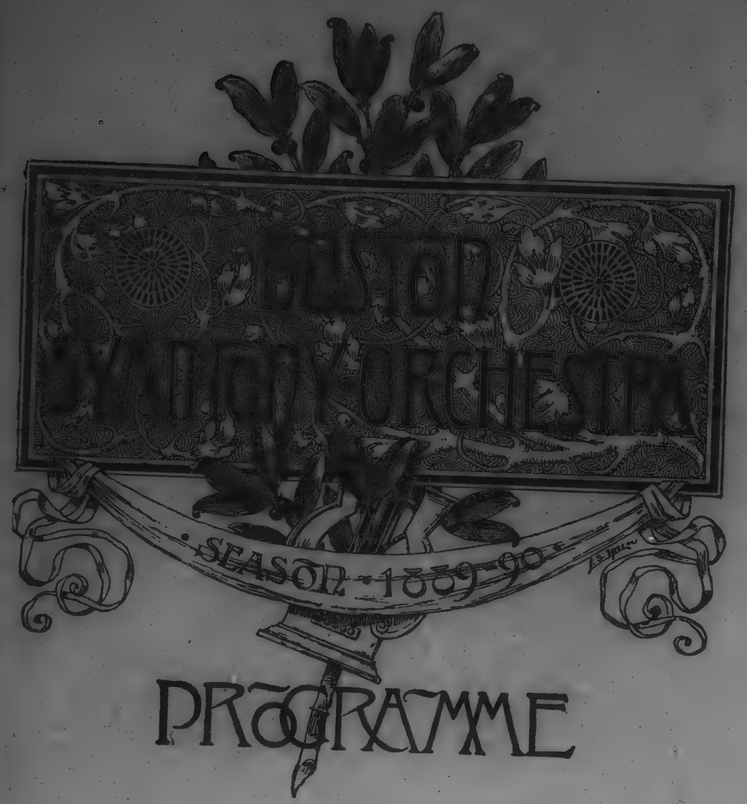
Saturday Evening, May 17.

FOURTH TOUR.



PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

—All the Music performed by the—

BOSTON SYMPHONY ORCHESTRA,

The Mozart Club.

Officers.

THOS. C. LAZEAR,
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First Vice President.

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Librarian of Chorus.

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Librarian of Orchestra.

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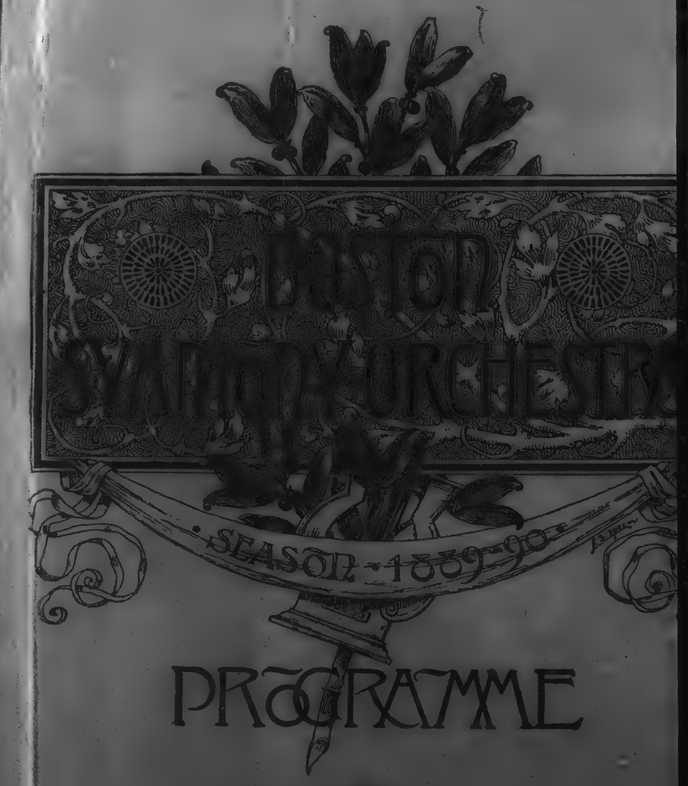
PIANIST,
JOHN PRICHARD.

MUSIC HALL, - - BUFFA

Thursday Evening, May 22.

FOURTH TOUR.



PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

Miner's Grand Theatre, - Detroit.

Saturday Evening, May 17.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

—All the Music performed by the—

BOSTON SYMPHONY ORCHESTRA,

Active Members.

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Acheson, Miss Aggie
Alter, Miss Edna
Angell, Miss Carrie M.
Ashe, Miss Blanche
Ashe, Miss Luella
Bailey, Miss Eliza M.
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Bergman, Miss Maggie
Brodie, Miss Laura E.
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Reed, Miss Lizzie
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Reed, Miss Sadie
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Stewart, Miss M. S.
Tate, Miss Cora
Taylor, Miss Ellen
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Weber, Miss Rosa
Westervelt, Mrs. Isa
Werner, Miss Bertha
Werner, Miss Emma
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Fox, Mrs. Edward
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Hunter, Miss Blanche
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McElwain, Miss Lizzie
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Owens, Miss Levey
Ripley, Miss Abbie
Semple, Miss Ella
Smeck, Miss Etta
Swope, Mrs. O. F.
Thomas, Miss Ada
Westervelt, Miss M.
Wright, Mrs. Lida
Wurzell, Mrs. E.

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Ablett, Job
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Brown, Geo.
Cannon, Richard
Chalmers, Jas. Jr.
Corle, W. H.
Duff, J. Boyd
Davis, W. A.
Donaldson, A. R.
Donaldson, John A.
Edstrom, Ed.
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McMillan, J. B.
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Vogel, Jos. A.
Ward, P. A.

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Armor, W. G.
Bearl, F. W.
Botsford, Jas.
Breese, Edward
Brockett, A. H.
Bullock, D. M.
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Crum, Robt. P.
Dermitt, E. H.
Fox, W. J.
Fraser, A. C.
Fuller, Edward D.
Gernert, C. W.
Gillespie, Geo.
Gross, H. B.
Guillan, Robert J.
Harris, C. F.
Hetzel, Geo.
Hibbard, J. A.
Holman, Harry
Horner, John
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Leatherman, W. M.
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Rorah, C. M.
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Westervelt, H.
Wright, E. P. S.

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Boggs & Buhl
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Carnegie, Andrew 50*
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Chambers, Jas. A. 2
Clark, Robt. P.
Clifton, D. L.
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Dickson, John N.
Dimling, John
Dinkey, A. C.
Donaldson, A. R.
Dravo, A. C.
Dripps, Thos. M.
Dunn, Wm. T.
Duncan, S. A.
Eames, A. H.
East, Fred. A.
Edeburn, W. A.
Edmundson, J. M.
Edmundson, Eli, Jr.
Edwards, W. B.
Elphinstone, Geo.
Elwood, R. D.
Ewart, F. C.
Ewart, S.
Evans, D. J.
Evans, T. D.
Faber, Wm. M., Jr.
Fass, H. C.
Faucet, Jos.
Fenderich, C. R.
Fickeinger, P. K.
Flowers, J. W.
Foerster, Ad. M.
Ford, H. P.
Ford, Wm. R.
Foringer, W. S.
Foster, Morrison
Francis, D. E.
Franks, R. A.
Fraser, R. B.
Fraser, C. D.
Freid, W. R.
Frick, H. C. 5
Frost, B.
Garner, J. L.
Geist, F. L.
Gerdes, F. W.
Getty, Jas., Jr.
Gill, S. E.
Gittings, Jos. H.
Gordon, G. B.
Goshorn, Miss V. M.
Goshorn, Miss S. A.
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Harrison, J. H.
Hartje, Augustus
Harton, J. A.
Hawkins, James
Haworth, Jehu
Hayes, J. H.
Hays, E. G.
Heckel, C. C.
Helmold, C. W.
Hemphill, Jas.
Heineman, Otto E.
Hersh, W. M.
Hibbard, H. D.
Hill, Geo. B.
Hill, J. N.
Himmelrich, Louis
Hixon, F. M.
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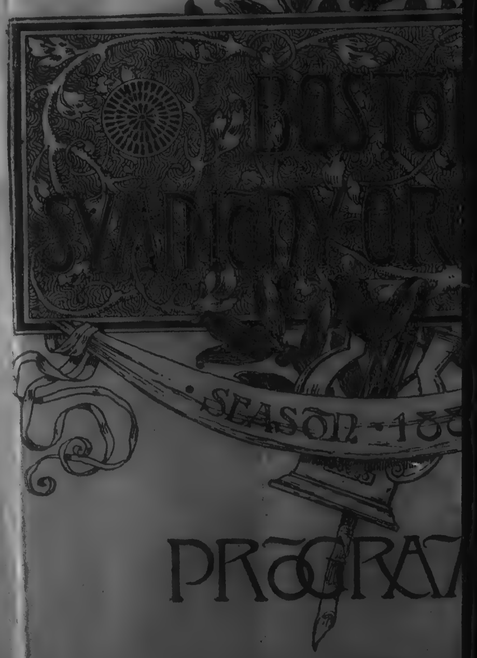
Holmes, A. V.
Holmes, John G.
Holdship, H. 2
Horne, Joseph 3
Horner, Dr. J. R.
Hukill, E. M. Jr.,
Hutchinson, Thos. B.
Hyndman, N. P.
Irwin, I. L.
Irwin, J. C.
Israel, Isadore
Jackson, J. R.
Jackson, E. T.
Jahn, C. F.
Jeffries, H. E.
Jenkins, Robt., Jr.
Jenkinson, Alec.
Johnston, W. G. & Co.
Johnston, Alfred
Jones, Nathan
Kaufman, Morris
Keech, W. H.
Kelly, W. M.
Kenold, Geo. T.
Kessler, John
King, Wm. D.
Kirkpatrick, W. R.
Kitzmiller, E. A.
Kleber & Bro.
Kochendorfer, John
Kuhn, W. S.
Lane, F. C.
Latimer, A. C.
Latimer, R. S.
Laubie, James
Laughlin, Jas., Jr.
Lazear, Thomas C.
Lechner & Schoenb'rger
Lepper, Wm.
Levi, Edward E.
Lewis, J. L.
Lincoln, Wm. E.
Lindsay, H. J.
Lloyd, T. H.
Lockhart, Jas. H.
Loeffler, Wm.
Long, H. M.
Long, Albert M.
Lovejoy, F. T. F.
Lowrie, W. C.
Luty, Adolphus E.
Lyne, W. C.
Lytle, J. Warren
Mackintosh, Miss M.
Marshall, Geo. F.
Marshall, J. L.
Marshall, Thomas
Marthens, Allen
Martin, Jas.
Marvin, S. S.
Mayer, Rhinehart
McCance, R. L.
McClurg, John
McCrea, John P.
McCreery, John H.
McCullough, Wm.
McDowell, Heber
McElroy, Robt. N.
McInnes, Alex.
McKee, Fred. W.
McKillips, C. E.
McNulty, W. A.
Mead, Morris W.
Megrew, George
Mellon, R. B. 2
Mellon, Andrew
Mellor, C. C.
Metzgar, Henry
Miles, Geo. K.
Miller, J. M.
Miller, Wilson
Miller, J. J.
Milligan, Rev. J. R. J.
Milnor, Chas. G.
Mitchell, W. S.
Moffatt, Sam'l J.
Montooth, C. C.
Moore, S. E.
Moore, Frank E.
Moore, L. S.
Moore, Frank
Moreland, Mrs. W. C.
Moreland, A. M.
Morgan, Edward C.
Morrow, John
Morrow, E. S.
Naughton, J. P.
Nicholson, J. D.
Neereamer, Chas. C.
Nobbs, J. B.
Oehmler, R. C.
Oliver, Geo. T.
Oliver, H. W.
Oliver, G. B.
Orr, Chas. P.
Orr, Robt. A.
Paden, Geo. M.
Paine, Chas.
Painter, Joseph
Painter, Mrs. A. E. W.
Parkin, Chas.
Paul, H. S.
Peacock, A. R.
Petty, R. B.
Pew, J. N.
Phillips, Bakewell
Phipps, L. C.
Pinkerton, S. S.
Pitcairn, Robt.
Pitcairn, Miss A. L.
Porter, H. K.
Possiel, Julius
Prager, G. H.
Pressly, Miss M. L.
Queen, Emmett
Rafferty, Gilbert
Rainey, R. T.
Ramsey, W. W.
Ramsey, C. C.
Reed, Chas. H.
Reed, Jas. H.
Reese, A. B.
Retter, Carl
Rese, Geo.
Richards, R. M.
Ringwalt, H. L.
Roberts, E. P. & Sons.
Robinson, J. F.
Rose, Hanson W.
Rosenbaum, Max
Rossiter, Annie G.
Rowand, Mrs. A. T.
Rowand, A. T.
Sailor, A. L.
Samson, H.
Sawers, Walter O.
Scaife, O. P. 2
Scaife, Marvin
Scandrett, R. B.
Schmertz, W. E., Jr.
Schmertz, E. A.
Schoeneck, P. C., Jr.
Schoonmaker, Col J. M.
Schoonmaker, F. L.
Schoyer, S.
Schroeder, M.
Scott, Wm.
Scott, R. J.
Scott, John A.
Shaw, John I.

MUSIC HALL, - -

Thursday Evening,

FOURTH TOUR



PROGRAM

C. A. ELLIS, Man

F. R. COMEE, Ass't M

Shea, C. B.	Stewart, F. E.	Van Osten, G. W.	White, J. H.
Sheafer, James	Stewart, James	Walker, J. W.	White, Elmer L.
Simeral, John A.	Steifel, Chas. F.	Wallace, W. T.	Whitehead, Bishop Courtlandt
Slagle, Hon. J. F.	Stitt, John R.	Wallace, Daniel	Willard, Dr. L. H.
Slagle, John S. 2	Stone, Wm. A.	Walters, Dr. J. S.	Witherspoon, Rev. J.W.
Sloan, J. A.	Stoney, R. J., Jr.	Ward, M. R.	Wolfe, W. B.
Smith, Percy F.	Stoughton, W. R.	Watson, Mrs. E. M.	Wood, Capt. John A.
Smith, H. P.	Straub, C. L.	Webster, Beveridge	Wood, B. L. Jr.
Soule, R. H.	Sutmeyer, Henry W.	Webster, L. C.	Wood, Dr. E. A.
Speer, Chas. E.	Swearingen, C. H.	Weeks, Jos. D.	Wurzell, G. W.
Speer, J. Howard	Taylor, Daniel	Weinberg, Jas. H.	Young, Peter
Sproul, Theo.	Thaw, Benjamin	Weixel, F. J.	Zahm, James B.
Stahl, W. G.	Thomas, Dr. J. D.	Wells, A. E.	Zimmerman, Paul
Stamm, Henry	Thompson, Jas C.	Westinghouse, Geo. Jr.	
Stevenson, Jas. E.	Thompson, Wm. R.	Westinghouse, Mrs. Jr.	
Stevenson, R. A.	Thorne, A. M.	Westinghouse, H. H.	
Stewart, Pierpont & Co.	Turner, A. M.	Weyman, B. Frank	

* The figures indicate the number of memberships.

Associate membership $10 per year. The year is from June to June. Associate members are entitled to two seats for each of the FIVE REGULAR CONCERTS of the season.

ADDRESS,

THE MOZART CLUB,

703 SMITHFIELD STREET,

PITTSBURGH, PA.

Miner's Grand Theatre, - Detroit.

Saturday Evening, May 17.

FOURTH TOUR.

BOSTON SYMPHONY ORCHESTRA

SEASON 1889-90

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

—All the Music performed by the—

BOSTON SYMPHONY ORCHESTRA,

FIRST CONCERT.

MONDAY EVENING, MAY 19th.

PART I.

✓ LISZT, - - - - - Symphonic Poem, "Les Preludes."

✓ WEBER, - - - - - - Aria from "Freischuetz."

MME. STEINBACH-JAHNS.

✓ GRIEG, - - - - - - Suite, "Peer Gynt," Op. 46.

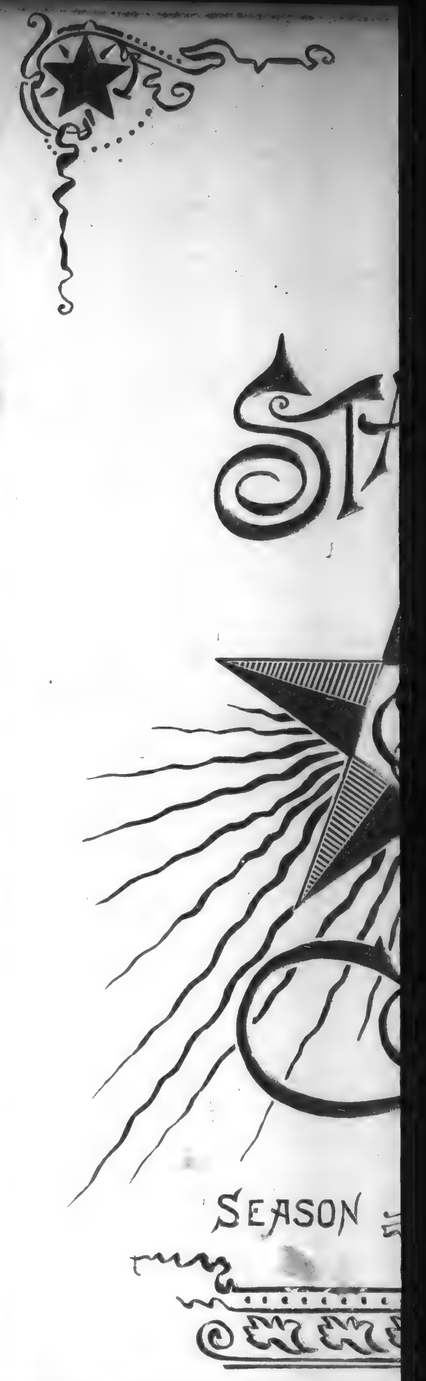
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

PART II.

MENDELSSOHN'S "HYMN OF PRAISE."

Mrs. M. Henkler, Miss Adah Scandrett, Mr. H. B. Brockett, Chorus and

Boston Symphony Orchestra.



MUSIC HALL, -

Thursday Evening,

FOURTH TOU

Miner's Grand Theatre, - Detroit.

Saturday Evening, May 17.

FOURTH TOUR.

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

—All the Music performed by the—

BOSTON SYMPHONY ORCHESTRA,

A Hymn of Praise.

(Mendelssohn.)

FIRST SOPRANO, - - - - - MRS. M. HENKLER.
SECOND SOPRANO, - - - - MISS ADAH SCANDRETT.
TENOR, - - - - - - - MR. H. B. BROCKETT.

No. 1. SYMPHONY.

Maestoso con Moto—Allegro—Allegretto Agitato—Adagio religioso.

No. 2. CHORUS.

Praise ye! all things that live and breathe, praise ye the Lord. Hallelujah. Praise the Lord with lute and harp, with | glad songs let us praise Him and let all flesh praise His holy name forever.

No. 2½. SOLO (SOPRANO) AND SEMI-CHORUS.

Praise, oh my soul, thy Creator! all that is in me praise His name, ever holy! | Praise, oh my soul, thy Creator! and forget thou not the loving kindness He hath shown.

No. 3. RECITATIVE—TENOR.

Sing ye then, who thro' the Lord have been redeem'd! Whom He hath preserved in time of need, from sore affliction, from persecution, ye who did cry in the night of | bondage, all ye whom He hath helped in your trouble, sing ye then thanks to Him and glorify His goodness.

No. 4. AIR—TENOR.

Our tears He counteth in the hour of need, He sendeth in our sorrow His healing | Word: Sing ye then thanks to Him and glorify His goodness.

No. 4. CHORUS.

Sing ye then who have been redeem'd by the Lord from sore affliction, our tears He | counteth in the hour of need.

No. 5. DUETT (SOPRANI) AND CHORUS.

I waited for the Lord who inclined His ear to me and heeded my cry! Oh, well for those | whose hope is set in the Lord.

No. 6. AIR—TENOR.

The sorrows of death had compassed and closed o'er us; hell's tribulations had upon us fallen; we wandered as in the darkness of | night: then spake the Lord, awake, thou that sleepest, and arise from the dead, and I will give thee light.

RECITATIVE—TENOR.

We cried from out the depths of the gloom, "Watchman, is the night far spent?" The watchman spake but this, "When the morn- | ing shall come, the night soon will follow." "If ye will ask, then return ye and enquire ye further."

No. 7. SOLO (SOPRANO) AND CHORUS.

The night, it departeth, the day cometh quickly. Then let us cast from us the | works of darkness and put on the armor of light.

No. 8. CHORAL.

To God the Lord of all
Be thanks and praise forever,
Who, when in need we call,
Denieth comfort never.
Ere infant feet can stand
His wondrous love He shows;
He holds us in his hand,
And ev'ry good bestows.

To God the Father, Son
And Holy Ghost be given,
Praise, honor, glory, power.
In highest realms of heaven,
To God Triune be praise.
Now flees the gloomy night
From light and morning rays
And hymns shall sing His might.

No. 9. DUETT—SOPRANO AND TENOR.

Now therefore, my song shall be telling ever Thy praise, Thou living God, and grace for all the loving kindness Thou unto me hast shown. | I wander in night and deepest darkness, and my foes gather around, lo! they increase. Then call I upon the name of the Lord, and He preserveth me of His great mercy.

No. 10. CHORUS.

Ye people, bring unto the Lord worship and might,
Ye rulers, bring unto the Lord worship and might.
Ye heavens, bring unto the Lord worship and might.

All earth, too, bring unto the Lord worship and might.
Praise ye, thank ye the Lord, Praise ye the Lord and worship His Holy Name forevermore. Praise ye the Lord and magnify His name. Amen.

SECOND CONCERT.

TUESDAY EVENING, MAY 20th.

PROGRAMME.

GOLDMARK, - - - - - - Overture, "Sakuntala."

SERVAIS, - - "Fantasie Characteristique," for Violoncello.

MR. ANTON HEKKING.

ROSSINI, - - - - - - - Aria, "Cujus Animam."

MR. PAUL ZIMMERMAN.

Cujus Animam gementem
Contristantem et dolentem,
Pertransivit gladius!
O! quam tristis et afflicta,
Fiut illa benedicta
Mater unigeniti,
Quae moerebat, et dolebat,
Et tremebat, cum videbat
Nati poenas inclyti.

Through His bleeding side retreating,
See the Holy Spirit fleeting
Winged for mercy to the skies!
Oh! how sadly broken hearted,
As her only son's departed,
Must her mother's feeling be,
As she sees with tearful wonder,
Cruel death part them asunder,
Though it sets all mankind free.

SCHUMANN, - - - Symphony No. 4 in D Minor, Op. 120.

Introduction (Adagio non troppo.)
Allegro.
Romance (Adagio non troppo.)
Scherzo.
Finale (Allegro.)

SONGS WITH PIANO.

(a) ROBERT FRANZ—"Widmung."
(b) RUBINSTEIN—"Es blinkt der Thau."
(c) SCHUMANN—"Auftraege."
(d) GOLDMARK—"Die Quelle."

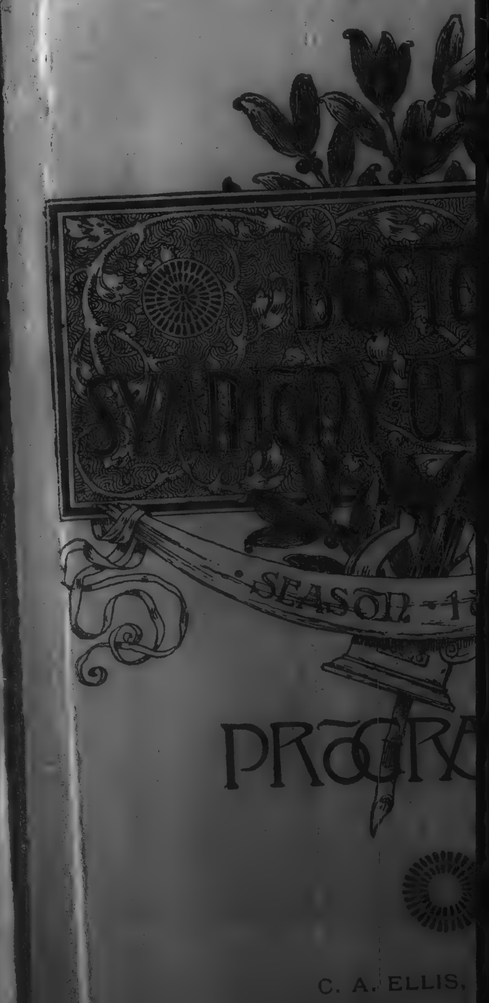
MME. STEINBACH-JAHNS.

WAGNER, - - - - - Overture, "Tannhaeuser."

MUSIC HALL, -

Thursday Evening

FOURTH TOU



Miner's Grand Theatre, - Detroit.

Saturday Evening, May 17.

FOURTH TOUR.

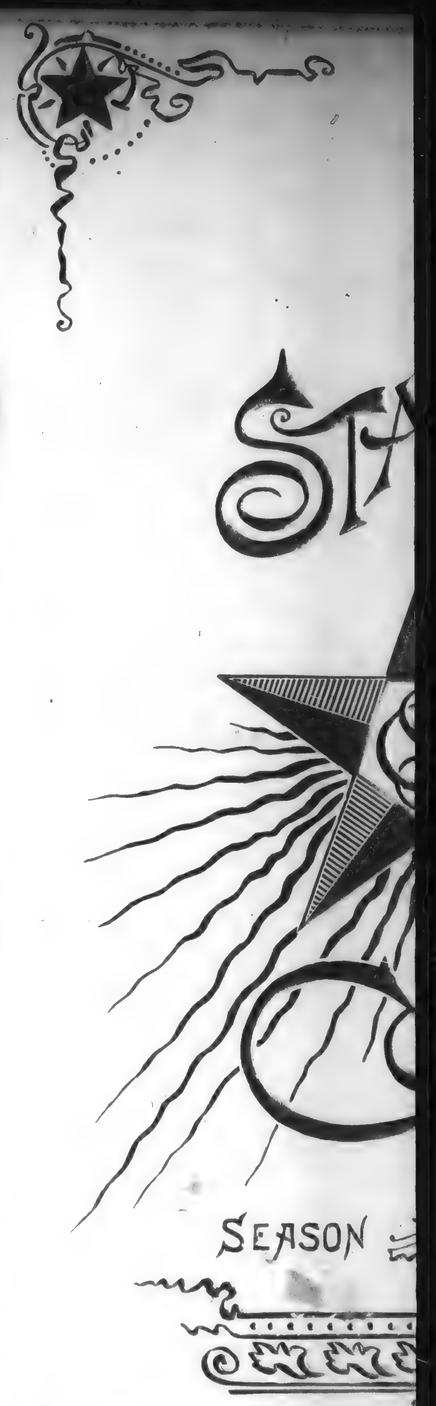
PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

—All the Music performed by the—

BOSTON SYMPHONY ORCHESTRA,



MUSIC HALL, -

Thursday Evening,

FOURTH TOU

C. A. ELLIS, M

F. R. COMEE, Ass't

❋ Programme. ❋

HYMN OP. 36, (In Constant Order,) - - *Weber.*

For Solo Voices, Chorus and Orchestra.

MRS. WM. B. WOLFE, Soprano, MR. PAUL ZIMMERMAN, Tenor,
MISS MAGGIE FRASER, Contralto, MR. JOHN A. STROUSS, Bass.

SOLI AND CHORUS—("In Constant Order Works the Lord.")

In constant order works the Lord;
His several wonders all, by rule and in their times
Appear, when called by His eternal power.
Can things create urge onward their Creator?
When he commands can they delay Him?

Tenor:
The morn awakes,
The noonday glows,
The light declines;
Then follows restful ev'ning.

Bass:
The winter yields,
The spring returns,
The autumn comes,
The fruitage swells and ripens.

Soprano:
The maiden blooms,
A spring is hers.
Her bloom decays;
Transformed is life thereafter.

Chorus:
Can things create urge onward their Creator?

Tenor and Bass:
At day break assemble the menacing clouds
To master the sun as he rises.

Soprano and Contralto:
The buds shrivel up with the chill of the rime;
The maiden of roughness and strength is afraid.

Bass:
Yet stands His appointment.

Quartett:
The day has its course,
The rime dissolves and love prevails.

Chorus:
When He commandeth who can stay Him?
In constant order works the Lord.

RECITATIVE—(The Gloominess of Night.)

Bass:
The gloominess of night will hang on the soul and hide the light of God.
Distress will weigh on tender spirits, and weaken pious trust in God:
So terror will seize on a people, and break their growing manhood down.
The pure and good, the true and just, with evil must to battle go; yet shall in battle conquer and endure.

CHORAL—("Then Let me Learn to Trust Thee.")

Then let me learn to trust Thee,
On Thee in faith to wait,
To fear not, and to sin not,
How sore soe'er my strait.
Not now, and not to-morrow,
But when it pleases Thee,
O Father, comes salvation
To all men, yea to me.

SOLI AND CHORUS—("All Praise to God.")

All praise to God,
Whose wondrous power,
His children guides in danger's hour,
Whose work though men to mar it strive,
In ageless glory shall survive.
Uplift the heart, the spirit raise,
To Him whom light and darkness praise.

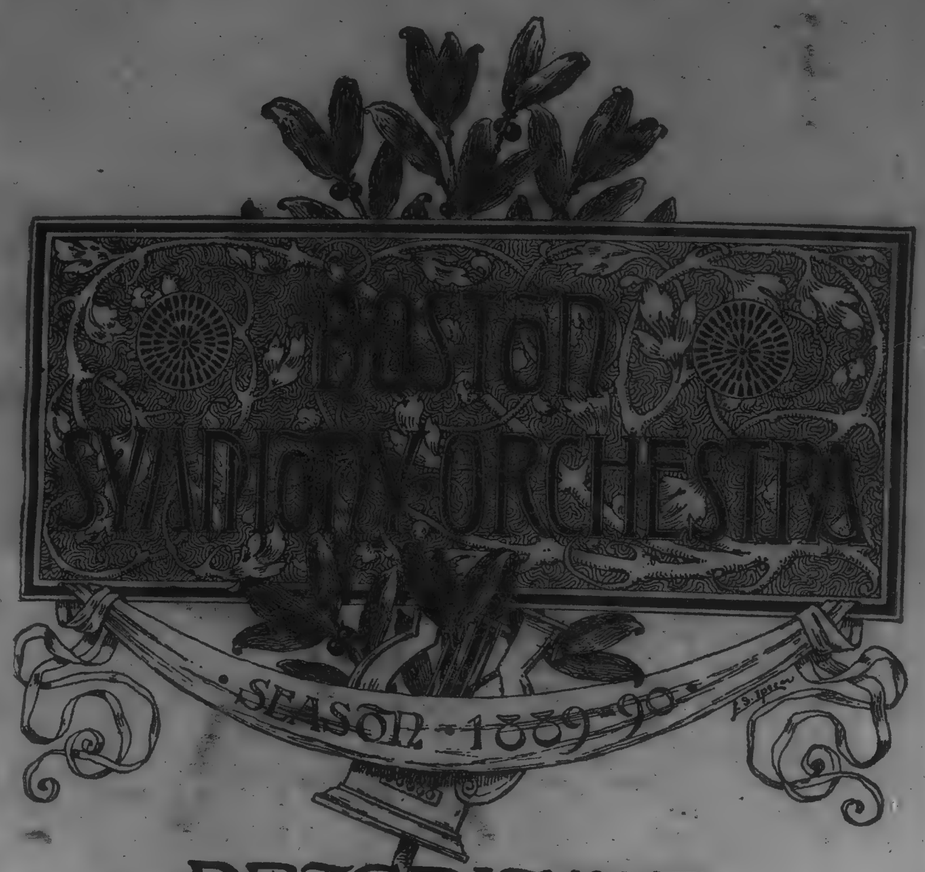
FUGUE—(When Storms are Loud.)

When storms are loud, when waves are strong,
Then thank Him as in festal song;
Thy joyful thanks to Him belong.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BLEECKER HALL, - ALBANY.

Friday, May 23, 1890.



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F. R. COMEE, Ass't Manager.

The MOZART CLUB,

MR. J. P. McCOLLUM, CONDUCTOR.

AND THE

BOSTON
SYMPHONY ORCHESTRA,

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TUESDAY EVENING, MAY 20TH.

PROGRAMME.

GOLDMARK.—Overture, "Sakuntala."

SERVAIS.—"Fantasie Characteristique" for Violoncello.

MR. ANTON HEKKING.

MOZART.—Aria from the Opera "Entfuehrung aus dem Serail"

MADAM STEINBACH-JAHNS.

SCHUMANN.—Symphony No. 4 in D Minor, Op. 120.

Introduction (adagio non troppo).
Allegro.
Romance (adagio non troppo).
Scherzo.
Finale (allegro).

DEMERSSEMAN.—Fantasie for Flute.

MONSIEUR CHARLES MOLÈ.

WAGNER.—Overture "Tannhaeuser."

WEBER.—Hymn, "In Constant Order" Op. 36.

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CHORUS AND BOSTON SYMPHONY ORCHESTRA.

See Libretto for words and other interesting matter.

Chicago Tribune

Boston Sunday Globe.

TWENTY-FOUR PAGES.

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Gazette

SUNDAY MORNING EDITION

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— Mr. Ellis, the gentlemanly and handsome advance agent for the Boston Symphony Orchestra, made many friends during his brief stay in Buffalo. If one-half the companies which visit this city would see to it that their agents are what they should be, their shows would often receive better attention from the press and the public. Now and then I meet an advance agent of Mr. Ellis's calibre, and that is one who knows his business and does not try to impress you with his own importance. Advance agents, like a good many others, are born, not cut for their business. Whenever Mr. Ellis deigns to visit Buffalo, he will be a welcome guest. The Boston Symphony is to be congratulated in having so enterprising and faithful a worker.—*Buffalo Times.*

SUNDAY HERALD.

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The annual season of promenade concerts at Music Hall has finally been abandoned, and the stay-at-homes, who have found so much pleasure in these summer night enterments, will be deprived of one of the most rational amusement enterprises known in local annals. The cause of the discontinuance of these concerts, after five successively prosperous seasons, lies in the refusal of the board of police commissioners to issue the license by which the concerts could be conducted as in former years, and no action of the board could have caused more surprise or regret to the patrons of the promenades than this. No change has taken place in the membership of the board, and no objection was put forward against the conduct of the concerts, so that Manager Ellis, who has conducted the promenades ever since they became a feature of the summer amusements of the city, was amply justified in assuming that the concerts would again be permitted this season. The action of the board is undoubtedly based upon a careful consideration of the relative rights of individuals, but the discontinuance of these concerts will have an effect upon this city as a musical centre which can hardly be overestimated. The "Music Hall Promenades" have come to be known all over the country as ideal summer night entertainments, and the fact that such concerts could be maintained here with perfect propriety, and be attended by the best classes of amusement patrons, has had much to do with the efforts in other cities to sustain similar concerts during the summer months. The commissioners have in former seasons expressed their entire satisfaction with the management of the promenades, and Manager Ellis has been the recipient of many compliments from those familiar with the amusement resorts of both continents upon the uniform success which has attended all departments of these concerts. By the action of the commissioners a half-hundred of the best orchestral players of Boston have been compelled to seek employment elsewhere during the summer season, and thousands of Boston residents are deprived of a rational and pleasing summer evening resort. All the plans made for the season and the orchestral novelties secured for the promenade programmes are rendered valueless, and Boston is again made an admirable subject for the criticisms which have so frequently been made upon the ultra conservative characteristics of its citizens.

Boston Daily Globe.

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Chicago Inter-Ocean

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Times- Albany, N. Y.

Date 5/24.

S. E. 12

THE SYMPHONY CONCERT.

Boston's Great Orchestra at Harmanus Bleecker Hall.

For once Albany has been given an idea of what is approved by the high musical culture of Boston—a concert by the Boston symphony orchestra. Symphony concerts are as common in Boston as are base ball matches in Albany. Years ago the subscription concerts of the Harvard Musical association, in Music hall, which holds 3,000 persons, filled that great building every afternoon on which they were given. The Bostonese are brought up on symphonies, and any such organization, to obtain patronage there, must be of an exceptionally high order. Even Thomas's orchestra is accepted with some distrust. But the symphony orchestra is one of Boston's pet institutions, and since it has come under the leadership of Arthur Nikisch, it has risen to higher favor than ever. It is unquestionably a magnificent combination, one which for its object has no equal in this country.

The concert last evening was one of the most enjoyable, so far as the instrumental portion was concerned, ever given in Albany. The vocalist, Madame Steinbach-Jahns, although her execution is good, does not possess a very pleasing voice, and did not make a good impression. The orchestra, however, was beyond all praise. Mr. Nikisch, a pale, scholarly looking man, is one of the most modest of conductors, controlling with fewer motions than any of the great leaders who are well known to the public, but the band obey his baton perfectly and no player ever manipulated an organ with quicker response or more delicate shades of expression. The program, although not long was very choice material. "Les Preludes" by Liszt is familiar through Thomas, but never was it given here with such exquisite expression as it was last evening. The Greig music, descriptive of the career of Peer Gynt of whom Ibsen wrote, was a delightful, novelty in the way of Scandinavian music, by turns eloquent, pathetic, weird and fantastical. The feature of the evening was, of course, Beethoven's famous Fifth symphony in C minor, performed by an orchestra in perfect sympathy with the music of the great master. It was something with which ordinary musical critics can have very little to do except to express admiration and delight. To most people in the audience it was a revelation and they went away feeling that there were depths in orchestral effects of which before they had lived in ignorance.

Mr. Adamowski, one of the orchestra, played on the violin two movements by Saint-Saens with much skill and no little feeling.

The programs were little pamphlets, descriptive of the music, the composers, and the performers—useful, convenient, interesting and instructive.

The audience was fair, the hall being perhaps two-thirds full, many coming from Troy, where the orchestra, under another leader, played early in the season. The tour of the orchestra closed here, and the band returned to Boston. It is the desire of Manager Oliver to arrange for next season a series of concerts by this orchestra to be given at intervals of a month or so, by subscription. Nothing more desirable in the art of music could be projected.

Times Buffalo, N. Y.

Date 5/16

for the season just opening.

Boston Symphony Orchestra.

The great Boston Symphony Orchestra, the finest musical organization in the country, Arthur Nikisch, director, will give a concert in Music hall Thursday evening under the direction of the Buffalo Vocal society. The orchestra will be assisted by Mme. Steinbach-Johns, a noted dramatic soprano from the Liepsic Stadt theater, and Mr. Anton Hekking, the leading cellist of the orchestra.

Clipping from Commercial Buffalo NY

Date 5/15

... to compute.

Samuel Gillmore vs. Conrad Wolf and o... Judgment of foreclosure and sale ordered.

The Symphony Concert.

The Boston Symphony Orchestra—seventy performers—under direction of its new conductor, Mr. Arthur Nikisch, will visit Buffalo for a single concert at Music Hall on Thursday evening of next week. The excellence of this organization is well known here through previous performances, and it is unnecessary to say that the concert will be one of the leading events of the musical year. The sale of seats open next Monday at Denton & Cottier's.

Clipping from Commercial Buffalo NY

Date 5

Boston Symphony Orchestra.

Lovers of music will welcome the announcement of the coming visit of the Boston Symphony Orchestra, to give a single performance at Music Hall. The Boston Symphony Orchestra is now in its ninth year, and is the only similar organization in this country which enjoys the advantages of a permanent membership, the musicians being under contract and playing constantly together under one conductor during ten months of every year. That these exceptionally favorable conditions have been availed of in the fullest degree is shown by the unanimous judgment of the highest critical authorities, who rank the organization with the foremost orchestras of Vienna, Berlin, Leipzic and Paris. The coming engagement will introduce to the Buffalo public Mr. Arthur Nikisch, who was chosen to succeed Mr. Gericke as conductor. Mr. Nikisch, who is 35 years of age, came to Boston from Leipzic with the highest endorsement of European critics. The orchestra numbers seventy performers, and the soloists to appear are Mme. Steinbach-Jahns, dramatic soprano, late of the Leipzic Stadt Theatre, who visits America under special engagement to accompany the orchestra on its tour, and Mr. Anton Hekking, the eminent 'cellist. The concert will be given on Thursday evening, May 22d. The sale of seats opens at Denton & Cottier's on Monday, May 19th.

Clipping from Press Detroit Mich

Date 5/11

ANNOUNCEMENTS.

The Boston Symphony Orchestra—Tony Pastor at Whitney's.

The most important amusement event of the week will be the concert by the celebrated Boston Symphony Orchestra at Miner's Saturday evening, the 17th instant. The musicians belonging to this organization number about seventy and they are under the direction of Mr. Arthur Nikisch. It is conceded that this orchestra has established a standard of excellence never before known in this country. Mr. Nikisch, who recently succeeded Mr. Gericke as director, brought from Leipsic the warmest indorsements of the critics the public and his professional associates. So much has been written of the achievements of this famous young conductor, both in Europe and America, that his appearance will be awaited with the liveliest interest. Mr. Nikisch is a Hungarian by birth and is 35 years of age. His success during the season now drawing to a close seems to have justified the flattering accounts which preceded his arrival. He conducts without score or music stand, and his knowledge of his work seems absolute.

With the orchestra, as soloist, will appear Mme. Steinbach-Jahns, the leading lyric soprano from the Leipsic Stadt Theater, and who came to America under special engagement to accompany the orchestra on the western tour. Mme. Jahns is a woman of fine stage presence and is said to possess a voice of great beauty and remarkable compass.

Clipping from Herald, Chicago, Ill.

Date 5/11

... with a strong ... an event of unusual interest.

BOSTON SYMPHONY ORCHESTRA.

In the matter of orchestral music Boston certainly stands first among the cities of this country. The Boston Symphony Orchestra, which numbers seventy-five performers, is now in its ninth year and constant improvement has brought it to a standard of excellence that has given it a worldwide reputation. The coming concert by this famous orchestra, which will be given at Central Music Hall next Wednesday evening, will be looked forward to with pleasure by a host of admirers and the only opportunity of hearing it in this city should not be lost by any lover of music. An interesting feature of the concert will be the first appearance in this city of Arthur Nikisch, the gifted young Hungarian conductor, whose selection as the successor of Mr. Gericke has given so great satisfaction in Boston and other eastern cities where a series of concerts by this fine organization has become a regular feature of each musical season. The orchestra under Mr. Gericke was famed for the perfection of the strings, and if any criticism could justly be made on the methods of that splendid conductor it was the undue repression of the wind instruments. Under Mr. Nikisch, it is said that the organization has become better balanced, and while losing none of its wonderful precision, has gained much in power and effect. With the orchestra on Wednesday will appear as soloists Mme. Steinbach-Jahns, a noted Leipzic soprano, and Mme. Fanny Bloomfield Zeisler, the well-known pianiste of this city.

Register New Haven Conn.

Date 5/12

his mind is affected.

The Boston Symphony Orchestra in Peril.

St. Paul, Minn., May 12.—The special train on the Burlington and Northern road, bearing the Boston Symphony orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted. A mile above Hastings the train ran into a handcar loaded with section hands, both going at top speed. The handcar was thrown thirty feet to one side, and three men, names unknown, instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about and more or less bruised, but none seriously injured.

Star, Washington, D.C.

Date 5/12

Stanley will be the first to stir up people against me."

MUSIC SPILLED.

The Boston Symphony Orchestra in a Collision—Three Laborers Killed.

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Clipping from News St Paul Minn

Date 5/13

... St. Paul, Minn.

BOSTON SYMPHONY ORCHESTRA

At the People's Church on Tuesday, the 13th Inst.

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The soloists, Mme. Steinbach-Jahns, the prima donna of the Leipsig Opera, and Mr. Timothee Adamowski, one of Boston's best violinists, are meeting with most enthusiastic receptions in Philadelphia and Baltimore, in the former city amounting to an ovation. Mme. Steinbach has a very powerful, flexible voice of wide range, and excels in operatic parts. She sings the great aria O Lovely Halls, from Tannhanser, at the St. Paul concert.

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Journal ...

Date 5/12

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CHAT WITH HERR ARTHUR NIKISCH

The Program Will Be Popular as Well as Pleasing—An Addition to the Previously Published Numbers.

The financial success of the Boston Symphony Orchestra performance at the coliseum tonight is assured. The social element in the affair is such that it is bound to be one of the most fashionable events in the history of the city, and the musical portion of the occasion is of such a splendid quality that it promises to be an unqualified success in all particulars.

The orchestra with Herr Arthur Nikisch, the leader, and Mme. Steinback-Jahns, arrived in Minneapolis last night, and the West hotel now has one of the most distinguished musical parties that it ever entertained. Herr Nikisch, in an interview, spoke in most flattering terms of the appreciation of music by the people of the United States, East and West. He found the people of this country even keener and more intelligent in their appreciation of classical music than he had expected. He pronounces Boston as the leading city in America in the higher orchestral music. He does not find anything of commanding importance among the works of the present younger German composers. Brahms he considers the greatest living symphonic composer, while he places Wagner alone in his magnificent and sublime operatic conceptions.

"There are many of the pleasing composers whose works are important," said he, "but the classic compositions, the works that grow on you with every hearing, are very scarce. The lighter forms are catchy at first but soon lose their charm, whereas the genuine classics, from even being repellant in some cases, grow more and more into the heart and give it some of the strength of the character whose genius inspired its creation."

Regarding his work in orchestra, he said whenever he undertook to conduct a work he studied it till he knew it as if it was his own composition and then he directed from memory, when every one in the orchestra was thoroughly imbued with his artistic conception. "And when they play with fire and zeal there is no lagging," he added.

The program tonight, while being made up from the works of the great composers, is by no means one which will not be enjoyed by those who have no special knowledge of music. It is a program that none but a deaf man could fail to enjoy. For those who desire and are able to follow the intricacies of the highest types of classical music there is ample scope, and these who are most in love with simpler but none the less classical selections will be gratified. In short, it is a program for the people of all grades of musical knowledge. Assistant Manager Comme says of the program:

"One of the greatest troubles that we have where we are not known is that the people are apt to get frightened at a symphony concert program. They see 'Les Preludes, Liszt,' on the program and they get an idea that it is heavy. They are mistaken. Now, in the program this evening 'Les Preludes' of Liszt is one of the sublimest bits of harmony ever written, ranking among the best of this composer's works; it is a superb opening number, as, at the outset, it will show the capabilities of the orchestra. The vocal selection from the Huguenots, is a more pleasing number than would be some heavy selection, and one that will meet with the approval of the audience. The next number will be a solo for violin, with orchestral accompaniment, and will introduce Herr Lœffler, the most romantic and poetic performer among the first violins of the orchestra. The solo is lovely, full of Spanish melodies, and will be within the grasp of everybody. Then follows the 'Peer Gynt,' composed by Grieg, the greatest composer that Norway ever produced. This will be the most taking number with the average audience, the music being bright, brilliant and what is called popular. Madame Steinbach-Jahn's three songs with piano accompaniments by Herr Nikisch will add a pleasant variety to the program. A symphony concert without a symphony would be like Hamlet without the melancholy Dane, so the closing number will be the famous D minor of Schumann."

In addition, Herr Nikisch has decided to introduce Demersseman's concert fantasie for flute and orchestra from the opera of "Oberon," to be played by Mons Mole, late first flute of the Grand Opera House, Paris, and one of the greatest flute soloists in the country.

Clipping from Times- Albany, N. Y.

AMUSEMENTS.

The concerts of the Boston Symphon[y] orchestra have long been looked upon [as] events of the highest musical enjoyme[nt] and the services of this superb organiza[tion] are always in demand in the large[r] cities. The lack of a suitable hall has pre[vented] until this season, the appearanc[e] of the orchestra in this city, and it is [a] matter of congratulation that our music[al] public are about to enjoy a concert by th[is] remarkably fine organization, where th[e] best possible opportunity is offered for th[e] display of the qualities which have mad[e] it famous. Under the direction of M[r.] Arthur Nikisch, its gifted conductor, th[e] Boston orchestra, numbering seventy pe[r]formers, will give a single concert in Ha[r]manus Bleecker hall next Friday eve[n]ing. With a view of bringing this n[o]table musical event within the reach of al[l] particularly of ... students, an ... low scale of prices has bee[n] adopted. The sale of seats begins Monda[y] at the usual places.

Times-Albany, N. Y.

Date 5/24.

THE SYMPHONY CONCERT.

Boston's Great Orchestra at Harmanus Bleecker Hall.

For once Albany has been given an idea of what is approved by the high musical culture of Boston—a concert by the Boston symphony orchestra. Symphony concerts are as common in Boston as are base ball matches in Albany. Years ago the subscription concerts of the Harvard Musical association, in Music hall, which holds 3,000 persons, filled that great building every afternoon on which they were given. The Bostonese are brought up on symphonies, and any such organization, to obtain patronage there, must be of an exceptionally high order. Even Thomas's orchestra is accepted with some distrust. But the symphony orchestra is one of Boston's pet institutions, and since it has come under the leadership of Arthur Nikisch, it has risen to higher favor than ever. It is unquestionably a magnificent combination, one which for its object has no equal in this country.

The concert last evening was one of the most enjoyable, so far as the instrumental portion was concerned, ever given in Albany. The vocalist, Madame Steinbach-Jahns, although her execution is good, does not possess a very pleasing voice, and did not make a good impression. The orchestra, however, was beyond all praise. Mr. Nikisch, a pale, scholarly looking man, is one of the most modest of conductors, controlling with fewer motions than any of the great leaders who are well known to the public, but the band obey his baton perfectly and no player ever manipulated an organ with quicker response or more delicate shades of expression. The program, although not long was very choice material. "Les Preludes" by Liszt is familiar through Thomas, but never was it given here with such exquisite expression as it was last evening. The Greig music, descriptive of the career of Peer Gynt of whom Ibsen wrote, was a delightful novelty in the way of Scandinavian music, by turns eloquent, pathetic, weird and fantastical. The feature of the evening was, of course, Beethoven's famous Fifth symphony in C minor, performed by an orchestra in perfect sympathy with the music of the great master. It was something with which ordinary musical critics can have very little to do except to express admiration and delight. To most people in the audience it was a revelation and they went away feeling that there were depths in orchestral effects of which before they had lived in ignorance.

Mr. Adamowski, one of the orchestra, played on the violin two movements by Saint-Saens with much skill and no little feeling.

The programs were little pamphlets, descriptive of the music, the composers, and the performers—useful, convenient, interesting and instructive.

The audience was fair, the hall being perhaps two-thirds full, many coming from Troy, where the orchestra, under another leader, played early in the season. The tour of the orchestra closed here, and the band returned to Boston. It is the desire of Manager Oliver to arrange for next season a series of concerts by this orchestra to be given at intervals of a month or so, by subscription. Nothing more desirable in the art of music could be projected.

Times Buffalo, N. Y.

Date 5/16

for the season just opening.

Boston Symphony Orchestra.

The great Boston Symphony Orchestra, the finest musical organization in the country, Arthur Nikisch, director, will give a concert in Music hall Thursday evening under the direction of the Buffalo Vocal society. The orchestra will be assisted by Mme. Steinbach-Johns, a noted dramatic soprano from the Liepsic Stadt theater, and Mr. Anton Hekking, the leading cellist of the orchestra.

Clipping from Commercial Buffalo N.Y.

Date 5/15

... given to compute.

Samuel Gillmore vs. Conrad Wolf and others. Judgment of foreclosure and sale ordered.

The Symphony Concert.

The Boston Symphony Orchestra—seventy performers—under direction of its new conductor, Mr. Arthur Nikisch, will visit Buffalo for a single concert at Music Hall on Thursday evening of next week. The excellence of this organization is well known here through previous performances, and it is unnecessary to say that the concert will be one of the leading events of the musical year. The sale of seats open next Monday at Denton & Cottier's.

Clipping from Commercial Buffalo N.Y.

Date 5

Boston Symphony Orchestra.

Lovers of music will welcome the announcement of the coming visit of the Boston Symphony Orchestra, to give a single performance at Music Hall. The Boston Symphony Orchestra is now in its ninth year, and is the only similar organization in this country which enjoys the advantages of a permanent membership, the musicians being under contract and playing constantly together under one conductor during ten months of every year. That these exceptionally favorable conditions have been availed of in the fullest degree is shown by the unanimous judgment of the highest critical authorities, who rank the organization with the foremost orchestras of Vienna, Berlin, Leipzic and Paris. The coming engagement will introduce to the Buffalo public Mr. Arthur Nikisch, who was chosen to succeed Mr. Gericke as conductor. Mr. Nikisch, who is 35 years of age, came to Boston from Leipzic with the highest endorsement of European critics. The orchestra numbers seventy performers, and the soloists to appear are Mme. Steinbach-Jahns, dramatic soprano, late of the Leipzic Stadt Theatre, who visits America under special engagement to accompany the orchestra on its tour, and Mr. Anton Hekking, the eminent 'cellist. The concert will be given on Thursday evening, May 22d. The sale of seats opens at Denton & Cottier's on Monday, May 19th.

Clipping from Free Press Detroit Mich

Date 5/11

ANNOUNCEMENTS.

The Boston Symphony Orchestra—Tony Pastor at Whitney's.

The most important amusement event of the week will be the concert by the celebrated Boston Symphony Orchestra at Miner's Saturday evening, the 17th instant. The musicians belonging to this organization number about seventy and they are under the direction of Mr. Arthur Nikisch. It is conceded that this orchestra has established a standard of excellence never before known in this country. Mr. Nikisch, who recently succeeded Mr. Gericke as director, brought from Leipsic the warmest indorsements of the critics the public and his professional associates. So much has been written of the achievements of this famous young conductor, both in Europe and America, that his appearance will be awaited with the liveliest interest. Mr. Nikisch is a Hungarian by birth and is 35 years of age. His success during the season now drawing to a close seems to have justified the flattering accounts which preceded his arrival. He conducts without score or music stand, and his knowledge of his work seems absolute.

With the orchestra, as soloist, will appear Mme. Steinbach-Jahns, the leading lyric soprano from the Leipsic Stadt Theater, and who came to America under special engagement to accompany the orchestra on the western tour. Mme. Jahns is a woman of fine stage presence and is said to possess a voice of great beauty and remarkable compass.

Clipping from Herald, Chicago, Ill.

Date 5/11

... an event of unusual interest.

BOSTON SYMPHONY ORCHESTRA.

In the matter of orchestral music Boston certainly stands first among the cities of this country. The Boston Symphony Orchestra, which numbers seventy-five performers, is now in its ninth year and constant improvement has brought it to a standard of excellence that has given it a worldwide reputation. The coming concert by this famous orchestra, which will be given at Central Music Hall next Wednesday evening, will be looked forward to with pleasure by a host of admirers and the only opportunity of hearing it in this city should not be lost by any lover of music. An interesting feature of the concert will be the first appearance in this city of Arthur Nikisch, the gifted young Hungarian conductor, whose selection as the successor of Mr. Gericke has given so great satisfaction in Boston and other eastern cities where a series of concerts by this fine organization has become a regular feature of each musical season. The orchestra under Mr. Gericke was famed for the perfection of the strings, and if any criticism could justly be made on the methods of that splendid conductor it was the undue repression of the wind instruments. Under Mr. Nikisch, it is said that the organization has become better balanced, and while losing none of its wonderful precision, has gained much in power and effect. With the orchestra on Wednesday will appear as soloists Mme. Steinbach-Jahns, a noted Leipzic soprano, and Mme. Fanny Bloomfield Zeisler, the well-known pianiste of this city.

Register, New Haven, Conn.

Date 5/12

... his mind is affected.

The Boston Symphony Orchestra in Peril.

ST. PAUL, Minn., May 12.—The special train on the Burlington and Northern road, bearing the Boston Symphony orchestra, was wrecked at Prescott, Wis., yesterday afternoon, and a terrible accident narrowly averted. A mile above Hastings the train ran into a handcar loaded with section hands, both going at top speed. The handcar was thrown thirty feet to one side, and three men, names unknown, instantly killed, and two others severely wounded. The special was derailed and the engine badly crippled. The passengers were roughly knocked about and more or less bruised, but none seriously injured.

Star, Washington, D. C.

Date 5/12

... Stanley will be the first to stir up people against me."

MUSIC SPILLED.

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Clipping from News St. Paul Minn

Date 5/3

... Roberts, St. Paul Minn.

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Clipping from Times-Albany, N. Y.

5/1

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JUNE 7, 1890.]

AMERICAN ART JOURNAL

Music in Cincinnati.

The recent visit of the Boston Symphony Orchestra was an event of the greatest significance in the history of this season. The stamp of an original genius is evident in the directing of Mr. Nikisch, and the way in which his players respond to every demand stamps them as individual artists.

Before criticising their concert, however, let me allude to a handsome entertainment at the Cincinnati Conservatory. A reception to Mr. Nikisch, Madame Steinbach-Jahns, Mr.

BOSTON EVENING RECORD.

JUNE 10, 1890

LATEST EXTRA

BOSTON EVENING RECORD.

JUNE 11.

CARING FOR THE DIVES.

"Not Enough Licenses" for a Decent Place——After All the Cheap Rumholes Have Been Fully Supplied.—[Decision of the Police Commissioners.

The Beacon.

BOSTON, SATURDAY, JUNE 14, 1890.

It certainly seems as if the Board of Police were bent upon alienating the esteem and support of the community in every possible way, reckless of the consideration that they cannot maintain themselves as disciplinarians with their force or as gentlemen and citizens with their acquaintances and fellow-townsmen if they ...visdom, acumen and ...ecent acts and atti... ...t failure to recog... ...to pursue it lies ...license necessary ...mmer-evening con... ...can these three ...nking about when ...olidly against the ...nity, and not only ...ich it is their duty ...ity a material in... ...appointed and ...evil and to foster ...let people be ...ing shops and of ...disorderly houses, ...material power ...y scores of such ...by public obloquy ...of them. They ...passive attitude ...of law without ...heir favorable in... ...means which one ...to them. And ...ey make a brave ...ublic of residents ...ce of pure pleas... ...diced person can ...laint. The Mu... ...its have been ...and they ...the general ...f money which ...led otherwhere ...tions are to be ...has been fine in ...om the highest ...med under emi... ...body of Boston ...corum there is ...gular conduct ...instant and no ...within the ...the audiences ...theatres during ...ecial occasions ...able and cul... ...onal dramatic ...been sold and ...een of beer, ...ccasional glass ...ssioners have ...ding the license ...not, the public ...at the refu...

BOSTON MUSIC HALL BULLETIN

PUBLISHED BY C. A. ELLIS, Music Hall.

BOSTON, WEDNESDAY, AUGUST 8, 1888.

SUMMER SEASON. Vol. III. No. 66

Notwithstanding the recent advance of several cents per pound in the price of

COFFEES

We are for the present offering the Finest Qualities that money will buy, as follows:—

Coffees, Roasted and Ground.

Maleberry Java	33	cents.
Old Government Java	30	"
Arabian Mocha	30	"
Plantation Ceylon	30	"
Cafe des Connoisseurs	30	"

One cent per pound less in 25-lb. lots.

Raw Coffees.

Maleberry Java	28	cents.
Old Government Java	26	"
Arabian Mocha	26	"
Plantation Ceylon	26	"

One cent per pound less in 25-lb. lots.

S. S. PIERCE & CO.

Importers and Grocers,

Scollay Square. Copley Square.

W. T. VAN NOSTRAND & CO.

Crystal Lake Brewery,

BOSTON - - - - MASS.

Established 1821.

P. B. Stock, Old Musty Ale,

And STOUT PORTER

In Wood and Bottles, also Half and Half in Bottles. Order by Telephone 868.

Sold by Wine Dealers, Grocers, and Apothecaries.

SUMMER SEASON OF 1888.

THE MUSIC HALL

Promenade Concerts.

FOURTH SEASON.

Mr. AD. NEUENDORFF, Conductor.

C. A. ELLIS . . . . Manager.

PROGRAMME FOR THIS EVENING.

FROM 8 TO 11.

SOLOIST . . . MR. W. H. FESSENDEN.

1. EGYPTIAN MARCH . . . . STRAUSS
2. OVERTURE ("The Wood Nymph." First time), STERNDALE BENNETT
3. WALTZ ("Am Neckarstrand") . . . . . MILLOECKER
4. *TENOR SOLO (Aria from Mignon, "Ah, non credea") . A. THOMAS
   Mr. W. H. FESSENDEN.

5. OVERTURE ("Nabuccodonosor") . . . . . VERDI
6. *a. TRAUEMEREI AND ROMANCE . . . . SCHUMANN
   *b. ALLEGRETTO (from the "8th Symphony") . . BEETHOVEN
7. *SONG ("My Wild Love") . . . . . NEUENDORFF
   Mr. W. H. FESSENDEN.
8. BALLET MUSIC (from "Le Cid") . . . . . MASSENET
   a. Castillane. *b.* Andalouse. *c.* Aragonaise.
   d. Aubade. *e.* Madrilene. *f.* Navarraise.

9. OVERTURE ("Tantalusqualen") . . . . . SUPPE
10. SONG (Selected) . . . .
    Mr. W. H. FESSENDEN.
11. GRAND DUO (from "William Tell." Arranged for Orchestra), ROSSINI
12. GALOP ("Eile mit Weile") . . . . . STRAUSS

* The audience is respectfully requested to preserve silence during this number.

THE PIANOFORTE USED IS A CHICKERING.

The Programme for to-morrow Evening appears on Page III.

SCHMIDT'S Music Store,

13 WEST STREET

N. B. — All music performed at these Concerts in stock, generally in the well-known cheap editions.

LET US GO TO PARK'S,

Bosworth St., near Horticultural Hall, opposite the burying ground, and have a Brace of English Chops, a nice dish of Snipe, Peep, Plover or a Broiled Live Lobster, with a Mug of the Famous Musty Ale, and by the by this Ale is not sold by any other firm in Boston, even if it is so advertised.

F. Thomas

Ice Cream Soda

A SPECIALTY.

Pure Fruit Syrups,

Fine Bon Bons and Chocolates

487 Washington St. and 65 Temple Place

LOUIS ROEDERER · UNITED STATES · Champagne

FOR SALE BY THE LEADING WINE MERCHANTS AND GROCERS.

Smoke DANIEL FRANK & CO.'s ORIGINAL N S. CIGARS. NONE GENUINE BUT THOSE STAMPED N S. ONLY.

...RALD.

...E 16, 1890.

...EXPLAINS.

...ot Granted for ...erts.

...has been aimed ...of its refusal to ...e Music Hall ...missioners at ...the cudgels in ...LD today pre... ...erne to make ...own views, ...nt those of ...ession that ...hat the re... ...as due to ...lly, I have ...se, and to ...ded. The ...ive music ...ons trav... ...to the ...example, ...ry. Last ...nses went ...was one of ...had drawn ...ny person ...a very ...lieve—an ...sfer the ...cordingly ...ter stand ...n named ...stood it, ...erts, had ...e places ...year ago ...plicants ...r, and ...r didn't ...fore the ...to sup... ...hom no ...ade had ...nate and ...lear that ...e was no ...who had ...ve up his ...were re... ...ces thus ...ho were ...no room ...ection had ...ure brought ...oth this year and ...the total num... ...so that no license ...granted to Music Hall after the list was complete. We should have issued the license later, if we could, when we learned that the concerts had been successful and not a failure as we had been led to suppose. We could not do that, however. If the manager had only held on to his license, keeping it in a box all winter, if necessary, he would have surely have had his license renewed. Now, I regret as much as anybody does that Music Hall has no license, but from the knowledge I had, thinking that the concerts were not a profitable undertaking, and that the manager had surrendered his place in the limited number by transferring his privileges in the middle of the summer, I couldn't come to any other conclusion than to leave Music Hall out of the list altogether this year. The public may regret this necessity, as I do, but a fair, judicial mind could have taken no other course."

Mr. Osborne added that the Music Hall concerts may be licensed now by only one means, which is by the transfer of a license already issued from the present holder to the manager of the "pops." It is said ... this plan may be adopted by the ... of another series of popular ... tainments—that is, if they can get a ... to step down and out in their favor.

...The police commissioners have again decided that no license to sell light refreshments shall be granted to Music Hall this year, which means that the "pop" concerts, which had almost come to be a part of Boston's summer life, shall not be revived. Commissioner Whiting gives as a reason for the action of the board that there were not enough licenses to go around. Mr. Ellis, the manager of the concerts, was greatly surprised at the news. No exceptions had ever been taken to the character of the entertainments; a large number of the best musicians of the city found employment during the summer months. The "pops" were supported by some of the best people of the city.

pops!

...spective period ... ence to associate it with, yet possessing

Boston Daily Globe.

THURSDAY, JUNE 12.

No Music Hall "pops" this summer, and it's not much use to scold the police commissioners, either. That trio of autocrats is wholly irresponsible to the people of Boston. If only Boston could get at them there would be a popular concert and no mistake.

... IF NOT WORSE.

... how certain uncharitable people are wondering if, after all, the license was withheld from Music Hall bec use there were not enough licenses to go around, or because there was not enough of something else to go around. It does not seem reasonable that the Police Commissioners should have been anxious to deprive so respectable a place as Music Hall of a license in order to accommodate some cheap, disreputable rum-hole with a right to dispense vile liquors. As a mere matter of choice it would appear that the preference should have been given to Music Hall, on the ground that simply beer and light wines were dispensed there, and that only, for a month or two. However, there is no knowing the mysterious processes by which the official brain reaches its conclusions, though in this instance it looks very like an official lack of brain.

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TRA-LA-LA-LOO.

"I cannot sing the old songs,"
Though well I know the tune,
And I can carol like the bird
That sings in leafy June.

Yet though I'm full of music
As choirs of singing birds,
"I cannot sing the old songs"—
I do not know the words.

I start on "Hail Columbia,"
And get to "heaven-born band,"
And there I strike an up-grade
With neither steam or sand.

"Star-spangled banner" throws me
Right in my wildest screaming,
I start all right, but dumbly come
To voiceless wreck at "streaming."

So when I sing the old songs,
Don't murmur or complain,
If "Ti, de ah da, tum de dum"
Should fill the sweetest strain.

I love tiddy um dum di do,
And the tralala eep da birde,
But "I cannot sing the old songs"—
I do not know the words.

— *Burdette.*

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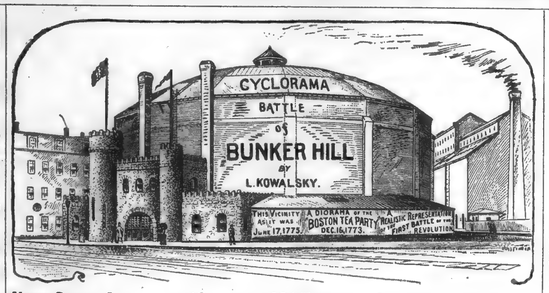

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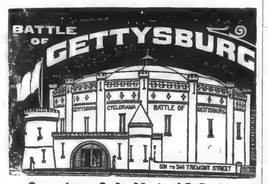

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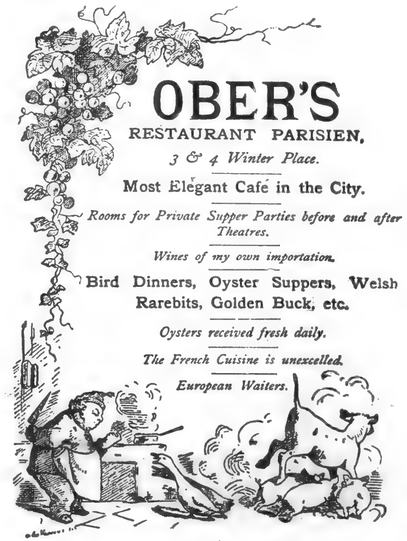

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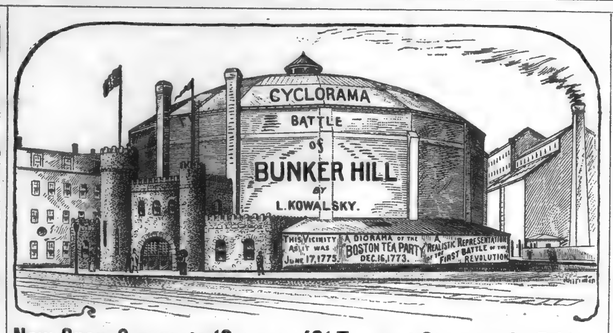

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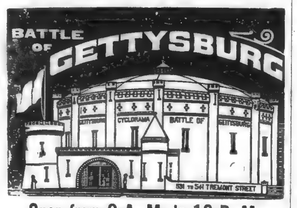

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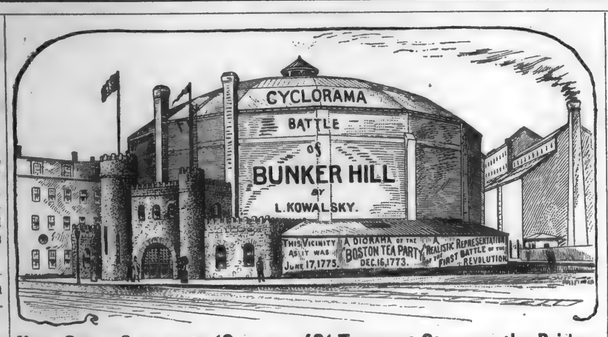

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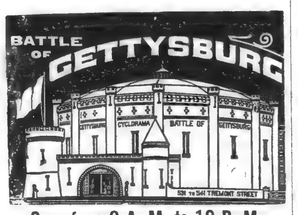

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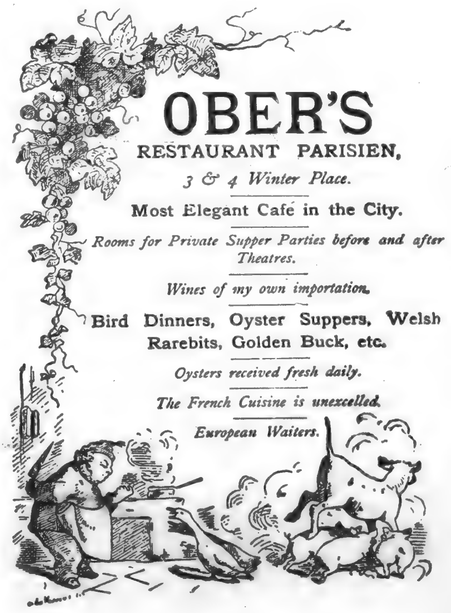

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PUBLISHED EVERY EVENING
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Mr. George H. Adams is authorized to receive advertisements for this programme.

CARL G. ZERRAHN.

PRESS OF ALFRED MUDGE & SON.

TRA-LA-LA-LOO.

"I cannot sing the old songs,"
Though well I know the tune,
And I can carol like the bird
That sings in leafy June.

Yet though I 'm full of music
As choirs of singing birds,
"I cannot sing the old songs"—
I do not know the words.

I start on "Hail Columbia,"
And get to "heaven-born band,"
And there I strike an up-grade
With neither steam or sand.

"Star-spangled banner" throws me
Right in my wildest screaming,
I start all right, but dumbly come
To voiceless wreck at "streaming."

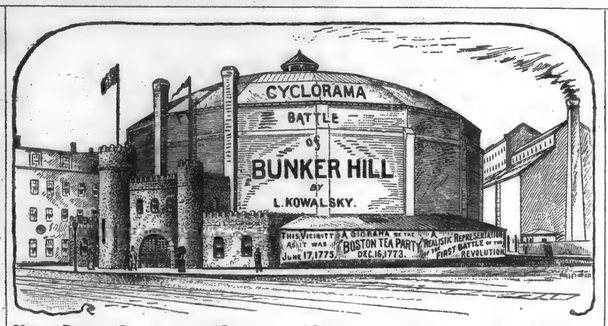
So when I sing the old songs,
Don't murmur or complain,
If "Ti, de ah da, tum de dum"
Should fill the sweetest strain.

I love tiddy um dum di do,
And the trallala eep da birds,
But "I cannot sing the old songs"—
I do not know the words.

— *Burdette.*

APROPOS of the miseries of criticism, the London *Musical Times* for March makes the following pertinent remarks: —

One of the troubles of the "concert noticer," sometimes called the musical critic, arises from the want in the English tongue of synonyms for certain stock expressions. Thus, when he has written the word "performed," he is compelled to fall back upon "executed," then "played," then "gave," then "rendered," and then he — like some of the items he describes — is "done." In his anxiety for variety he adopts terms that seem to be serviceable without inquiring into their applicability or to their philological accuracy. For example, the word "rendition," so frequently employed to express performance, like the word "execution," is of a somewhat ambiguous meaning. Each word is capable of a double signification, for "execution" may be the "doing of something to death" in fulfilment of a just sentence, while "rendition," if it means anything at all, can only be interpreted as the action of "tearing to pieces," or of giving in after a defeat. How far these words are fitted to express the action of a musical performance is doubtful. The poverty of our native tongue evidently exercises the minds of those versatile gentlemen attached to country newspapers, who are "turned on" to do the music, a fire, a coroner's inquest, or a parish meeting. They have "a nice derangement of epitaphs" suitable for each case, a choice assortment of fine words, which would be as beautiful as they are impressive if they were only inserted in the right places. When we find a rural genius gravely informing his readers that "the dominant key is A major in Mendelssohn's Italian Symphony," some regret is felt that no information is offered about the tonic. When, further, we learn that "the melody is taken by the 'cellos and basses, and, flowing over and around the orchestra with an exquisitely beautiful effect, is brought to a conclusion most impressively by three chords 'pizzicato' on the double bass," and "one's fancy can picture a rustic dance, with the adjuncts of soft scenery, a brilliant moon and an Italian sky, as the different measures trip from section to section in the orchestra," in this "most jubilant of symphonies," we feel that much is being done in quiet quarters to raise musical criticism into the ranks of the finer arts. The genius who declared that a certain singer was not successful "from a vocalistic point of view," and the clever creature who praised the performance of Rossini's overture, "See my remedy," will not have to wait long for their reward.



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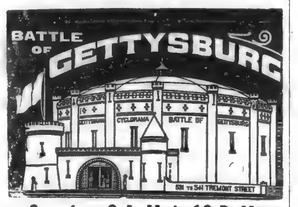

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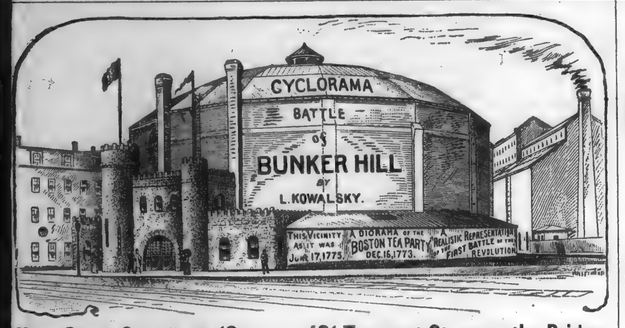

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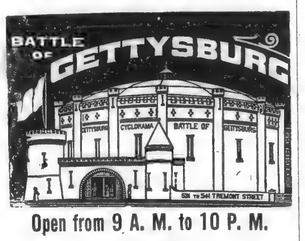

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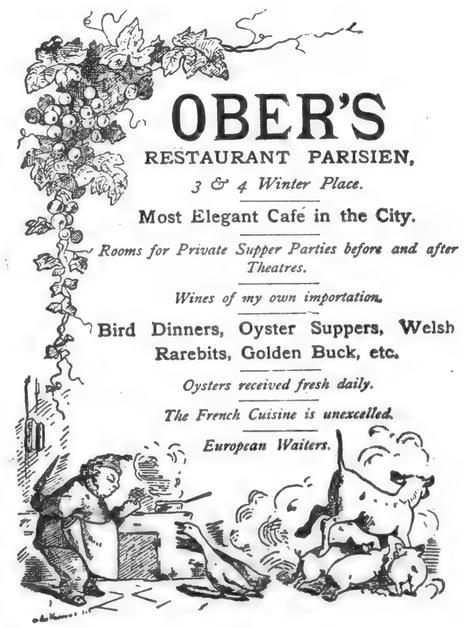

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...ng the old songs"—

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To Lenox, to Tuxedo Park,
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But e'en in Adirondacks wild,
Or on the distant sea,
The heart of Boston's true-born child
Will ne'er forget P. B.

ELEVENSON.

A. Stowell & Co.

Summer JEWELRY. The Largest Variety of Fans, Opera Glasses, Worcester Porcelains, English Art Glass and China. Large and Attractive Stock. Lowest Prices.

NEW GOODS THIS WEEK.

24 WINTER ST.

POINT OF PINES
THE GREAT PYROTECHNIC SPECTACLE.

THAYER'S NEW FIREWORKS DRAMA

THE FALL OF TUNIS

Every pleasant evening (except Sunday).

Trains via Revere Beach and Lynn R. R. and Eastern Division Boston and Maine R. R.

Fare for the Round Trip, including admission, 35 cents.

TO GENTLEMEN.

In order to make room for our FALL STOCK *we shall offer for the next thirty days some choice patterns of SCOTCH and ENGLISH SUITINGS at $30.00 each. Also, SCOTCH and ENGLISH TROUSERINGS at $10.00 each, spot cash.*

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23 West Street.

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The Boston Times.

"The most Enjoyable Musical and Dramatic Weekly published in Boston."

REGULAR FEATURES:

Society Gossip, Letters from Summer Resorts, Musical Mention, Dramatic News, Current Literature, Base Ball Games and Gossip, etc.

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D. S. KNOWLTON, Publisher, 20 Hawley St.

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Why is it that so many cigar manufacturers desire to imitate the N S. Cigar?

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How can you tell the genuine from the various imitations that exist at present?

A. By examining that nothing but the letters N S. are stamped in the cigar. All others are inferior, and are intended to mislead the public.

, instead of Tuesday.
Villiams will speak on
the high school audi-
A. Chase will play
e hostesses are Mrs.
and Mrs. Ralph L.

b of Women

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secretary, Mrs.
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s. Walter Hart.

W. C. A.

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Newton Federation Interest in Unemployment Relief Play

Well-known club members of the Newtons are working toward the success of the three-act comedy, "T.N.T.," which will be given April 27, 28 and 29, at the Newton High School auditorium, with a cast including Mrs. Arthur W. Lane, Miss Dorothy DeWitt, Mrs. Harold C. Bond, Mrs. S. L. Sholley, Mrs. Henry H. Skelton, William V. M. Fawcett, Sam Tuthill, Miss Marinda Comer, John C. Hiller, and Cushman Clapp.

The entire proceeds of the performances will go to the Mayor's Relief Committee, Inc., for relief of the unemployed and will be credited to each village in proportion according to their respective quotas.

Wednesday and Thursday evenings,

(Photo by Bachrach)

Mrs. Henry H. Skelton

April 27 and 28, the Newton Post American Legion Band will furnish the music, and Friday evening (29th), the Newton High School Orchestra, directed by Mr. Spaulding, will be heard.

The following Newton women will act as ushers for the first performance Wednesday evening: Mrs. Francis J. Flagg; Mrs. Moses H. Gulesian, Mrs. Frank L. Richardson, Mrs. Frank A. Mason, Mrs. Ralph C. Henry, Mrs. Walter Railsback, Mrs. Albert P. Everts, Mrs. Thomas E. Young, Mrs. Donald E. Rust, Mrs. Odin C. Mackay, Mrs. Charles G. Wetherbee, and Mrs. Albert S. Hutchinson.

Thursday evening the immediate past president of the Newton Federation of Woman's Clubs, Mrs. Phister Cowin, with the immediate past presidents of woman's clubs in the different villages will act as ushers. They are Mrs. Walter A. Hosley, Mrs. Ward I. Cornell, Mrs. Albert D. Auryansen, Mrs. Charles E. Valentine, Mrs. Charles C. Willson, Miss Ethel Sabin, Mrs. Walter Hartstone, Mrs. Joseph A. Otis and Mrs. Francis Newhall.

The president of the Newton Federation of Woman's Club, Mrs. Samuel N. Braman, will act as hostess for the ushers for the performance Friday evening, April 29. The ushers will be Mrs. John R. Capron, president of the Newton Center Woman's Club; Mrs. Harry P. Forte, president of the Newton Highlands Woman's Club; Mrs. Herbert N. Blair, presi-

From Dramatist

Three Years' Record from O'Neill's Ow
Of the Inception, Sketching, Shap
Writing, Revising, Rounding,
Of His Threefold Play

In the limited edition of Eugene O'Neill's "Mourning Becomes Electra," published by Horace Liveright, Inc., were included working notes and extracts from a fragmentary diary kept by the playwright. By consent of Mr. O'Neill, and with the kind permission of the publisher, they were printed in the Transcript on Saturday, Nov. 7, 1931, when the play was new in New York. So great was the demand for copies that the edition of the paper in which they were included was quickly exhausted. Now, in response to many requests and as prelude to the arrival of the play at the Colonial Theater on Monday evening. the notes are here reprinted with the same permission.

SPRING, 1926)—Modern psychological drama, using one of the old legend plots of Greek tragedy for its basic theme—the Electra story? —the Medea? Is it possible to get modern psychological approximation of Greek sense of fate into such a play, which an intelligent audience of today, possessed by no belief in gods or supernatural retribution, could accept and be moved by?

2. (October, 1928—Arabian Sea, en route for China.) Greek tragedy plot idea—story of Electra and family psychologically most interesting—most comprehensive, intense, basic human inter-relationships—can easily be widened in scope to include still others—

3. (November, 1928—China Sea.) Greek plot idea—give modern Electra figure in play; tragic ending worthy of character. In Greek story she peters out into undramatic married banality. Such a character contained too much tragic fate in her soul to permit this—Why should Furies have let Electra escape unpunished? Why did the chain of fated crime and retribution ignore her mother's murderess?—a weakness in what remains to us of Greek tragedy that there is no play about Electra's life after murder of Clytaemnestra. Surely it possesses as imaginative tragic possibilities as any of their plots!

4. (Cap d'Ail, France—April, 1929.) Greek tragedy plot idea—no matter in what period of American history play is laid, must remain modern psychological drama—nothing to do with period except to use as mask—What war? Revolution too far off, too clogged in people's minds with romantic grammar school history associations. World War too near and recognizable in its obstructing (for my purpose) minor aspects and superficial character identifications (audience would not see fated wood because too busy recalling trees)—needs distance and perspective—period not too distant for audience to associate it with, yet possessing

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AMERICAN ART JOURNAL

Music in Cincinnati.

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Before criticising their concert, however, let me allude to a handsome entertainment at the Cincinnati Conservatory. A reception to Mr. Nikisch, Madame Steinbach-Jahns, Mr. Steinbach, her husband, also to Mr. Kneisel, the violinist, and to Mr. Hikking, the 'cellist, given in the parlors of the Conservatory on May 7.

Besides the students of the school about 150 of our best-known citizens and connoisseurs were present. No school or body of art workers in our city is more active or enterprising in fostering and developing all good forms of music than Miss Clara Baur, the Directress of the Cincinnati Conservatory of Music, and her admirable corps of teachers.

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Among these schools none has been more lofty in its purpose or more unswerving in its adherence to the best things than the Cincinnati Conservatory, which is in effect an expression of the musical views and character of Miss Clara Baur, its founder. The impromptu reception to Mr. Nikisch and his coadjutors at this institution was a fitting testimonial of our great admiration for him. The general impression here seems to be that he is not only a great technician, but a supremely great interpreter. His orchestra is admirably balanced, composed of virtuosi, and the exquisite clearness of his phrasing marvelous accents and his broad and careful reading of the works aroused profound enthusiasm. His charming personality is a fitting counterpart to his consumate artistship, and the total impression of himself and orchestra in Cincinnati has been as favorable as anything I have ever observed.

J. S. V C.

Boston Post

WEDNESDAY MORNING, JUNE 11, 1890.

NO MORE "POP" CONCERTS.

The police commissioners have again decided that no license to sell light refreshments shall be granted to Music Hall this year, which means that the "pop" concerts, which had almost come to be a part of Boston's summer life, shall not be revived. Commissioner Whiting gives as a reason for the action of the board that there were not enough licenses to go around. Mr. Ellis, the manager of the concerts, was greatly surprised at the news. No exceptions had ever been taken to the character of the entertainments; a large number of the best musicians of the city found employment during the summer months. The "pops" were supported by some of the best people of the city.

BOSTON EVENING RECORD.
Entered at the Post Office as second class matter.
JUNE 10, 1890.

LATEST EXTRA

HALF-PAST FIVE.

NO MORE POPS!

Police Commission Refuses a License.

They Let All the North End Dives Run,

But Will Not Mix Beer and Fine Music, No.

Perhaps They Have a Grudge Against Mr. Vogner.

Harmonic Boston is at the high C of disgust.

The Music Hall "Pops" are no more.

The autocratic police commission has set its mighty foot upon the neck of melody, and music lovers must seek consolation in the strains of the German bands, and in the free concerts to be furnished from the city treasury.

The fiat has gone forth that no license to sell light refreshments will be granted to Music Hall this summer. The malodorous North st. dives can continue to dispense, via tables, bad beer and worse whiskey; rows between drunken men and disreputable women may continue there unchecked, but the Music Hall promenades must be abolished. Why?

The straight-laced do not utter a word against the character of the Music Hall entertainments of this nature. Not only has good order and decorum been the rule, but the "Pops" have numbered among their patrons many of the best people of the city. The "Pops" have furnished music lovers forced to remain in the city during the summer months a harmless means of enjoyment which has been appreciated as much as the action of the police commission will be disfavored.

Not Enough to "Go Round."

A Record reporter met Commissioner Whiting at the outer portal of the Pemberton sq. office this morning. The following colloquy ensued:—

Reporter—"Have you anything to say, Mr. Whiting, as to why you withhold the Music Hall license?"

Mr. Whiting—"Nothing to say."

"Were your reasons general, or was it a complaint of an abuttor?"

"Hadn't enough licenses to go around."

"Good-day."

"Good-day."

Manager Ellis's Surprise.

C. F. Ellis, the manager of the Boston Symphony Orchestra and Music Hall, talked on the subject this morning with a Record man.

"That we did not receive a license is a great surprise to us," said he, "as we have had it each season for five years, and the commissioners had expressed themselves in previous seasons as well pleased with the concerts and manner in which they were conducted. No exceptions have ever been taken and none could be taken to the character of the concerts and the audiences which attended. As a matter of fact the 'pops' were supported by the best class of people, and it is especially to be regretted for the reason that a large number of the best musicians of the city found employment during the summer months, making the season of musical engagements extend throughout the year, making an inducement to valuable artists to make this city a musical centre."

"The commissioner gave as a reason that their limited number of licenses could not supply the number of applicants, and as our license only extended over a few weeks of the summer, though we paid the license of a year, yet the interests of those who wanted a license for the entire year were more at stake."

The Record regards these excuses as very thin! Boston can spare half a dozen North End rumholes and yet gain in a license for the Music Hall pops!

Boston Daily Globe.

THURSDAY, JUNE 12.

No Music Hall "pops" this summer, and it's not much use to scold the police commissioners, either. That trio of autocrats is wholly irresponsible to the people of Boston. If only Boston could get at them there would be a popular concert and no mistake.

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[150]

BOSTON EVENING RECORD.
Entered at the Post Office as second class matter.
JUNE 11, 1890.

CARING FOR THE DIVES.

"Not Enough Licenses" for a Decent Place——After All the Cheap Rumholes Have Been Fully Supplied.—[Decision of the Police Commissioners.

Boston Daily Traveller

WEDNESDAY, JUNE 11, 1890.

THE SUMMER "POPS."

During the past few years the unhappy Bostonian who has been obliged to remain in town during the hot season, while his family and his best friends have revelled in the delights of the seashore or in the pastoral beauties of the rural resort, has had one pastime to console him in his forlorn and wretched condition. He has been able to go to the "Pop" concerts at Music Hall, where, amid the other unfortunates, like himself—dwellers in the stifling town—and in the fragrant atmosphere of the Havana cigar he has listened to the entrancing strains of a Strauss waltz and for the time forgotten his sad fate. This year his condition will be harder than ever, for this sole consolation has been ruthlessly taken from him. The action of the Police Commissioners in refusing to grant a license for the continuance of the "Pops" is one of those official acts, the wisdom and justice of which is not apparent to the average intelligence. In past years they have been well conducted; they have served a good purpose in furnishing agreeable musical entertainment at a price within the reach of everybody. We presume that the reason the license was refused to the committee of these concerts was due to the fact that intoxicating liquors were sold in the hall while they were going on. This objection might be met by providing that they shall be conducted on strictly temperance principles. It would be a mistake to suppose that those persons who frequent these concerts go to them for the purpose of drinking; they go for the pleasure of hearing good music at their ease, and with the privilege of taking refreshments incidentally. We venture to say that if the "Pops" were conducted as they have been conducted in past years, with the single difference that no intoxicating liquors should be sold in the hall while they were in progress, they would meet with the same success which has always attended them.

Boston Post

FRIDAY MORNING, JUNE 13, 1890

The Music Hall "Pops" on a prohibition basis, as has been suggested, would never do at all. The popping of the champagne cork or the patent stopper is a *sine qua non*.

Gazette

BOSTON, SUNDAY MORNING, JUNE 15.

RIDICULOUS, IF NOT WORSE.

And now certain uncharitable people are wondering if, after all, the license was withheld from Music Hall bec use there were not enough licenses to go around, or because there was not enough of something else to go around. It does not seem reasonable that the Police Commissioners should have been anxious to deprive so respectable a place as Music Hall of a license in order to accommodate some cheap, disreputable rum-hole with a right to dispense vile liquors. As a mere matter of choice it would appear that the preference should have been given to Music Hall, on the ground that simply beer and light wines were dispensed there, and that only, for a month or two. However, there is no knowing the mysterious processes by which the official brain reaches its conclusions, though in this instance it looks very like an official lack of brain.

The Beacon.

BOSTON, SATURDAY, JUNE 14, 1890.

It certainly seems as if the Board of Police were bent upon alienating the esteem and support of the community in every possible way, reckless of the consideration that they cannot maintain themselves as disciplinarians with their force or as gentlemen and citizens with their acquaintances and fellow-townsmen if they continue to show as little wisdom, acumen and courage as many of their recent acts and attitudes display. Their latest failure to recognize the right course and to pursue it lies in their refusal to issue the license necessary for this year's series of summer-evening concerts at Music Hall. What can these three superior personages be thinking about when they set themselves up stolidly against the general sense of the community, and not only affront a local sentiment which it is their duty to respect, but do the city a material injury beside? They are appointed and paid to prevent and repress evil and to foster good. They sit idly by and let people be robbed of money in gambling shops and of reputation and character in disorderly houses, when they have statutory and material power enough to suppress summarily scores of such establishments and to punish by public obloquy the owners and supporters of them. They cannot long maintain their impassive attitude of ignorance and disregard of law without awakening suspicions that their favorable inaction has been obtained by means which one would hesitate to attribute to them. And now, on the other hand, they make a brave stand and close to the vast public of residents and summer visitors one source of pure pleasure against which no unprejudiced person can breathe one whisper of complaint. The Music Hall promenade concerts have been models in every way, and they have brought to the general coffers of the city a deal of money which would else have been expended otherwhere (if merely material considerations are to be brought up), while the music has been fine in choice, often newly drawn from the highest sources, and beautifully performed under eminent direction by an able body of Boston musicians. On the score of decorum there is no room for question; no irregular conduct has ever been tolerated for an instant and no suspicious person admitted within the doors; the average quality of the audiences has been as high as in the theatres during their season and on many special occasions has been as brilliant, fashionable and cultured as on any but exceptional dramatic nights. No intoxicants have been sold and the chief consumption has been of beer, lemonade and syrups, with an occasional glass of light wine. If the commissioners have any decent reasons for withholding the license let these be made public; if not, the public must draw their own conclusion at the refusal.

BOSTON HERALD.

MONDAY, JUNE 16, 1890.

MR. OSBORNE EXPLAINS.

Why a License Was Not Granted for the "Pop" Concerts.

So much adverse criticism has been aimed at the police board because of its refusal to grant a liquor license for the Music Hall "pop" concerts, that the commissioners at length feel inclined to take up the cudgels in their own behalf. The HERALD today prevailed upon Commissioner Osborne to make the following statement of his own views, which, to a great extent, represent those of the entire board:

"It is proper to correct the impression that some of the public may have had that the rejection of the Music Hall license was due to any objectionable motive. Personally, I have always been friendly to that license, and to the object for which it was intended. The concerts are nearer to the attractive music hall entertainments which persons travelling abroad enjoy, nearer to the Strauss concerts in Vienna, for example, than anything else in this country. Last year, when the limitation of licenses went into effect, the Music Hall license was one of the 780 selected as those which had drawn prizes without the necessity of any person importuning the board. Within a very short time—July 2, I believe—an application was made to transfer the license to another place. It was accordingly transferred on July 11 to an old oyster stand in Haymarket square, and a man named Peirce got the benefit. As I understood it, Mr. Ellis, who managed the concerts, had surrendered his right to one of the places under the limitation of licenses. A year ago we had to reject a number of applicants who applied again this year, and this year the Music Hall manager didn't have the same equitable standing before the board that others had. It was fair to suppose that the licensees against whom no serious remonstrances had been made had conducted their business in a legitimate and proper manner. Therefore it was clear that if Music Hall resigned its place there was no place left for it unless some person who had carried on his business properly gave up his license. Some of the old licenses were rejected this year, it is true, but the places thus vacated were filled from applicants who were shut out last year because there was no room for them, and against whom no objection had been raised. To remove the pressure brought to bear for licenses both this year and last, the board issued the total number at one time, so that no license could be granted to Music Hall after the list was complete. We should have issued the license later, if we could, when we learned that the concerts had been successful and not a failure as we had been led to suppose. We could not do that, however. If the manager had only held on to his license, keeping it in a box all winter, if necessary, he would have surely have had his license renewed. Now, I regret as much as anybody does that Music Hall has no license, but from the knowledge I had, thinking that the concerts were not a profitable undertaking, and that the manager had surrendered his place in the limited number by transferring his privileges in the middle of the summer, I couldn't come to any other conclusion than to leave Music Hall out of the list altogether this year. The public may regret this necessity, as I do, but a fair judicial mind could have taken no other course."

Mr. Osborne added that the Music Hall concerts may be licensed now by only one board, which is by the transfer of a license already issued from the present holder to the manager of the "pops." It is said indeed that this plan may be adopted by the proprietors of another series of popular entertainments—that is, if they can get a license to step down and out in that way.

JUNE 7, 1890.]

AMERICAN ART JOURNAL

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But Will Not Mix Beer and Fine Music, No.

Perhaps They Have a Grudge Against Mr. Vogner.

Harmonic Boston is at the high C of disgust.

The Music Hall "Pops" are no more.

The autocratic police commission has set its mighty foot upon the neck of melody, and music lovers must seek consolation in the strains of the German bands, and in the free concerts to be furnished from the city treasury.

The fiat has gone forth that no license to sell light refreshments will be granted to Music Hall this summer. The malodorous North st. dives can continue to dispense, via tables, bad beer and worse whiskey; rows between drunken men and disreputable women may continue there unchecked, but the Music Hall promenades must be abolished. Why?

The straight-laced do not utter a word against the character of the Music Hall entertainments of this nature. Not only has good order and decorum been the rule, but the "Pops" have numbered among their patrons many of the best people of the city. The "Pops" have furnished music lovers forced to remain in the city during the summer months a harmless means of enjoyment which has been appreciated as much as the action of the police commission will be disfavored.

Not Enough to "Go Round."

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"Were your reasons general, or was it a complaint of an abuttor?"

"Hadn't enough licenses to go around."

"Good-day."

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C. F. Ellis, the manager of the Boston Symphony Orchestra and Music Hall, talked on the subject this morning with a Record man.

"That we did not receive a license is a great surprise to us," said he, "as we have had it each season for five years, and the commissioners had expressed themselves in previous seasons as well pleased with the concerts and manner in which they were conducted. No exceptions have ever been taken and none could be taken to the character of the concerts and the audiences which attended. As a matter of fact the 'pops' were supported by the best class of people, and it is especially to be regretted for the reason that a large number of the best musicians of the city found employment during the summer months, making the season of musical engagements extend throughout the year, making an inducement to valuable artists to make this city a musical centre."

"The commissioner gave as a reason that their limited number of licenses could not supply the number of applicants, and as our license only extended over a few weeks of the summer, though we paid the license of a year, yet the interests of those who wanted a license for the entire year were more at stake."

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THURSDAY, JUNE 12.

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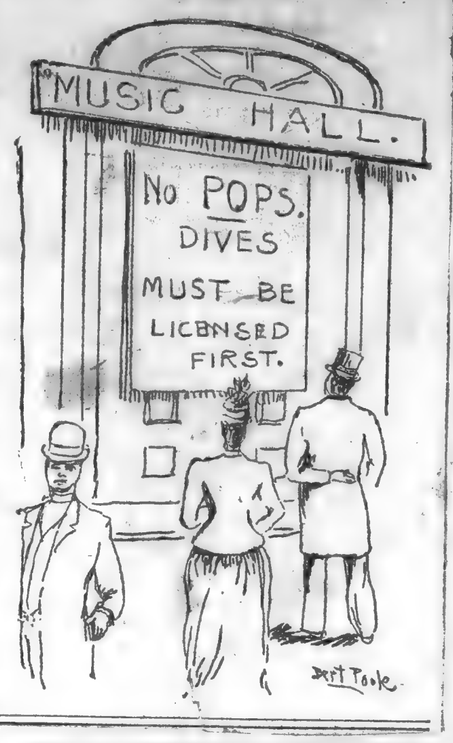
[150]

BOSTON EVENING RECORD.

Entered at the P[ost] JUNE 11, [all matter.]

CARING FOR THE DIVES.

"Not Enough Licenses" for a Decent Place——After All the Cheap Rumholes Have Been Fully Supplied.—[Decision of the Police Commissioners.



Boston Daily Traveller

WEDNESDAY, JUNE 11, 1890.

THE SUMMER "POPS."

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Boston Post

FRIDAY MORNING, JUNE 13, 1890

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Gazette

BOSTON, SUNDAY MORNING, JUNE 15.

RIDICULOUS, IF NOT WORSE.

And now certain uncharitable people are wondering if, after all, the license was withheld from Music Hall bec use there were not enough licenses to go around, or because there was not enough of something else to go around. It does not seem reasonable that the Police Commissioners should have been anxious to deprive so respectable a place as Music Hall of a license in order to accommodate some cheap, disreputable rum-hole with a right to dispense vile liquors. As a mere matter of choice it would appear that the preference should have been given to Music Hall, on the ground that simply beer and light wines were dispensed there, and that only, for a month or two. However, there is no knowing the mysterious processes by which the official brain reaches its conclusions, though in this instance it looks very like an official lack of brain.

The Beacon.

BOSTON, SATURDAY, JUNE 14, 1890.

It certainly seems as if the Board of Police were bent upon alienating the esteem and support of the community in every possible way, reckless of the consideration that they cannot maintain themselves as disciplinarians with their force or as gentlemen and citizens with their acquaintances and fellow-townsmen if they continue to show as little wisdom, acumen and courage as many of their recent acts and attitudes display. Their latest failure to recognize the right course and to pursue it lies in their refusal to issue the license necessary for this year's series of summer-evening concerts at Music Hall. What can these three superior personages be thinking about when they set themselves up stolidly against the general sense of the community, and not only affront a local sentiment which it is their duty to respect, but do the city a material injury beside? They are appointed and paid to prevent and repress evil and to foster good. They sit idly by and let people be robbed of money in gambling shops and of reputation and character in disorderly houses, when they have statutory and material power enough to suppress summarily scores of such establishments and to punish by public obloquy the owners and supporters of them. They cannot long maintain their impassive attitude of ignorance and disregard of law without awakening suspicions that their favorable inaction has been obtained by means which one would hesitate to attribute to them. And now, on the other hand, they make a brave stand and close to the vast public of residents and summer visitors one source of pure pleasure against which no unprejudiced person can breathe one whisper of complaint. The Music Hall promenade concerts have been models in every way, and they have brought to the general coffers of the city a deal of money which would else have been expended otherwhere (if merely material considerations are to be brought up), while the music has been fine in choice, often newly drawn from the highest sources, and beautifully performed under eminent direction by an able body of Boston musicians. On the score of decorum there is no room for question; no irregular conduct has ever been tolerated for an instant and no suspicious person admitted within the doors; the average quality of the audiences has been as high as in the theatres during their season and on many special occasions has been as brilliant, fashionable and cultured as on any but exceptional dramatic nights. No intoxicants have been sold and the chief consumption has been of beer, lemonade and syrups, with an occasional glass of light wine. If the commissioners have any decent reasons for withholding the license let these be made public; if not, the public must draw their own conclusion at the refusal.

BOSTON HERALD.

MONDAY, JUNE 16, 1890.

MR. OSBORNE EXPLAINS.

Why a License Was Not Granted for the "Pop" Concerts.

So much adverse criticism has been aimed at the police board because of its refusal to grant a liquor license for the Music Hall "pop" concerts, that the commissioners at length feel inclined to take up the cudgels in their own behalf. The HERALD today prevailed upon Commissioner Osborne to make the following statement of his own views, which, to a great extent, represent those of the entire board:

"It is proper to correct the impression that some of the public may have had that the rejection of the Music Hall license was due to any objectionable motive. Personally, I have always been friendly to that license, and to the object for which it was intended. The concerts are nearer to the attractive music hall entertainments which persons travelling abroad enjoy, nearer to the Strauss concerts in Vienna, for example, than anything else in this country. Last year, when the limitation of licenses went into effect, the Music Hall license was one of the 780 selected as those which had drawn prizes without the necessity of any person importuning the board. Within a very short time—July 2, I believe—an application was made to transfer the license to another place. It was accordingly transferred on July 11 to an old oyster stand in Haymarket square, and a man named Peirce got the benefit. As I understood it, Mr. Ellis, who managed the concerts, had surrendered his right to one of the places under the limitation of licenses. A year ago we had to reject a number of applicants who applied again this year, and this year the Music Hall manager didn't have the same equitable standing before the board that others had. It was fair to suppose that the licensees against whom no serious remonstrances had been made had conducted their business in a legitimate and proper manner. Therefore it was clear that if Music Hall resigned its place there was no place left for it unless some person who had carried on his business properly gave up his license. Some of the old licenses were rejected this year, it is true, but the places thus vacated were filled from applicants who were shut out last year because there was no room for them, and against whom no objection had been raised. To remove the pressure brought to bear for licenses both this year and last, the board issued the total number at one time, so that no license could be granted to Music Hall after the list was complete. We should have issued the license later, if we could, when we learned that the concerts had been successful and not a failure as we had been led to suppose. We could not do that, however. If the manager had only held on to his license, keeping it in a box all winter, if necessary, he would have surely have had his license renewed. Now, I regret as much as anybody does that Music Hall has no license, but from the knowledge I had, thinking that the concerts were not a profitable undertaking, and that the manager had surrendered his place in the limited number by transferring his privileges in the middle of the summer, I couldn't come to any other conclusion than to leave Music Hall out of the list altogether this year. The public may regret this necessity, as I do, but a fair, judicial mind could have taken no other course."

Mr. Osborne added that the Music Hall concerts may be licensed now by only one means, which is by the transfer of a license already issued from the present holder to the manager of the "pops." It is said, indeed, that this plan may be adopted by the projectors of another series of popular musical entertainments—that is, if they can get a licensee to step down and out in their favor.

AMERICAN ART JOURNAL

Music in Cincinnati.

The recent visit of the Boston Symphony Orchestra was an event of the greatest significance in the history of this season. The stamp of an original genius is evident in the directing of Mr. Nikisch, and the way in which his players respond to every demand stamps them as individual artists.

Before criticising their concert, however, let me allude to a handsome entertainment at the Cincinnati Conservatory. A reception to Mr. Nikisch, Madame Steinbach-Jahns, Mr. Steinbach, her husband, also to Mr. Kneisel, the violinist, and to Mr. Hikking, the 'cellist, given in the parlors of the Conservatory on May 7.

Besides the students of the school about 150 of our best-known citizens and connoisseurs were present. No school or body of art workers in our city is more active or enterprising in fostering and developing all good forms of music than Miss Clara Baur, the Directress of the Cincinnati Conservatory of Music, and her admirable corps of teachers.

The reception to Mr. Nikisch, besides its delightful social character, had a direct musical significance, for by thus cultivating friendly relations with celebrated artists and bringing their students in social contact with them, a vast impulse of enthusiasm is imparted to these young musicians, and waves of ideal influence are started, whose circles go on widening infinitely. Delicate refreshments, genial conversation, good humor and mutual good will were the order of the day; and there was but one opinion, to the effect that a more delightful afternoon had not been spent in a long time.

On the 6th and 7th inst. Herr Nikisch, with his Boston symphony orchestra, gave us two concerts which were well attended. The elite of art and fashion were there en masse and the consumate excellencies manifested by one of the greatest living conductors and his celebrated orchestra shone out at every moment with astonishing power and aroused storms of applause.

The concerts were agreeably diversified by the singing of the renowned dramatic prima donna Madame Steinbach-Jahns and the playing of those masters of their instruments, Messrs Hekking and Kneisel. Cincinnati is a peculiar city. If a stranger should happen to be present at one of our great gala concerts, such as the first of Sarasate and D'Albert or any of our great festival affairs, he would say that we were like an oasis in the desert; that musical enthusiasm shot sky high, like the date palm that encircles a living fountain in some hot and arid land; but alas at other times performances of equal excellence do not receive any just or creditable support.

No weather bureau has ever yet been able to ascertain or predict the changes of public taste in matters of art; and few cities are more incalculable than ours. Amid all this uncertainty, however, our schools are strong, steadfast and of lofty purpose, like an ocean cliff, which may at times be shrouded with clouds or crowned with tempests, but is again gilded with serene sunshine; so our music schools defy the turbulent changes of the populace.

Among these schools none has been more lofty in its purpose or more unswerving in its adherence to the best things than the Cincinnati Conservatory, which is in effect an expression of the musical views and character of Miss Clara Baur, its founder. The impromptu reception to Mr. Nikisch and his coadjutors at this institution was a fitting testimonial of our great admiration for him. The general impression here seems to be that he is not only a great technician, but a supremely great interpreter. His orchestra is admirably balanced, composed of virtuosi, and the exquisite clearness of his phrasing marvelous accents and his broad and careful reading of the works aroused profound enthusiasm. His charming personality is a fitting counterpart to his consumate artistship, and the total impression of himself and orchestra in Cincinnati has been as favorable as anything I have ever observed.

J. S. V. C.

Boston Post

WEDNESDAY MORNING, JUNE 11, 1890.

NO MORE "POP" CONCERTS.

The police commissioners have again decided that no license to sell light refreshments shall be granted to Music Hall this year, which means that the "pop" concerts, which had almost come to be a part of Boston's summer life, shall not be revived. Commissioner Whiting gives as a reason for the action of the board that there were not enough licenses to go around. Mr. Ellis, the manager of the concerts, was greatly surprised at the news. No exceptions had ever been taken to the character of the entertainments; a large number of the best musicians of the city found employment during the summer months. The "pops" were supported by some of the best people of the city.

BOSTON EVENING RECORD.
JUNE 10, 1890.

LATEST EXTRA

HALF-PAST FIVE.

NO MORE POPS!

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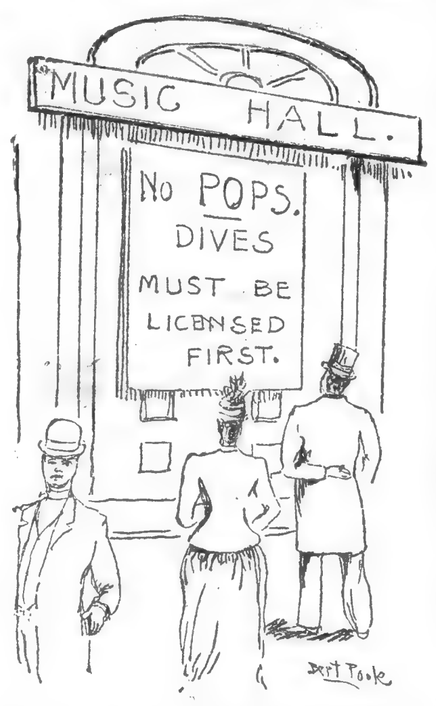

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[150]

QUEEN'S HALL, - - - MONTREAL.

TUESDAY EVENING, JUNE 17, 1890, AT 8.15.

MRS. PAGE THROWER'S CONCERT.

THE

KNEISEL QUARTET,

OF BOSTON.

MR. FRANZ KNEISEL, 1ST VIOLIN.

MR. E. FIEDLER, 2D VIOLIN.

MR. D. KUNTZ, VIOLA.

MR. ANTON HEKKING, VIOLONCELLO.

VOCALISTS.

MISS DONNER, MRS. PAGE THROWER, MR. M. W. WILD.

ACCOMPANIST.

MR. CHARLES A. E. HARRISS.

THE KNABE PIANO WILL BE USED ON THIS OCCASION, KINDLY FURNISHED BY MESSRS. WILLIS & CO., NOTRE DAME STREET.

AMERICAN ART JOURNAL.

JUNE 14.

No pops at Music Hall this summer. Why? Because the city license for the sale of liquors is refused. People have to be seated when they drink in Boston now-a-days, and order something to eat besides. The crowd always sat down in Union Hall, and some people ate also; but for some reason the license is refused, and the concerts won't pay without the beer.

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Boston Post

MONDAY MORNING, JUNE 16, 1890.

WHY WERE THEY REFUSED?

PROMINENT BOSTONIANS EXPRESS GREAT INDIGNATION

At the Surprising Action of the Police Commission in Refusing to License the "Pop" Concerts—The Character of Past Concerts Very Highly Commended.

Since the police commissioners have finally refused to grant a license to the managers of the Music Hall summer promenade concerts for the coming season, it may be too late to say anything which would influence that board of arbitrary worthies to change their minds on the subject; but it is now a most opportune moment to show to them and to the community what the general sentiment is in regard to their action, and to the character of the concerts given so satisfactorily during the past five seasons. It seems very strange that the license should have been refused this year, when there has never been any trouble in the past, and as there never has ever been so much as a murmur of complaint breathed against the conduct of the concerts. It was perhaps unfortunate that Mr. Ellis was obliged to be away at the time when the 780 licenses were granted to the bar-rooms of the city, for could he have attended to the matter personally there can be little doubt but what the much-needed parchment would have been forthcoming. As it happened, he was travelling in the West with the Symphony Orchestra at that important moment. It was learned recently at police headquarters that since the giving out of the licenses a month or more ago several have been returned to the police, the proprietors of the places licensed not caring to continue the business, perchance having made a fortune. This made vacancies which could be filled, and have been, by those applicants who were unsuccessful at the first. Why did not Music Hall receive one of these? Perhaps the commissioners could answer if they would. The interviews with some of the most prominent Boston men, who have been regular patrons of the concerts heretofore, which are printed below, show a very general and almost unanimous expression of indignation and disgust at the stand which the commissioners have taken in the matter. These concerts have been of an order, so say competent critics, far excelling and unapproached by anything to be found in any other American city, the Thomas concerts at New York being the nearest approach, and visitors to this city who have attended these delightful treats at Music Hall have many times expressed their pleasure and admiration and the wish that they had a similar place in which to pass a pleasant summer evening in their own towns. The musicians engaged for these concerts are of a high class of talent, many of them men who have been brought from abroad to play in the Symphony Orchestra, and who have to be assured of a full year's engagement as an inducement to come to this country. These concerts, therefore, made an opening for these artists.

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Times-Albany, N. Y. Clipping from

QUEEN'S HALL, - - - MONTREAL,

TUESDAY EVENING, JUNE 17, 1890, AT 8.15.

MRS. PAGE THROWER'S CONCERT.

THE

KNEISEL QUARTET,

OF BOSTON.

MR. FRANZ KNEISEL, 1ST VIOLIN.

MR. E. FIEDLER, 2D VIOLIN.

MR. D. KUNTZ, VIOLA.

MR. ANTON HEKKING, VIOLONCELLO.

VOCALISTS.

MISS DONNER, MRS. PAGE THROWER, MR. M. W. WILD.

ACCOMPANIST.

MR. CHARLES A. E. HARRISS.

THE KNABE PIANO WILL BE USED ON THIS OCCASION, KINDLY FURNISHED BY MESSRS. WILLIS & CO., NOTRE DAME STREET.

AMERICAN ART JOURNAL.

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Boston Post

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PROGRAM.

BEETHOVEN.	QUARTET IN C MINOR, OP. 18. ALLEGRO MA NON TANTO.— SCHERZO (ANDANTE SCHERZANDO QUASI ALLEGRETTO).— MENUETTO (ALLEGRO).— ALLEGRETTO. KNEISEL QUARTET.
LISZT.	SONG. "THE LORELEY." MRS. PAGE THROWER.
SCHUBERT.	ANDANTE VARIAZIONI FROM THE QUARTET IN D MINOR. KNEISEL QUARTET.
HENSCHEL.	DUET. "KEIN FEUER, KEINE KOHLE." MISS DONNER AND MR. WILD.
ERNST.	AIR HONGROIS. (SOLO FOR VIOLIN.) MR. KNEISEL.
SULLIVAN.	SONG. "MY DEAREST HEART." MISS DONNER.
SULLIVAN.	ARABIAN LOVE SONG. MR. WILD.
CHOPIN.	NOCTURNE. (SOLO FOR VIOLONCELLO.) MR. HEKKING.
GRIEG.	ROMANZA FROM QUARTET IN G MINOR. KNEISEL QUARTET.

The quartet in C minor played to-day was the one which Haydn liked best. Attention is called to a few of the salient points of the work: the first phrase of the first movement is pure Mozart; the second subject is first given out by the second violin, with viola accompaniment, with counter theme for first violin, and then taken up by that instrument. To this melody succeeds a tributary in the same key (E flat). In the *andante scherzando* some see a resemblance to the *andante* of the first symphony. The movement is an early indication of what Beethoven subsequently did with the *scherzo*. The *minuet* and *trio* contain a little of Haydn, more of Mozart, and are not without some Beethovenish turns. The last movement is in *rondo* form built upon a characteristic melody. Those fond of tracing analogies have found it remindful of Mozart's serenade in C minor, for eight wind instruments, afterward turned into a quintet for strings.

Of the twenty string quartets Schubert wrote, the one in D minor, and its companion in G major, op. 161, are preeminent. The D minor quartet was composed between June 28 and December 30, 1826, two years before Schubert died, Von Hellborn says of the quartets in G major and D minor: "They are delicate and refined compositions of the true Schubert stamp, containing a wealth of charming melodies, and breathing that spirit of romance which greets us in almost all of the more important creations of the master's genius. Schumann idolized Schubert. Compared with Beethoven, Schumann says, "Schubert is a maiden character; more gossipy, more tender, broader; a child, fearlessly and carelessly playing among giants. True, he too has moments of power; he too handles masses; but nevertheless, his attitude is that of a wife towards her husband,—he commands, while she pleads and persuades. But this only in comparison with Beethoven; to all others he is man enough, yes, the most daring and independent of modern musicians. He has tones for the subtlest emotions, thoughts, occurrences, and conditions of life. His music is as varied as the desires and endeavors of mankind. What ever he sees with his eyes or touches with his hand is transformed into music; from the stones which he casts, as from those thrown by Deucalion and Pyrrha, spring up living men and women. He was the most excellent after Beethoven, and, the deadly enemy of ignorance, cultivated music in the highest sense of the word."

The *andante con moto* is an air with variations, the theme being that which is given to "Death," in Schubert's song, "Der Tod und das Mädchen." After two variations in the key of G minor (both of which, it will be observed, have a final cadence in the major), there is a third, full of character, in the minor throughout. The fourth variation is equally remarkable in another style. The minor key is then resumed, only to be abandoned at the *coda*, when we have again a finish in the major. Schubert especially excelled in the variation form, in which he, more nearly perhaps than any other composer, approached Beethoven.

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Ernst was, by birth, a Moravian. He studied at the Vienna Conservatory, and also with Mayseder, some of whose quartet music is not yet quite forgotten. At the age of sixteen, in the year 1830, Ernst undertook his first concert tour, visiting the larger cities of what is now Germany, and winning immediate recognition as a performer of great gifts. He is found in Paris in 1832, from which year dates his fame as a violinist. For years he was a familiar figure in artistic Continental capitals, His biographer says that his playing was distinguished by great boldness in the execution of technical difficulties, while at the same time his *cantelina* was full of deep feeling, and his tone had a peculiar charm. Ernst composed much effective music for the violin.

Edward Grieg is a true Norseman. "My native place," he says, "is Bergen, and my home is still in the neighborhood of that town. I passed my early childhood among some of the grandest scenery of the North, and ever since I can remember has the beauty of my country impressed me as something wonderful and magnificent beyond expression. It is our mountains, our lakes and forests which have influenced my work far more than any human being has done, and even now, though I am over forty (I was born in 1843), they have the self-same power over me. My musical education up to my fifteenth year was solely in the hands of my mother, who was a very good pianist indeed, and who was very careful in her teaching. I remember one amusing scene at school, when I was about nine years old, and when my first composition failed to find favor in the eyes of my master. We were having a German lesson, and every pupil was supposed to bring a bulky dictionary to school. I had forgotten mine, and was duly scolded by the teacher, when the boy who sat next to me burst out, 'He has n't got his dictionary, but he has got something else. He has a piece of music which he himself has written.' It had to be produced, and the verdict was that I would far better leave such rubbish at home and think of my lessons. I dare say it was rubbish. At all events, it does not exist any more." Grieg, though not a prolific writer has published a goodly number of compositions which bear the impress of individuality. In the larger forms his pianoforte concerto and orchestral suites are the works best known in this country. In the lesser forms of chamber music, and as a writer for pianoforte, Grieg has been particularly active; the extract played to-day being from his only string quartet.

(*Notes by G. H. Wilson.*)

AMERICAN ART JOURNAL.

JUNE 14,

No pops at Music Hall this summer. Why? Because the city license for the sale of liquors is refused. People have to be seated when they drink in Boston now-a-days, and order something to eat besides. The crowd always sat down in Union Hall, and some people ate also; but for some reason the license is refused, and the concerts won't pay without the beer.

Boston Post

MONDAY MORNING, JUNE 16, 1890

WHY WERE THEY REFUSED?

PROMINENT BOSTONIANS EXPRESS GREAT INDIGNATION

At the Surprising Action of the Police Commission in Refusing to License the "Pop" Concerts—The Character of Past Concerts Very Highly Commended.

Since the police commissioners have finally refused to grant a license to the managers of the Music Hall summer promenade concerts for the coming season, it may be too late to say anything which would influence that board of arbitrary worthies to change their minds on the subject; but it is now a most opportune moment to show to them and to the community what the general sentiment is in regard to their action, and to the character of the concerts given so satisfactorily during the past five seasons. It seems very strange that the license should have been refused this year, when there has never been any trouble in the past, and as there never has ever been so much as a murmur of complaint breathed against the conduct of the concerts. It was perhaps unfortunate that Mr. Ellis was obliged to be away at the time when the 780 licenses were granted to the bar-rooms of the city, for could he have attended to the matter personally there can be little doubt but what the much-needed parchment would have been forthcoming. As it happened, he was travelling in the West with the Symphony Orchestra at that important moment. It was learned recently at police headquarters that since the giving out of the licenses a month or more ago several have been returned to the police, the proprietors of the places licensed not caring to continue the business, perchance having made a fortune. This made vacancies which could be filled, and have been, by those applicants who were unsuccessful at the first. Why did not Music Hall receive one of these? Perhaps the commissioners could answer if they would. The interviews with some of the most prominent Boston men, who have been regular patrons of the concerts heretofore, which are printed below, show a very general and almost unanimous expression of indignation and disgust at the stand which the commissioners have taken in the matter. These concerts have been of an order, so say competent critics, far excelling and unapproached by anything to be found in any other American city, the Thomas concerts at New York being the nearest approach, and visitors to this city who have attended these delightful treats at Music Hall have many times expressed their pleasure and admiration and the wish that they had a similar place in which to pass a pleasant summer evening in their own towns. The musicians engaged for these concerts are of a high class of talent, many of them men who have been brought from abroad to play in the Symphony Orchestra, and who have to be assured of a full year's engagement as an inducement to come to this country. These concerts, therefore, made an opening for these artists.

The opinion of one of the most noted musical men of this city, Mr. B. J. Lang, should have some weight on this question. Mr. Lang said to a reporter the other evening that perhaps he had no right to an opinion on the action of the police on these concerts, but at the same time he has an opinion, and a strong one. "In plain English," began Mr. Lang, "it is all nonsense. These concerts have, beyond the mere fact of furnishing employment to so many men, musicians, waiters, etc., extended to those who like good beer and good music an opportunity to gratify their tastes, both animal and æsthetic, in a far cleaner and more attractive place than was ever possible before. Personally, I never tasted anything stronger than water or milk in my life, but there are men who do drink more or less, and this is the sort of place which will attract them of an evening and keep them from many a worse resort. If I could take these men, we will suppose, down to Trinity Church of an evening to hear Phillips Brooks preach a little, it would do them a deal of good, and I should consider that I had done a wonderful thing. Just so when these men are drawn to the Music Hall concerts to hear the music of any good orchestra I consider that they are benefited and that a great deal of good has been done. They certainly cannot be degraded by their influence, and the chances are that they will tend to lift those who attend."

Mr. Arthur Foote, who has patronized these concerts in past summers a great deal, not only by his personal attendance, but by bringing his wife and little parties of friends to enjoy an evening, said that he could not understand why a license had been refused, although he had heard certain rumors which he was not at liberty to make public, but which were not at all derogatory to the concerts, which might explain matters somewhat. He was very sorry that they could not be continued this summer.

Mr. George Snell, the architect, thought too much could not be said to show the indignation which is felt by the public at this, as he termed it, outrageous action of the commissioners, and wished that the entire press would take the matter up and hound them into consistency. He could not divine any reason why the license had been withheld, as there had never been any drunkenness there—there was no chance for it—and the entire entertainment furnished was delightful and refined. Mr. Snell was very emphatic in his denunciation of the Police Commission, not for this alone, but for other similarly unreasonable rulings.

Mr. L. S. Ipsen, the designer, said: "My honest and candid opinion is that it is a great shame—an outrage. I have attended those concerts a great deal with my family and parties of ladies, and no one ever noticed any drunkenness or misconduct, and it is the women who are the first to see such things and be offended—the men can stand it. Everyone that I ever heard express an opinion concerning these concerts has always expressed entire satisfaction and delight at the general management. I am greatly disappointed.

"Being one of the stay-at-homes," said Mr. Arthur Macy, "I have always been a persistent patron of the 'Pop' concerts and have derived a great deal of pleasure from them. As far as I have observed the class of people in attendance has been most respectable. I have often seen one of our leading men of letters there with his young daughter, and have noted that even clergymen were not averse to be seen in attendance at them, one clergyman being an almost constant patron. I have never observed drunken persons at the tables unless it were those who came in a state of intoxication from other places, and I even consider the concerts as an aid to temperance inasmuch as they attracted young men who might otherwise go where they would indulge in hard liquors, which is rarely served at the tables in Music Hall. If you were to ask me if the 'Pop' concerts were of that respectability that a gentleman would care to take his wife to them, I should say decidedly that they were. I am unqualifiedly in favor of a continuance of the popular concerts."

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[151]

Clipping from Post
Chicago Ill
Date 3/15

The Superb Boston Symphony Orchestra in Chicago.

WITHOUT A PEER IN AMERICA.

What Individual Generosity Has Done for Music in Boston—Mr. Nikisch as a Leader.

The Boston Symphony Orchestra, which has already appeared in Chicago on three previous occasions, was heard for the first time under its new conductor, Mr. Arthur Nikisch, at the Central Music Hall yesterday evening in the following programme:

Symphonic poem, "Les Preludes" .... Liszt
Aria from "Der Freischuetz" .... Weber
Mme. Steinbach-Jahns.
Concerts for pianofore—F. minor .... Chopin
Mrs. Fanny Bloomfield-Zeisler.
Suite, "Peer Gynt," op. 46 .... Grieg
a. "Daybreak." Allegretto pastorale.
b. "The Death of Aase." Andante doloroso.
c. "Anitra's Dance." Tempo di mazourka.
d. "In the Halls of the King." Alla marcia.
Songs with piano, (a) Auftraege .... Schumann
(b) Schusucht .... Nikisch
(c) Die Quelle .... Goldmark
Symphony No. 4, in D minor, op. 120 .. Schumann

As a matter of record it may not be amiss to say that the Boston Symphony Orchestra has been in existence as a permanent organization for nine years, having been founded in 1881, and is entirely indebted for its present commanding position and excellence to the untiring efforts and unstinted liberality of H. L. Higginson, the well-known Boston banker. To found and maintain an orchestra of seventy-five performers was indeed no small undertaking, and many a man, alarmed at the constant increase of the debit side of the account and the consequent frequent and heavy inroads on his privy purse, would have long ago abandoned the venture as premature, not to say hopeless. Not so Mr. Higginson. For the last five years he

ARTHUR NIKISCH.

has cheerfully stopped the financial gaps to the tune of over $100,000, and it is to him we owe it that there is in America to-day at least one orchestra worthy to take rank with the very best orchestras of Europe.

The first conductor of the orchestra was George Henschel, who held the position for three years, when he was succeeded by Mr. Gericke. After five years arduous and successful labors Mr. Gericke, on account of ill-health, in his turn resigned the baton, and was succeeded by Mr. Nikisch, the present conductor. The Boston people do not appear to have quite made up their minds as yet as to whether the orchestra has altogether gained or lost by this latter change. Mr. Gericke, though a musician and conductor of unquestioned ability, has his limitations. His readings, always intelligent, delicate and refined, seemed at times lacking in breadth and force; and he was inclined to lose sight of general effect in an elaboration of detail so minute as to be almost finnicky. Yet to his labors the orchestra certainly owes a precision and finish in playing which has never been surpassed. Mr. Nikisch, when he assumed the baton, found a perfectly trained body of musicians ready to his hand to do with as he would. Mr. Nikisch strikes one as an eminently broad and progressive man. His interpretations are full of fire and vigor; full also of the enthusiasm of an intelligent and original mind which will not be bound by conventions as such, when its own well-

MME. FANNY BLOOMFIELD-ZEISLER.

considered thought recognizes the fact that an improvement on the accepted ways and methods of past generations of musicians may not be impossible. Mr. Nikisch has treated conservative Boston to some new readings of old authors, at first, to their great astonishment and disgust; but latterly the concensus of critical opinion seems to be that in this progressive age progressive ideas may not be out of place in music alone of all the fine arts.

Under Mr. Nikisch's lead the playing of the Boston Symphony Orchestra has certainly gained in force, vigor and freedom of expression, and so far does not appear to have lost in delicacy or refinement. A certain almost mechanical style, previously noticeable, has entirely disappeared, with a consequent notable improvement in ease and breadth of playing and effect. On the occasion of the first appearance of this organization in this city numerous comparisons were instituted between Mr. Gericke and Mr. Thomas, and many more will doubtless be drawn between that gentleman and Mr. Nikisch. Such comparisons are idle and mean little. About the various intelligent readings of which almost any given work is susceptible, individual tastes and critical opinions will always differ; but in the face of such orchestral playing as was heard last night, and finer was never heard in Chicago, criticism, in the ordinary acceptation of the term, is dumb. One could but wonder at and admire the marvelous precision and unity, the perfect balance, the exquisite shading and finish, and the full, rich body of tone of an orchestra which has to-day few equals and, of its size, no superior. Whatever may be Mr. Thomas' merit as a conductor, one thing is certain: his orchestra, as heard at any time in Chicago, has never compared with the Boston Symphony Orchestra in balance and general efficiency. The concert of last evening opened with a magnificent performance of Liszt's "Les Preludes;" indeed, a finer rendering of this noble work has not been heard. It was given with great dash and vigor, and the wonderful ensemble of the orchestra, where each instrumental part is given its full value, the pure tone of the brass wind and the exquisite quality of the wood wind, was specially noticeable. After the almost barbaric wealth of color of Listz's tone poem, it must be confessed that the Chopin concerto—Chopin was avowedly no writer for orchestra—sounded somewhat tame. Mrs. Bloomfield-Zeisler gave a most finished and careful reading of this concerto; from a technical standpoint her playing was well nigh faultless, and both her phrasing and shading were intelligent and really delightful. The interpretation was, however, at times a trifle cold in expression, and not quite Chopinesque; one missed a little the exquisite sensibility of the great Chopin interpreter, De Pachmann, so recently heard. It is no disparagement of Mrs. Bloomfield-Zeisler's really artistic work to say this, as she showed herself last evening, as ever, a capable artist of far more than average ability.

Grieg is at his most characteristic in the suite "Peer Gynt," an arrangement of the incidental music composed for Ibsen's drama of the same name, which was delightfully

MME. STEINBACH-JAHNS.

rendered. The rare precision and finish of the playing of the orchestra, and more especially of the strings, was markedly prominent. The last movement, a quaint and whimsical march movement fantastically scored, was loudly redemanded and had to be repeated. The whole effect of this number was a trifle theatrical. Let Mr. Nikisch beware of sensationalism; he seems, perhaps, a little inclined that way, and he, least of all, needs to be told that it is the foe against which modern art has principally to contend. A splendid interpretation of Schumann's D minor symphony No. 4 brought a most enjoyable concert to a close. The distinctive feature of this symphony is expressed by its title "Symphony No. 4, D minor: introduction, allegro, romance, scherzo and finale, in one piece." There are no pauses between the movements; and there is so pronounced a connection between them maintained by the recurrence of themes that the impression of the work is that of a single piece of music. Before Schumann examples of the merging movements are found, but the bond between them, caused by what one writer has called "a partial community of theme," is an invention of his. Theorists dispute its value; but Mendelssohn, in his "Scotch" symphony, adopted it.

The reading of this great work given by Mr. Nikisch was masterly and contained. A very interesting feature of the programme was the exhaustive historical and critical analysis of the pieces performed furnished by G. H. Wilson, the well-known critic of the Boston *Traveller*.

It is difficult to see why such a distinctly second-class vocalist as Mme. Steinbach Johns should ever have been imported to this country to swell the ranks of mediocrity. The audience, however, seemed by their applause to think her singing a success, so let it go at that. The audience, be it said for the credit of Chicago as a musical city, was large and genuinely appreciative of the musical treat afforded them. It only now remains for a Chicago counterpart of Mr. Higginson to put in an appearance. Surely the time is ripe.

REGINALD DE KOVEN.

Clipping from Post
Chicago Ill
Date 3/1

THEIR GREAT LEADER.

Arthur Nikisch, Conductor of the Boston Symphony Orchestra.

HIS CAREER ONE OF SUCCESS.

Born in Hungary and Educated in Vienna—One of the Most Talented of Living Conductors.

The work of the Boston symphony orchestra certainly entitles it to be considered as the finest orchestra in this country and one of the four or five finest orchestras in the world. This being so, a short biographical sketch of its present conductor, Arthur Nikisch, who has since his arrival in America more than justified the highly flattering accounts of his marked skill and ability as a conductor which preceded him, may not be unwelcome.

Arthur Nikisch was born on the 12th of October, 1855, in a small town called Szent-Miklos, Hungary. His father occupied the position of head steward and auditor to Prince Lichtenstein, and was himself an enthusiastic musical amateur. In earliest childhood the boy showed such extraordinary talents that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success; in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ-playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever, and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition, and unanimously received the first prize. He remained at the conservatory for eight years, during which time he won many more prizes for his composition as well as the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus and orchestra—was so successful as to be constantly repeated; and, as a special honor (and tribute to his abilities as a conductor-composer), on the occasion of his graduating from the conservatory, he publicly conducted a symphony. He was immensely popular with all his fellow students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting; and, as a parting gift from his class, he was presented with a magnificent and costly baton.

He immediately applied for a desk among the first violinists at the Royal Opera; and, obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878), he went with the celebrated manager Angelo Neumann to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. Under his care and direction the Leipzig Theater orchestra has gained a European fame which entitles it to an equal or even superior place to the Gewandhaus orchestra. Nikisch has also, during these years in Leipzig, distinguished himself quite as much as a concert conductor as in the theatre, and he is particularly successful as a programme-maker. A performance of the ninth symphony under his direction in 1882 is said to have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkunstler-Versammlung" in 1883 brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus as Reinecke's substitute, and has given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.

In conclusion it may be said that Mr. Nikisch has earned a place for himself which justly entitles him to be ranked with such great conductors as Richter, Levy and Mottl. The single concert to be given here by the Boston symphony will take place at Central Music Hall this (Wednesday) evening, and should attract a large audience. Instead of the Beethoven concerts as previously announced, Mrs. Bloomfield-Zeisler will play the Chopin concerto in C minor.

The Boston Symphony Orchestra arrived in this city from St. Paul this morning. The single concert which is allowed Chicago will take place this evening at Central Music Hall. As already announced, the programme will include Liszt's "Les Preludes," Grieg's orchestral suite, "Peer Gynt," and Schumann's great Symphony No. 4, "D Minor," in one piece—there being no pauses between the movements—and solo numbers by Mme. Steinbach-Jahns and Mrs. Fanny Bloomfield Zeisler. The demand for seats has been very large.

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Boston Symphony Orcheetra.

The vocalist at the approaching concert of the Boston Symphony Orchestra will be Mme. Steinbach-Jahns, a distinguished prima donna from Germany, who, it is understood, has visited this country by the personal invitation of Mr. Nikisch. She began her professional career singing soubrette parts in the opera at Frankfort-on-the-Main. She next appeared in Danzig, where her remarkable gifts attracted attention and brought her an engagement at the Leipzig Stadt Theatre. Here she soon became the leading dramatic soprano, and her career was one of extraordinary success. She is a lady of commanding presence and great personal charm, and possesses a voice of rare beauty and extraordinary compass. She comes with the strongest indorsements of the Leipzig critics, and is a supreme favorite with both the opera and concert going public. Among her more notable triumphs were the roles of Elsa in "Lohengrin," Senta in "Flying Dutchman," Genoveva Eva in "Die Meistersinger," and Agnes in "Freischutz."

The following review of the ninth season of the Boston Symphony Orchestra by Mr. B. E. Woolf, the eminent Boston critic, will be of interest, as showing the work done by this organization under their new conductor, Mr. Arthur Nikisch, and the estimation in which he and his orchestra are held in the most musical city in the country:

At the outset of the season there was a general inclination to judge Mr. Nikisch by the standard established by Mr. Gericke during his five years of service as conductor of the orchestra. This sentiment, however, soon gave way to a wiser impulse to judge the new comer by the standard he was seeking to establish for himself, and from the moment that this latter method began to prevail Mr. Nikisch grew steadily in general estimation and has shown himself to be keenly attentive and amenable to criticism written in the true interests of musical art. Mr. Nikisch has firmly established himself in the respect and favor of our musical public, and has made it clear to every unprejudiced mind that he is a conductor of rare ability and fully worthy to hold the trust and confidence that have been placed in him.

His programmes have been quite as acceptable as have been those of his predecessors. They were not models of what such programmes should be, in the lack of the more eclectic spirit that might be brought to bear upon them. Forty-eight composers were represented by 106 works. Of these latter compositions new to Boston were: A symphony by Borodin; a concerto for violin by Brahms; "Kol Nidrei," for cello and orchestra, by Bruch; a concerto for cello by Eckert; "Spring," overture by Goldmark; Symphony No. 1, by Raff; concerto for violin, Saint-Sáens; Symphony (Irish) by Staniford; and overture, "Romeo and Juliet," by Tschaikowski. This is not a large showing of novelties, especially when we consider that of these nine works four are concertos introduced by soloists. Three symphonies, not one of which is of the first order, and two overtures, both admirable, are all that we had of new works from abroad. Of native composers four works were performed for the first time: two episodes for orchestra, by Arthur Bird; a suite for string orchestra, by Arthur Foote; a symphonic poem, "Launcelot and Elaine," by E. A. MacDowell, and "Italia," a dramatic suite, by Arthur Weld.

The end of the season found the orchestra in fully as efficient a state as it was when he assumed direction of it. That the effect he produced with it differed from the effect produced by Mr. Gericke may be attributed to the widely contrasting temperament of the two men. Mr. Gericke obtained a higher finish and a finer delicacy from the players, but this was at the cost of the complete merging of the individualities of the artists in the conductor, and resulted in a certain loss of flexibility and largeness in style. Mr. Nikisch, by releasing the players from this restraint and giving their individualities a wider scope, imparted to the orchestra greater fire, vigor and contrast in effects.

Argus-Albany, N. Y.
Date 5/

A Musical Treat.

The far famed Boston Symphony orchestra, Herr Arthur McKisch conductor, and with the assistance of the Swedish soprano, Mme. Steenbach-Jahns, and the favorite violinist, Timothie Adamouski, will give their first concert in this city on Friday evening of next week at the new hall. This is the only permanent orchestra in this country maintained exclusively for concert purposes and for the interpretation of music of the highest class. This is a delightful treat in store for Albany's musical people and this superb organization merits a crowded house. The prices are fifty, seventy-five cents and one dollar. On Monday morning the sale of seats begins at the music stores.

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Clipping from The Dispatch Richmond Va

Date 5/3

A GREAT ORCHESTRA.

THE BOSTON SYMPHONY UNDER NIKISCH AT THE ACADEMY.

First Night of the May Festival—A Brilliant Audience and a Fine Performance.

By long odds the finest entertainment ever given under the auspices of the Mozart Association was the concert rendered at the Academy last evening by the Boston Symphony Orchestra under their able director, Mr. Arthur Nikisch. Indeed to our mind Richmond has never before heard such perfection in orchestral playing.

About ten minutes after the hour announced (8:30) for the concert to begin Mr. Nikisch walked upon the stage, and having acknowledged the applause which greeted him and given an "attention" rap with his tiny baton, stepped upon his stand and faced his orchestra of seventy-odd musicians. There was a brilliant audience present and when the first strains of Weber's beautiful overture were sounded many of the vast assemblage which subsequently filled the house were still coming in.

THE CONDUCTOR.

The great leader is thoroughly quiet in his movements and mild-mannered, yet from the moment he takes his position as conductor he looks the master spirit. He directs in a way thoroughly original. The baton in his hands is not wielded as if a threatening cudgel with which to frighten the timid and bring the refractory into subjection; it is as if a very unimportant little reed gracefully waved for the gratification of the conductor, in keeping time to the music, as one pats his foot to inspiring strains. Yet the work of that unostentatious baton is simply immense. It seems electrified with the genius of its holder and transmits his spirit to each individual performer. Nikisch uses his left hand in a way that seems to speak to the performers. He is rather the opposite of his worthy predecessor Gericke, who appeared rather more as a commander; yet the former has conquered in his way and has made the Boston Symphony as near perfection as we poor mortals in earthly matters can expect to attain.

A GREAT PERFORMANCE.

But for the work of last evening. Never before have we heard anything to approach the finished rendering given the Weber Overture. The shading was something delicious, if we might so express it. The last movement (waltz time) of Rubinstein's "Bal Costume" seemed to be the most taking feature of the evening, though as a whole it was beautifully rendered.

Mrs. Steinbach-Jahns, the vocalist of the occasion, received quite an ovation and a triple recall, although no *encores* were responded to. She has a voice of power and excellent quality, and was heard at her best in the song, "Die Quelle," by Goldmark. We thought her rendering of the grand aria from Freyscheutz rather lacking in animation. Yet this may be accounted for from the fact that she was suffering from a very sore throat, and at one time in the afternoon it was feared she would not be able to sing.

A CHARMING ADDITION.

The management very generously made a charming addition to the programme, which was announced from the stage. It was the "Perpetuo Moto" of Paganini played by all the violins (twenty-six) in unison and accompanied by Mr. Nikisch on the piano. This was simply a remarkable performance. It is difficult to realize how so many violins could play as one man, very rapid and difficult execution kept up throughout, just as the name of the composition has it—in perpetual motion.

When the Mendelssohn symphony in A (Italian) was reached the orchestra got down to its fine work, though it must be admitted, and is still more wonderful to relate, some of the audience seemed to grow wearied as the simply exquisite rendering of this fine composition progressed. It was a fitting conclusion to a fine programme beautifully rendered.

THE ORCHESTRA.

The orchestra is almost faultless in its composition. Yet from the marvellous perfection of the strings and the prominence given them we should say they are Mr. Nikisch's pets. Their prominent position last night, from the extension of the stage away out from the proscenium, must have done their conductor's heart good. Yet it was a matter of regret to us that the wind instruments should have been, as it were, so thrown into the shade. Upon these latter instruments there are in this orchestra some of the finest performers in the world. Heindel, who played with the old "Boston Quintette Club," and whom we used to think the finest of all flute-players, is here as second flute. Only think of it!

PRETTY STAGE SCENE.

The stage setting was very pretty and effective, with a conservatory scene for the background. Only about one half of the stage proper was occupied, but with the staging over of the footlights and entire orchestra the perspective was decidedly effective. Back of the rear scene as arranged last night raised tiers of seats have been erected for the festival chorus to-night. They will seat 285 singers, but were hidden to view last evening.

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Press - Albany,

Date 5/8

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The Admirably Balanced Program Which is to be Rendered at Harmanus Bleecker Hall.

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The coming visit of this orchestra, for a single concert at Harmanus Bleecker Hall next Friday evening, deserves the attention of every lover of fine music. This organization has had a prosperous season, visiting all the large cities. In New York, Washington and all leading places, a series of concerts by the Boston orchestra is one of the regular features of the musical season, and the merits of the organization have won for it in each of these cities a large clientele of cultured and fashionable people.

The orchestra numbers seventy performers, under direction of Mr. Arthur Nikisch, and on Friday will be assisted by Mme. Steinbach-Jahns, a famous Leipzic soprano, and Mr. T. Adamowski, a gifted violinist.

The work of the Boston Symphony orchestra certainly entitles it to be considered one of the finest orchestras in the world. This being so, a short biographical sketch of its present conductor, Arthur Nikisch, will not be unwelcome.

He was born October 12, 1855, in a small town called Szent-Miklos, Hungary. His father occupied the position of auditor to Prince Lichtenstein, and was himself an enthusiastic musical amateur. In earliest childhood the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered that instrument with such ease that at the early age of eight he appeared in public with most extraordinary success, in fact, the young prodigy received a genuine ovation.

His first studies in harmony and organ playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition and received the first prize. He remained at the conservatory for eight years, during which time he won additional prizes for his composition as well as the first prize and silver medal for violin playing.

He was immensely popular with all his fellow students.

Among whom were Motte and Faur, who recognized his extraordinary talent for conducting; and as a parting gift from his class, he was presented with a magnificent baton. He immediately applied for a desk among the first violinists a the Royal Opera and occupied it during four years, receiving in this way the best possible instruction in conducting. During this time he played through an enormous repertoire of operatic and concert music and constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experiences as a member of the orchestra (1878) he went with the celebrated manager, Angelo Newmannn, to Leipzic, and was installed as assistant conductor in the old opera house. He remained in this position for a year, drilling the chorus and soloists and conducting the smaller operas and operettas; but Newmann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the new opera house as head conductor where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhauser" ever heard in Leipzic, and from that moment he was universally acknowledged as one of the most gifted conductors in Europe. Nikisch has also, during these years in Leipzic, distinguished himself quite as much as a concert conductor as in the theatre, and he is particularly successful as a program maker.

Especially noteworthy is the manner in which he conducted the recent monster concert of the Liszt society. With them he achieved a success which cau ed all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors both in the theatre and on the concert stage. In conclusion it may be said that Mr. Nikisch has earned a place for himself which justly entitles him to be ranked with such great conductors as Richter, Levy and Motte.

This admirably balanced program will be rendered at the concert of the Boston Symphony orchestra, tickets for which will be on sale Monday:

Symphonic Poem "Les Preludes"......Liszt
Aria from "Die Entfuchring"........Mozart
Mme. Steinback-Jahns,
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Symphony in C, Minor, No. 5......Beethoven

Herald Chicago, Ill.

Date 3/15

Superintendent of public instruction—Professor A. Clark, of Hood.

The prohibition platform was adopted.

MUSIC AND THE DRAMA.

BOSTON SYMPHONY ORCHESTRA.

The concert given last night by the Boston Symphony Orchestra was one of the most notable events of the season, and one that will not soon be forgotten by the music-loving people of Chicago. In every respect it was a great success. The audience was the largest, the most brilliant and the most enthusiastic assemblage that has been seen in Central Music Hall for many a day. Society, as if repenting for its shameful neglect of the German opera performances, turned out in full force. Scattered through the thickly peopled Auditorium were the faces of some of the most cultured and most distinguished ladies and gentlemen that grace the highest circles of social life, and mingling with these were the familiar faces of the leading musical talent of the city. Such an outpouring of society and art patrons has seldom been known in connection with an event of similar character, and only once this season, on the occasion of the Sarasate-D'Albert concerts, has an instrumental performance drawn a larger attendance. It was the largest audience that the Boston orchestra ever played to in Chicago. Of the entertainment, so far as concerns the work of the orchestra, nothing can be said except in connection with terms of warmest praise. It was beyond all dispute the finest orchestral performance that has ever been given in this city, and that is, considering the high class of musical entertainments Chicago is accustomed to, the strongest commendation that could possibly be penned. The orchestra has for several years enjoyed a wide degree of popularity in Chicago and the increased fame that preceeded its present visit had a tendency to stimulate public interest. Arthur Nikisch, the new conductor, who is credited by Bostonians with having accomplished wonders in one brief season, was the central figure around which interest clustered, and when he made his first bow to a Chicago audience last evening he was given a cordial welcome. Before the evening was half spent Mr. Nikisch had achieved a genuine triumph, the audience quickly recognizing his superior talents and manifesting its appreciation in the most demonstrative fashion that can be imagined. In appearance he is much finer looking than the portraits that have been so profusely scattered about the city would indicate. Tall, stately, with a noble face and a scholarly, intellectual cast of features, he made an excellent impression as he walked down to the footlights and mounted the conductor's desk, but it was when he tapped the orchestra to order and waved it into motion that the most pleasing part of his personality became apparent. Such charming grace has never been seen here in any orchestral director, not excepting Mr. Thomas, nor has there ever appeared before a Chicago audience a conductor who has manifested such absolute control over every part of his organization, from the leading violinists and celloists down to the artist who beats the cymbals. In former years the orchestra, under Mr. Gericke, became famous for the perfection of its strings, but Mr. Nikisch has made very great improvements in the general tonal effects by still further refining the work of the strings and by developing the power of the wind instruments. It was the unnecessary suppression of the latter that called forth the only adverse criticism the orchestra received during its last western tour, but with that defect remedied and the same degree of precision maintained or even bettered, the orchestra is now very nearly, if not quite, the acme of artistic perfection.

Last night's programme, though presenting no distinct novelty, was one of exceptional merit. The opening number was Liszt's "Les Preludes," the most brilliant and most exquisitely melodious of any of the famous composer's "symphonic poems." It has never been so magnificently performed in Chicago, and probably not in any other city in this country, except where the Boston orchestra has interpreted it under Mr. Nikisch. The second orchestral number, and the one that afforded the greatest enjoyment to the audience, was Grieg's "Peer Gynt," which has once before been admirably performed in this city, though on that occasion the beauties of the score were not so vividly brought out as they were last night. The closing movement, presenting many novel and striking effects of instrumentation, made a pronounced hit and was so persistently encored that Mr. Nikisch graciously performed it a second time. Schumann's fourth symphony in D minor brought the performance to a close. The soloists of the evening were Mrs. Fanny Bloomfield-Zeisler, who performed with her usual skill and intelligence Chopin's concerto the pianoforte in F minor, and Mme. Steinbach-Jahns, who made her debut before a Chicago audience as a singer. The latter, although possessing a voice of considerable range, of strong dramatic power, was scarcely in keeping with the general excellence of the entertainment. She is said to have been an artist of considerable repute in her own country, but the manner in which she rendered the aria from the second act of "Der Freischutz" did not impress her hearers with any degree of favor, nor did she redeem herself later in the evening when she sang three songs, accompanied on the piano by Mr. Nikisch. Mrs. Zeisler, however, added to the many good opinions that have been formed of her artistic qualities during her long and successful career in Chicago, and she was well deserving of the generous applause that punctuated each movement of Chopin's popular concerto. Besides Mme. Jahn's the only regrettable feature of the entertainment is the fact that so many engagements elsewhere prevent the orchestra from giving a second concert in Chicago this season.

Journal Minneapolis, Minn.

Date 5/14

AN ANNUAL AFFAIR

The Symphony Orchestra to Visit Minneapolis Every Year.

HERR NIKISCH AND THE COLISEUM

He Says It Is Better for Music than Music Hall, Boston—Louis Miller Replies to Malicious Criticism.

Louis Miller was sought by a reporter this morning for his views in regard to the criticism that appeared in this morning's Tribune as to the make-up of the Coliseum program as rendered by the Boston Symphony orchestra Monday evening. Mr. Miller was unwilling to talk at first but was finally induced to express his views.

"It is absurd from beginning to end, full of malice and abuse. I like honest criticism, in fact I court it, both as to the program and the manner in which the concert was managed. It is a case of sour grapes, and in this case they are very sour. I brought the Boston Symphony Orchestra here at my own risk, assuming all responsibility and I kept faith with the Minnneapolis public. There was not a hitch, everything went off as smoothly as could have been hoped for; the honor of introducing the foremost American orchestra to the Northwest belongs to me and no one shall deprive me of it. The charge that the program was light is too ridiculous. The Boston orchestra does not play light music; it is not in their repertoire; therefore, how could they play it here? The "Symphonic Poem" was played at Music Hall, Boston, Saturday evening, Nov. 30, 1889, at the eighth symphony concert of the series, the solo for violin, orchestral accompaniment, was given at the 16th symphony concert in Boston, Saturday, Feb. 8, the "Peer Gynt" dramatic suite on Saturday, Jan. 25, and Schuman's master piece, his great Symphony No. 4 in D minor, was chosen by Herr Nikisch, himself, as a test number for his first appearance in America, Saturday, Oct. 12, 1889. So that every number as given here was played last season at the regular symphony concerts in Boston Music hall. I had nothing whatever to do with the making up of the program. That belongs to Herr Nikisch himself; he arranged the programs for all the cities on the tour. Sunday noon I received a telegram from Mr. Comee, informing me that Herr Nikisch had decided upon adding the flute solo, with orchestral accompaniment, by Mons. Mole. At only one other city in the whole tour did Nikisch give the Schumann symphony—at St, Louis—and Minneapolis is to be congratulated that it was so highly honored.

"As to the acoustic quality of the Coliseum, Herr Nikisch was simply carried away with it. He made the remark to me that the orchestra had appeared in no place better adapted for concerts, where every note could be distinctly heard, and expressed the wish that he might exchange it for the Music hall in Boston and move the Coliseum thither. He was amazed at the grandeur of the auditorium and its sounding board, which he called perfection, and expressed the hope that at a re-appearance here the orchestra might be heard there again. He admitted that unless the seats were all occupied there would be some echo, but with all available space filled, every seat taken, it would be simply perfection. The opinion of so distinguished and disinterested person as Herr Nikisch surely ought to have weight."

"What is the outlook for a reappearance here?"

"You may say that the appearance of the Boston Orchestra will become an annual affair from this out. Next spring will find the great band of musicians here again for a series of concerts under my management.

"Are you from New York, Mr. Miller?

"Oh no, Boston, is my home; I have, however, been in New York, Brooklyn and Jersey City; for three years I was with Madame Camilla Urso, the violin virtuoso, last season making a tour of the country from Charlottetown, P. E. I., to San Diego, Cal. Yes, I like Minneapolis very much indeed. Your people are so open-hearted. I have made a great many friends here, and I shall anxiously look forward to coming back here again."

Clipping from Tribune Detroit, Mich

BOSTON'S GREAT ORCHESTRA.

A red letter event of the musical season will be the single concert by the Boston Symphony orchestra, 70 performers, under direction of Mr. Arthur Nikisch, which takes place at Miner's theater next Saturday evening. The excellence of the Boston orchestra is well known through previous performances in this city, but unusual interest will attach to this concert, as it will make known to the Detroit public Mr. Arthur Nikisch, who was chosen to succeed Mr. Gericke as conductor. Mr. Nikisch came to America with a great European reputation based upon the splended performances of opera given under his direction at the famous Leipzig Stadt theater. The success of the concerts given during the present season in Eastern cities has fully justified the accounts of his musical achivements which preceded his arrival.

Under Mr. Gericke the orchestra became famous for the excellence of its strings, and if any criticism could justly be made upon the methods of that great conductor it was the undue repression of the wind instruments. Under Mr. Nikisch it is said that the organization has become better balanced and gained much in power and effectiveness. With the orchestra on Saturday will appear as soloists Mme. Steinbach-Jahns, a noted Leipzig soprano, and Franz Kneisel, a violinist of great gifts. An attractive program is announced, and the occasion deserves the attention of all music lovers.

Clipping from Richmond Va. Dispatch

Date 1/3.

A GREAT ORCHESTRA.

THE BOSTON SYMPHONY UNDER NIKISCH AT THE ACADEMY.

First Night of the May Festival—A Brilliant Audience and a Fine Performance.

By long odds the finest entertainment ever given under the auspices of the Mozart Association was the concert rendered at the Academy last evening by the Boston Symphony Orchestra under their able director, Mr. Arthur Nikisch. Indeed to our mind Richmond has never before heard such perfection in orchestral playing.

About ten minutes after the hour announced (8:30) for the concert to begin Mr. Nikisch walked upon the stage, and having acknowledged the applause which greeted him and given an "attention" rap with his tiny baton, stepped upon his stand and faced his orchestra of seventy-odd musicians. There was a brilliant audience present and when the first strains of Weber's beautiful overture were sounded many of the vast assemblage which subsequently filled the house were still coming in.

THE CONDUCTOR.

The great leader is thoroughly quiet in his movements and mild-mannered, yet from the moment he takes his position as conductor he looks the master spirit. He directs in a way thoroughly original. The baton in his hands is not wielded as if a threatening cudgel with which to frighten the timid and bring the refractory into subjection; it is as if a very unimportant little reed gracefully waved for the gratification of the conductor, in keeping time to the music, as one pats his foot to inspiring strains. Yet the work of that unostentatious baton is simply immense. It seems electrified with the genius of its holder and transmits his spirit to each individual performer. Nikisch uses his left hand in a way that seems to speak to the performers. He is rather the opposite of his worthy predecessor Gericke, who appeared rather more as a commander; yet the former has conquered in his way and has made the Boston Symphony as near perfection as we poor mortals in earthly matters can expect to attain.

A GREAT PERFORMANCE.

But for the work of last evening. Never before have we heard anything to approach the finished rendering given the Weber Overture. The shading was something delicious, if we might so express it. The last movement (waltz time) of Rubinstein's "Bal Costume" seemed to be the most taking feature of the evening, though as a whole it was beautifully rendered.

Mrs. Steinbach-Jahns, the vocalist of the occasion, received quite an ovation and a triple recall, although no *encores* were responded to. She has a voice of power and excellent quality, and was heard at her best in the song, "Die Quelle," by Goldmark. We thought her rendering of the grand aria from Freyscheutz rather lacking in animation. Yet this may be accounted for from the fact that she was suffering from a very sore throat, and at one time in the afternoon it was feared she would not be able to sing.

A CHARMING ADDITION.

The management very generously made a charming addition to the programme, which was announced from the stage. It was the "Perpetuo Moto" of Paganini played by all the violins (twenty-six) in unison and accompanied by Mr. Nikisch on the piano. This was simply a remarkable performance. It is difficult to realize how so many violins could play as one man, very rapid and difficult execution kept up throughout, just as the name of the composition has it—in perpetual motion.

When the Mendelssohn symphony in A (Italian) was reached the orchestra got down to its fine work, though it must be admitted, and is still more wonderful to relate, some of the audience seemed to grow wearied as the simply exquisite rendering of this fine composition progressed. It was a fitting conclusion to a fine programme beautifully rendered.

THE ORCHESTRA.

The orchestra is almost faultless in its composition. Yet from the marvellous perfection of the strings and the prominence given them we should say they are Mr. Nikisch's pets. Their prominent position last night, from the extension of the stage away out from the proscenium, must have done their conductor's heart good. Yet it was a matter of regret to us that the wind instruments should have been, as it were, so thrown into the shade. Upon these latter instruments there are in this orchestra some of the finest performers in the world. Heindel, who played with the old "Boston Quintette Club," and whom we used to think the finest of all flute-players, is here as second flute. Only think of it!

PRETTY STAGE SCENE.

The stage setting was very pretty and effective, with a conservatory scene for the background. Only about one half of the stage proper was occupied, but with the staging over of the footlights and entire orchestra the perspective was decidedly effective. Back of the rear scene as arranged last night raised tiers of seats have been erected for the festival chorus tonight. They will seat 285 singers, but were hidden to view last evening.

To-night will close the "festival," and a fine programme will be rendered by the orchestra, the Festival chorus, and Madame Steinbach-Jahns. Grieg's "Peer Gynt" will prove an enjoyable feature.

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Press-Albany,

Date 5/18

Vol. 41

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III.

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Journal Minneapolis, MI

Date 5/14

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HERR NIKISCH AND THE COLISEUM

He Says It Is Better for Music than Music Hall, Boston—Louis Miller Replies to Malicious Criticism.

Louis Miller was sought by a reporter this morning for his views in regard to the criticism that appeared in this morning's Tribune as to the make-up of the Coliseum program as rendered by the Boston Symphony orchestra Monday evening. Mr. Miller was unwilling to talk at first but was finally induced to express his views.

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"You may say that the appearance of the Boston Orchestra will become an annual affair from this out. Next spring will find the great band of musicians here again for a series of concerts under my management.

"Are you from New York, Mr. Miller?

"Oh no, Boston, is my home; I have, however, been in New York, Brooklyn and Jersey City; for three years I was with Madame Camilla Urso, the violin virtuoso, last season making a tour of the country from Charlottetown, P. E. I., to San Diego, Cal. Yes, I like Minneapolis very much indeed. Your people are so open-hearted. I have made a great many friends here, and I shall anxiously look forward to coming back here again."

Clipping from Tribune Detroit, Mich

Date 5

BOSTON'S GREAT ORCHESTRA.

A red letter event of the musical season will be the single concert by the Boston Symphony orchestra, 70 performers, under direction of Mr. Arthur Nikisch, which takes place at Miner's theater next Saturday evening. The excellence of the Boston orchestra is well known through previous performances in this city, but unusual interest will attach to this concert, as it will make known to the Detroit public Mr. Arthur Nikisch, who was chosen to succeed Mr. Gericke as conductor. Mr. Nikisch came to America with a great European reputation based upon the splended performances of opera given under his direction at the famous Leipzig Stadt theater. The success of the concerts given during the present season in Eastern cities has fully justified the accounts of his musical achivements which preceded his arrival.

Under Mr. Gericke the orchestra became famous for the excellence of its strings, and if any criticism could justly be made upon the methods of that great conductor it was the undue repression of the wind instruments. Under Mr. Nikisch it is said that the organization has become better balanced and gained much in power and effectiveness. With the orchestra on Saturday will appear as soloists Mme. Steinbach-Jahns, a noted Leipzig soprano, and Franz Kneisel, a violinist of great gifts. An attractive program is announced, and the occasion deserves the attention of all music lovers.

[153]

News, St. Paul, Minn.

Date 5/11

Rev. Dr. Forbes will preach ... Hamline at 10:30 a. m., and in Wesley Chapel at 7:30 p. m.

THE GREAT MUSICAL EVENT.

Concert by the Boston Symphony Orchestra at the People's Church.

The day is rapidly approaching when the great Boston Symphony Orchestra will be here. Tuesday next will find the People's Church filled to the doors to welcome the debut in this city of the greatest orchestral organization in the United States. The Western tour this season has been almost phenomenal—audiences of 3,000 people greeted the orchestra in Philadelphia, Washington, Baltimore and Cincinati. The enthusiasm has in every city ran high, amounting in many instances to ovations. The orchestra comes from St. Louis tomorrow by special train, seventy strong, arriving at the Ryan Tuesday morning at 10 o'clock.

The conductor, Mr. Nikisch, has been most enthusiastically received everywhere. When one considers that Nikisch directs everything without notes or stand before him, one realizes how remarkable a director he is.

Mme. Stembach-Jahns, the dramatic soprano, prima donna of Leipsig, has made a tremendous success. In Cincinnati encores, flowers and shouts were in order at the conclusion of her numbers.

The St. Paul programme is one of the most popular ever played by the orchestra, and contains some of the masterpieces of orchestral work. It is as follows:

Wagner—Overture.....Tannhauser
Wagner—Aria, O Lovely Halls —Tannhauser
Mme. Steinbach-Jahns.
Saint-Saens—Two movements from Concerto for Violin, in B minor, No. 3, Op. 61.
Andante quasi allegretto.
Molto moderato e maestoso; Allegro non troppo.
Mr. Timothee Adamowski.
Grieg.....Suite, Peer Gynt, Op. 46
Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains.
(The imps are chasing Peer Gynt.
Songs With Piano.
Rubinstein.....Es blinkt der Thau
Sommer.....Lullaby
Goldmark.....Die Quelle
Mme. Steinbach-Jahns.
Mendelssohn...Symphony in A (Italian)
Allegro vivace.
Andante con moto.
Con moto moderato.
Saltarello.

Pioneer Press, St. Paul, Minn

Date 5/11

MINNEAPOLIS MUSICAL MENTION.

The Boston Symphony Orchestra To-morrow Night—Musical Events Announced.

The event of the week, in fact of the season, is the concert of the Boston Symphony orchestra, which is to be given at the Coliseum to-morrow evening. It is scarcely necessary to add to the comments which have been printed from time to time concerning this entertainment. The rank which this orchestra sustains, among the best not only in America but the world, is a sufficient assurance of its excellence. Madame Steinbach-Jahns, the soprano who accompanies them, while less well known in this country, has made an excellent impression during her short stay, and the Eastern press unite in praising her. The company will arrive in Minneapolis from St. Louis this evening and will register at the West. The Coliseum is in readiness for the concert, and the music will be heard to the best possible advantage. If the concert is a success financially, and there is every indication that it will be, the orchestra promises to pay Minneapolis an annual visit.

The following is the programme for the concert:

Liszt.....Symphonic Poem, "Les Preludes"
Meyerbeer.....Pages' Aria from "Les Huguenots"
Mme. Steinbach-Jahns.
Lalo.....Symphonic espagnole for violin and orchestra—Op. 21. (a) Allegro non troppo. (b) Scherzando. (c) Andante. (d) Rondo.
Herr C. M. Loeffler.
Grieg.....Suite, "Peer Gynt"—Op. 46. "Day Break," "The Death of Aase." "Anitra's Dance," "In the Halls of the King of the Dovre Mountains."
Songs, with piano.....(a) Liszt—"O, Lieb." (b) Schubert—"Du bist die Ruh." (c) Grieg —"Hoffnung."
Mme. Steinbach-Jahns.
Schumann.....Symphony No. 4, in D minor—Op. 120, Introduction (Adagio non troppo); Allegro; Romance (Adagio non troppo); Scherzo; Finale (Allegro).

LEADER, Cleveland, O.

Date 5/11

new lights were laid over for future consideration.

FOR THE MUSICIANS.

The Coming Concert of the Boston Symphony Orchestra, of National Reputation.

The Attempt to Prevent the Landing of the Strauss Orchestra—Two Cleveland Dates.

The Boston Symphony Orchestra, which appears at Music Hall on the evening of the 21st inst., is too well known to need introduction. It has made and retained a high national reputation, and the simple announcement that it will appear in a concert is enough to fill the house. Under the management of Mr. Georg Henschel for three years, then under the renowned conductor, Mr. William Gericke, of Vienna, for five, and now under the able conduct of Mr. Arthur Nikish, the Hungarian, it has all along flourished and prospered. It was originally, and is still, composed of the best available players to be found in Boston and New York, and contains representatives from the best schools of Vienna, Paris, Leipsig, Berlin, and London. The concertmeister is the talented Franz Kneisel, and Messrs. C. M. Loeffler and T. Adamowski are members of it, while in every department the orchestra has been brought as near to perfection as possible. In the concert on the 30th, Madame Magdeline Steinbach-Jahns, will appear as solo vocalist. This singer has been for some years the leading dramatic soprano of the Leipsig Opera House, and is said to enjoy the highest favor of the critical Leipsig public.

Clipping from Globe Chicago Ill.

Date 5/11

during the past season, and the time for next season is already nearly filled with a strong line of attractions.

A MUSICAL TREAT.

The Concert to Be Given by the Boston Symphony Orchestra.

The musical event of the coming week will be the concert to be given at Central Music hall on Wednesday evening by the Boston Symphony orchestra under the leadership of Arthur Nikisch. In addition to the seventy members of the orchstra Mmes. Steinback-Jahn, the dramatic soprano, and Bloomfield-Zirsler, the pianiste, will appear as soloists. Of the work of the orchestra the critic of *The Philadelphia Inquirer* writes as follows:

"It is scarcely probable that the majority of the great audience which attended the concert of the Boston orchestra last evening at the Academy of Music was prepared for the excellence of the entertainment. Audiences here have liberally attended the concerts of the Boston orchestra from its first season. But it has been necessary to praise its work during several seasons, chiefly for the extraordinary power and purity of the string tones. Since Mr. Nikisch replaced the former leader a change, a constantly increasing change, has been manifest at every concert. The orchestra has become better balanced. The tones of wood, wind and brass have been improved. Even the strings, more particularly the violoncellos and violas, have received a softening of tone and delicacy of treatment which they never had before. The bassoons, oboes, flutes and horns were last night, one and all simply delightful."

Tribune Minneapolis, MINN

THE SYMPHONY CONCERT.

This music-loving community may well congratulate itself upon so important an event in the musical history of the city as the appearance here of the Boston symphony orchestra, at the University Coliseum, next Monday evening. The Boston organization is probably unrivaled in the Western hemisphere, while it has only three or four superiors in Europe. It will be extremely interesting to hear this best orchestra in America in the auditorium that, of all in the country, is best adapted for the purpose. The Coliseum's wonderful sounding-board is quite too infrequently put to a test. The building was constructed with reference to its fitness for great orchestras and choruses, and it has a magnificent stage. As we have said, there is not to be found its like in America. It ought to delight Herr Nikitsch and inspire him and his seventy artistic performers to their grandest efforts.

The Boston orchestra has visited St. Louis several times before, but this will be its first excursion into the Northwest. It should be greeted with an audience worthy of such visitors. The Coliseum is a mammoth structure that will seat somewhere near four thousand people; and the scene next Monday evening will doubtless be a brilliant and memorable one. It is said to be the intention of the management to return to Minneapolis from year to year if the reception on this first visit should justify such plans. Certainly it is for the interest of the city, musically and otherwise, to encourage ... sions of so important a character.

SAINT PAUL.

DAILY GLOBE MAY 13

AT THE COLISEUM.

Rare Music Discoursed by the Boston Symphony Orchestra.

It was an extremely fashionable audience that crowded to the university Coliseum last night to listen to the programme of the Boston Symphony Orchestra, and well were they rewarded for the time spent for the journey. The Coliseum is not, in the first place, the auditorium for a musical event of this sort. Such a thing as full dress there last evening would have been out of the question. The Coliseum is not sufficiently well heated for an early spring entertainment, but the acoustic properties of the chamber for a concert partially make up for other defects. That the concert of the Boston Symphony orchestra had been looked forward to with interest was attested by the size of the audience. There were but few seats vacant in the galleries, and more than two-thirds of the orchestra was filled. It was an enthusiastic audience, too, and the way it lavished applause upon the seventy-three performers under the direction of Herr Arthur Nikisch showed that Minneapolitans appreciate classic music, faultlessly rendered. The first number on the programme was the symphonic poem, "Les Preludes," bs Liszt, and well is it called a symphonic poem. It tells as clearly as the most lucid poetry and as sweetly as the most divine music, the preludes to the final dissolution which are passed through by a sensitive spirit. "Les Preludes" is written for full orchestra, and so well is this orchestra trained that the fine shades of meaning in this exquisite piece of music are as delicately shaded as if rendered by a single violin. Mme. Stembach-Jahns sang the page's aria from Meyerbeer's "Huguenots" in a manner that would please the most cultivated ear. She possesses a pure soprano of great range and remarkable power. These qualities, combined with an excellent stage bearing, should make Mme Steinbach-Jahns a brilliant success in grand opera. Later she sang three selections in one number, Schumann's "Widmung," Brahms' "Stændchen," and Umlauft's "Erwartung," rendering a German love song as an encore. These three displayed the various qualities of her voice, and nothing but praise was heard for her. Greig's suite, "Peer Gynt," Op. 46, was probably as enjoyable as any number of the evening. Especially expressive were the second, third and fourth numbers, illustrating the death of Peer Gynt's mother, the dance of Anitra, the Bedouin maid, and the torture of Peer Gynt by the imps, the last a grotesque march. C. M. Loeffler, in Lalo's "Symphonie Espagnole," for violin and orchestra, showed himself a master of the violin. But particularization is useless. Too much can scarcely be said of this incomparable body of musicians and of their performance. Each and every number on the programme was rendered with such rare expression, such delicate shadery, that criticism is almost out of the question.

Clipping from Express Buffalo N.Y.

Date 5/25

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Clipping from Express Albany, N.Y.

Date 5/14

LOCAL AMUSEMENTS.

The Boston Symphony Orchestra—Notable Events for Next Week.

The Boston Symphony orchestra, assisted by Mme. Steinbach-Jahns and Timothee Adamowski, delighted a large audience in Harmanus Bleecker hall last evening with a concert whose superior has never been heard in Albany. The audience was of the most cultured, and was very much more enthusiastic than Albany audiences are wont to be.

The orchestra itself is a very impressive sight, and its conductor, Arthur Nikisch, is a man of distinguished bearing, whose dignity and gracefully unobtrusive leadership is one of the most fascinating peculiarities of the concerts of this great organization.

The work of the orchestra was faultless in every particular, and detailed description of its performance could be little but reiterated praise. The interpretation of the four movements of Grieg's "Peer Gynt" was probably the most thoroughly appreciated. It is a curious composition, instinct throughout with the wild Norse spirit, and the last movement the chase of the imps, after Peer Gynt, was encored and repeated by the orchestra.

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Timothee Adamowski is no stranger to Albany's musical audiences, and his playing was better than ever. His rendering of the two movements from the Saint-Saens violin concerto was a most artistic performance, characterized by rare delicacy of execution and purity of tone. He was rapturously applauded.

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Grieg.....Suite, "Peer Gynt," Op. 46
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"The Death of Aase."
"Anitra's Dance."
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(The imps are chasing Peer Gynt.)
Songs with piano.
(a) Rubinstein.....("Es blinkt der Thau"
(b) Liszt.....("Liebeslust"
(c) Umlauft.....("Erwartung"
Mme. Steinbach-Jahns.
Beethoven.....Symphony No. 5, in C minor
Allegro con brio.
Andante con moto.
Allegro (Scherzo).
Allegro (Finale).

The presence of the redoubtable Indian chief, "Thorn-in-his-eye," in the "Wild West" and Forepaugh establishment lends additional ... incident

[154]

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Pion[illegible], St. Paul, Minn

Date 5/11

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Tribune Minneapolis, MINN

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Clipping from Courier Buffalo N.Y.

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The presence of the redoubtable Indian chief, "Thorn-in-his-eye," in the "Wild West" and Forepaugh establishment lends additional [illegible] thrilling incidents

[154]

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Century Piano and Organ Building.

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W. J. DYER & BRO.,

Minneapolis. **St. Paul.**

The Sun.

SATURDAY, JUNE 21, 1890.

The Progress of Temperance in Boston.

The cause of temperance in Boston continues to go forward or backslide, according to the point of view. There seems to be some evidence that the Boston ordinance for sedentary drinking was a stroke of genius, after all. Some of the police officers say that there is less drunkenness than under the stand-up-at-the-bar system; and it is said that the number of arrests for drunkenness has been diminished. By taking a cracker with their cocktails the Bostonians escape the dangers that environ drinking on an empty stomach, and perhaps the habit of calm and leisurely imbibition has been promoted by the new plan. An orderly and well-digesting fashion of philosophical compotation may have taken the place of the rash and feverish tossing off of bumpers at the bar. Apparently the Bostonian either drinks less or can hold more than formerly.

The refusal of the Police Commissioners to issue a license to the managers of the Music Hall summer concerts is another step in the evolution of temperance in Boston. These concerts have been given for a number of summers past by an orchestra of superior merit. Many of the members of the famous Symphony orchestra played at the Music Hall. The programmes were good, and the audiences were highly respectable. Even the Boston swell, the loftiest of his species, didn't disdain the concerts, and women high up in IBSEN used to resort to them. The amount of beer and wine consumed was not great, as the Bostonians are before everything economical in regard to personal luxuries; but you could get a drink with your music if you wanted to. Visitors from New York were perhaps more impressed by the solemn hush which prevailed while the orchestra played than by any evidence of enjoyment on the part of the audience. Although the Great Organ was there no more, you vaguely suspected that its ghost haunted the spot and poured majestic remonstrance from the shadowy big pipes. If you were a mere frivolous stranger, familiar with the customs of foreign concert gardens and music halls, and dared to attempt to converse while the orchestra was at work, you were frowned down and taught that you had not come there for conversation, but for deep and reverential audience of blown brass and sighing strings. There sat the "best people" of Boston, looking self-conscious and as if their whole souls were concentrated in wondering whether their collars were unbuttoned. In other words, they were happy in their way.

To this music and decorous festivity the Police Commissioners of Boston have put an end. Why did they do it? Are they cranks, like certain good people in this town who fancy that sin and danger lurk in beer drunk with music? We should really know why the Music Hall concerts have been abolished. What can a chap do who has to pass a summer evening in Boston?

TWENTY-FOUR PAGES.

SUNDAY, JUNE 29, 1890.

—In the absence of the Music Hall "Pops," for which cruel loss we shall never cease to grieve, the stay-at-home contingent will have the Oakland Garden to resort to after tonight, when Mr. Barnum's great spectacle, the "Fall of Babylon," will be given with splendid effects. Several of the private boxes, which the management has thoughtfully provided, have been engaged for this, the opening week, by a number of suburban society people, who are making up parties to attend the show. It will be well worth seeing.

THE CHILDREN'S VICTORY.

A BOTTLED-UP POLICE BOARD.

Our odious State Police Board has been completely bottled-up for the Glorious Fourth, and its ridiculous fireworks order along with it. What with its revival of the old sit-down-to-take-a-drink law, its persecution of the marketmen and sidewalk venders generally, its stupid refusal of a license to the Popular Concerts, and its raid on the annual celebration of the Fourth, the tyrannical trio of Pemberton Square have about used up the patience of the people. Thanks to the persistence of The Globe and the grit shown by Mayor Hart, however, they are side-tracked for this week, and our boys and girls can get ready to "let her go" with more than ordinary enthusiasm.

Republican, Springfield Mass

Date 7/11 July 9.

We have realized, too, this week more than ever before, our loss of the promenade concerts in Music hall. That popular and pleasing feature of past years would have been doubly welcome this week, and the protests against the policy of the police commission in not granting the necessary license has been renewed with an emphasis that must grate harshly on the sensibilities of that much-abused board. Hope has for the moment been revived that the license must yet be forthcoming in view of the latest reports of our population, under which it is estimated that nearly 100 more licenses can be issued this year, but there is little prospect that it will amount to anything. The granting of the new licenses—if indeed they can be given—must await the receipt of the official returns from Washington, and even if those should be immediately forthcoming, it is hardly probable that the Music hall management would care to open the concerts at so late a date, and with the musicians scattered over the country almost all out of recall. Indeed, the managers of the concerts in past years do not appear to have taken the slight so much at heart as has the public. The former have very little to say about the matter, either in public or in private, but the ordinary citizen who goes up and down our streets seeing saloons in full blast, which cater simply to the greed of one man and the thirst of others, can hardly be blamed for the feeling that one of these resorts might have been cut off in favor of the music-loving public which has been wont to resort to Music hall for a few weeks in the summer.

Boston Symphony Orchestra,

Mr. WILHELM GERICKE, Conductor.

PROGRAMME

Overture,	*"Penthesilea,"*	GOLDMARK.
Air and Variations,		RODE.
Miss FRANKLIN.		
Variations on the Austrian National Hymn,		HAYDN.
Symphonic Poem,	*"Phaeton,"*	SAINT-SAENS.
Introduction to Act III.,		
Dance of the Apprentices,	from *"Die Meistersinger,"*	
Procession of the Masters,		
Homage to Hans Sachs,		WAGNER.
Waltz Song,	from *"Romeo and Juliet,"*	GOUNOD.
Miss FRANKLIN.		
Largo,		HANDEL.
L' Arlesienne, No. 2,		BIZET.
Hungarian Rhapsody, No. I,		LISZT.

Soloist,

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Largo, HANDEL.

L' Arlesienne, No. 2, BIZET.

Hungarian Rhapsody, No. 1, LISZT.

Soloist,

Miss GERTRUDE FRANKLIN.

[156]

1890.

The Fourth Annual Tour of the Boston Symphony Orchestra.

Sunday evening, April 27, the Boston Symphony Orchestra, seventy performers,—Mr. Arthur Nikisch, conductor, accompanied by Mme. Steinbach-Jahns, dramatic soprano from the Leipzig Opera House,—will start *via* the Fall River Line on their Western *tournée*. Monday evening, April 28, the final concert in the series of five given at the Academy of Music, Philadelphia, will be the initial concert of the trip. The following night, a similar series in Baltimore will be closed. Then come two concerts in Washington,—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, Ohio, where the orchestra gives a single performance, on Monday evening, May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city. From Columbus, the orchestra goes to Cincinnati, giving two concerts on Tuesday and Wednesday. A single concert in Louisville, Ky., on Thursday, May 8, under the management of Daniel Quilp, in his beautiful amphitheatre auditorium, will be one of the musical events of the season in a city always quick to recognize and appreciate standard organizations. Then follow two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10. Directly after the concert on Saturday, a special train of three sleeping-cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Mr. Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its début in St. Paul, under the direction of Mr. E. C. Murdock, manager of the Star Course and associated with nearly every first-class organization visiting St. Paul. A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago, the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season. The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburg for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburg back to Cleveland for one concert on Wednesday evening, May 21, under the management of Mr. N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday, the 22d, and Albany on Friday, the 23d. It may be of interest to know that, in the entire four weeks, sleeping-cars are used only on seven nights, when special train service is also necessary. There seems to be no reason why this celebrated orchestra should not achieve abroad the same signal success that attends the Boston concerts, the advance indications already assuring full houses and presumably enthusiastic receptions.

BOSTON MUSIC HALL BULLETIN

PUBLISHED BY C. A. ELLIS, Music Hall.

BOSTON, FRIDAY, AUGUST 24, 1888.

SUMMER SEASON. Vol. III. No. 80.

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SUMMER SEASON OF 1888.

THE MUSIC HALL
Promenade Concerts.

FOURTH SEASON

Mr. AD. NEUENDORFF, Conductor.

C. A. ELLIS - - - - - - - - - - Manager.

PROGRAMME FOR THIS EVENING.

FROM 8 TO 11.

GEORGINE VON JANUSCHOWSKY, Soloist.

1. MARCH AND CORTEGE . . . . . GOUNOD
2. OVERTURE ("Hans Heiling") . . . . . MARSCHNER
3. WALTZ ("Schatz") . . . . . STRAUSS
4. ARIA (from "Mignon") . . . . . A. THOMAS

GEORGINE VON JANUSCHOWSKY.

5. OVERTURE ("Rienzi") . . . . . WAGNER
6. *a.* NOCTURNE . . . . . DVORAK
   b. LIEBESLIEDCHEN (from "The Tempest") . . . TAUBERT
7. WALTZ SONG ("Where the orange blooms") . . . STRAUSS

GEORGINE VON JANUSCHOWSKY.

8. SCENES ALSACIENNES . . . . . MASSENET
   a. Sunday Morning. *b.* At the Inn.
   c. Under the Linden Tree. *d.* Sunday Evening.
9. OVERTURE ("Tantalusqualen") . . . . . SUPPE
10. POLKA CANTABILE ("The Daisy") . . . . . ARDITI

GEORGINE VON JANUSCHOWSKY.

11. BRIDAL PROCESSION ("Lohengrin") . . . . . WAGNER
12. GALOP ("Avec Plaisir") . . . . . STRAUSS

*The audience is respectfully requested to preserve silence during this number.

Tickets now ready for Wednesday, Aug. 29. First "Grand Operatic Night."
JANUSCHOWSKY and CAMPANARI in Solos and Duets.

THE PIANOFORTE USED IS A CHICKERING.

The Programme for to-morrow Evening appears on Page III.

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LET US GO TO PARK'S,

Bosworth St., near Horticultural Hall, opposite the burying ground, and have a Brace of English Chops, a nice dish of ~~Snipe, Peep, Plover~~ or a Broiled Live Lobster, with a Mug of the Famous Musty Ale, and by the by this Ale is not sold by any other firm in Boston, even if it is so advertised.

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Ice Cream Soda

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Pure Fruit Syrups,

Fine Bon Bons and Chocolates

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Boston Music Hall Bulletin

PUBLISHED EVERY EVENING

DURING THE SUMMER SEASON.

NOTICE TO ADVERTISERS.

The advertising columns in the "Bulletin" are controlled SOLELY by Carl G. Zerrahn, 257 Washington Street. Room 6, to whom all communications should be addressed, and who will be pleased to furnish rates upon application.

Mr. George H. Adams is authorized to receive advertisements for this programme.

CARL G. ZERRAHN.

PRESS OF ALFRED MUDGE & SON.

MUSICAL INSTRUMENTS.

For the Fisherman — Castanet.
For the Lawyer — Lyre.
For the Politician — Organ.
For the Whist Player — Trumpet.
For the Horse-Jockey — Hautboy.
For the Toper — Horn.
For the Laundress — Flute.
For the Pawnbroker — Jewsharp. — *Life.*

HERE is how it looked in the programme book: "From mighty kings he took the spoil, And with his acts made Judah smile." And this is about the way it sounded after the singer had put her dramatic soul into it: "Fro miyilyiyte kang ze toohoowoohoowoohook th spoioioioil an' we thees ax mad Judah smiyiehismiyeihismiyehile." — *Cincinnati News Journal.*

AT THE BOSTON SYMPHONY. — *Miss Sonata* (to Western escort) — "Do you know Wagner, Mr. Hamlard?"

Mr. Hamlard — "No; but I am well acquainted with Pullman. He lives in Chicago, you know." — *Life.*

"Is there going to be any music at the church festival to-night?" asked Snooks of the pastor.

"I do not know," responded that dignitary, who had been many times snubbed by the leader, "I do not know, — but the choir will sing!"

He (turning the music) — "Ah, Miss Chestah, I was weading this mawning that a man in Dwesden, Saxony, had invented a thing faw turning music leaves, don't you know."

She — "Ah, indeed? I wonder if it will be any improvement on the things we have to turn them now, Mr. Peanut?"

He (innocently) — "Weally, Miss Chestah, I cawnt say, don't you know, I have nevah seen them." — *Washington Critic.*

Miss Begonia — "I love music. Do you play on any instrument, Mr. Smith?"

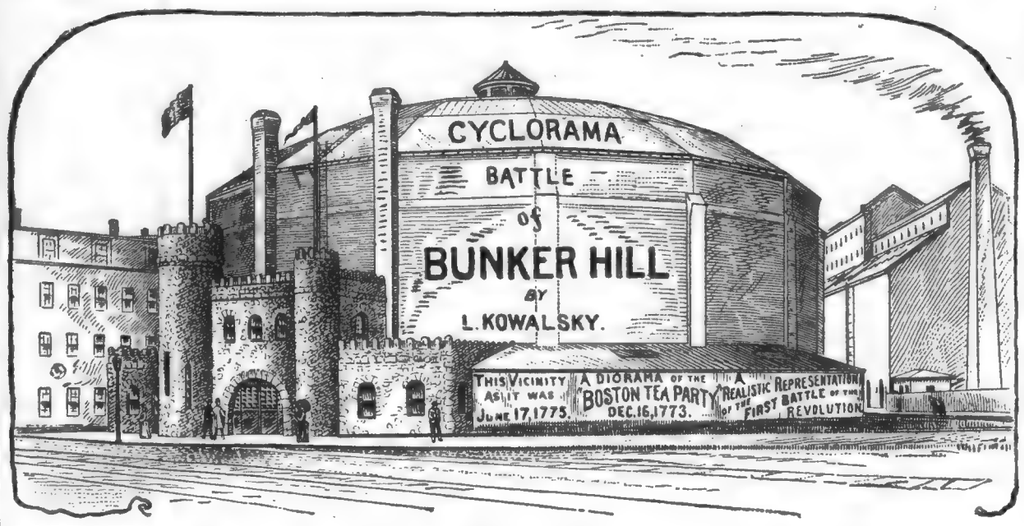
Smith (who acted as college waiter last summer, absent mindedly) — "Only the gong."

AN AMATEUR.

She took the note, and at a bound
Y-ravished the regions round.
Some refuge on the roof-tops found,
Some hunted holes within the ground,
Some fell into a deadly swound,
While she did pound and pound and pound
The poor piano.

And still she bawled and bawled and bawled,
And most incontinently mauled
The master's music till, appalled
And gored unto the soul and galled,
Deep down in caves the cities crawled
And stayed there till the angels called
That sweet soprano.

St. Peter — "Do you want to get in?"
Applicant — "If you please."
St. Peter — "Do you think you are fit to go in?"
Applicant (hesitatingly) — "Well, I'm not much of a singer."
St. Peter — "Oh, that doesn't matter; we have a paid choir here to do the singing. Go right in." — *Courier.*



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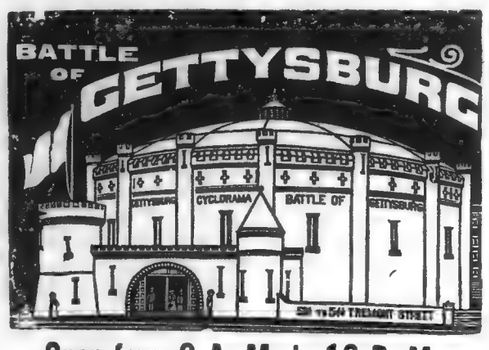

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SUMMER

It has lately created an immense excitement in Malden, Mass., in recovering the twelve year old daughter of John Nicholson, 735 Main Street, of an old, helpless case of general paralysis, from which she was speechless. She is now a romping, healthy school-girl.

DRINK

It is neither medicine nor stimulant, but a plant that yields a rich nutrition for the nerves, which repairs the hard wear of life or the effects from dissipation within a few days or weeks, and contains no more alcohol than bread or ice-cream, and is the richest beverage known. Druggists have it. For home use buy the Moxie Syrup for 75 cents a 26 oz. bottle, mix three dessert-spoonfuls with a tumbler of ice or soda water, and it will cost you but two cents a tumbler. Three tumblers a day will give you double powers of endurance. MOXIE NERVE FOOD CO., LOWELL, MASS.

Saturday Evening, August 25, 8 to 11.

Mr. CARL HAMPE - - - Soloist.

PROGRAMME.

1. MARCH (" En Avant ") . . . . . RESCH
2. OVERTURE (" Ruler of Spirits "). . . . . WEBER
3. WALTZ (" Wiener Kinder ") . . . . . STRAUSS
4. SELECTION (" Erminie ") . . . . . JAKOBOWSKI
5. OVERTURE (" Rosamunde ") . . . . . SCHUBERT
6. **a.* NOCTURNE . . . . . DVORAK
   **b.* DANSE BOHEMIENNE (from the Suite " Tasso ") . GODARD
7. SOLOS FOR TROMBONE.
   a. ELEGIE, No. 2 . . . . . HAMPE
   b. CONCERT MILITAIRE (1st Movement) . . . . LANGEY
   Mr. HAMPE.
8. SCENES ALSACIENNES . . . . . MASSENET
   a. Sunday Morning *b.* At the Inn.
   c. Under the Linden Tree. *d.* Sunday Evening.
9. OVERTURE (" Stradella ") . . . . . FLOTOW
10. WALTZ (" Am Neckarstrand ") . . . . . MILLOCKER
11. SCHERZO . . . . . MENDELSSOHN
12. GALOP (" Im tollen Lauf ") . . . . . FAUST

* The audience is respectfully requested to preserve silence during these numbers.

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Oysters received fresh daily.

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European Waiters.

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The best Ice Cream and Confectionery. The coolest and most comfortable place in Boston. Orders taken for delivery to any part of the city.

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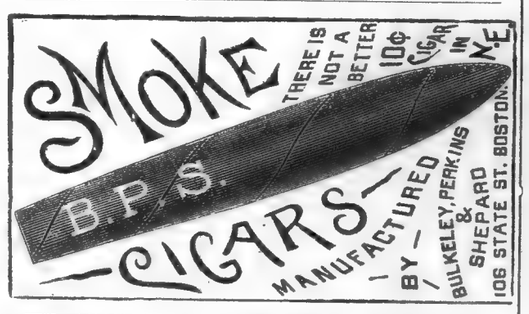

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THE MOST PERFECT FITTING CORSET IN THE WORLD. LENGTHENS THE WAIST AND REDUCES THE SIZE OF THE HIPS.

We take especial pleasure in showing this corset, as we know it is worthy the attention of every lady who is in want of a shapely, and, at the same time, a comfortable corset.

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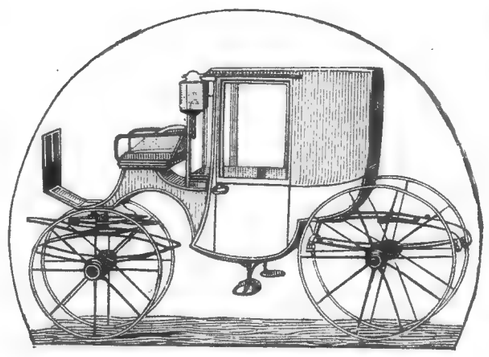

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All Styles Finished to Order. Repairing of Best Grade at Reasonable Prices. All Work Guaranteed as Represented.

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THE "Live Lobsters" broiled is original with the Park House, and is copied by other hotels and restaurants with great success, *as it were*

NO MATTER WHAT YOU WANT

From an apothecary store, you can save money by buying it at 40 Bromfield Street. We sell

ALL PATENT MEDICINES,

and all other drug store goods at

LOWER REDUCED PRICES

Than they can be bought for at any store on earth.

Physicians' Prescriptions put up for less than half of others' prices.

WOODWARD'S,

40 BROMFIELD STREET.

LOOK for the BLUE STORE.
for the RAINBOW SIGNS.
for the GOLDEN MORTAR over the door.

Remember that **40** is the number of the Original Cut Price Drug Store.

A ROSE by any other name
Could never smell the sweeter,
Nor could P. B. have greater fame
If called, in Greek, "PI BETA."

A. Stowell & Co.,

Summer JEWELRY. The Largest Variety of Fans, Opera Glasses, Worcester Porcelains, English Art Glass and China. Large and Attractive Stock. Lowest Prices.

NEW GOODS THIS WEEK.

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Elmer Chickering,

THE LEADING PHOTOGRAPHER.

The surpassing excellence of our work, and the ever increasing magnitude of our business, have indelibly stamped us as the leaders of our craft. None now contest the title, and we are better prepared than ever to merit the patronage of all who desire THE BEST.

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66 Devonshire Street, 26 Congress Square and Quincy House.

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And 100 Envelopes, 55 cents.

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23 West Street.

THE new entrance to the Park House for ladies is on Bosworth Street. Musty Ale, Broiled Live Lobsters and Game are specialties.

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"The most Enjoyable Musical and Dramatic Weekly published in Boston."

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Society Gossip, Letters from Summer Resorts, Musical Mention, Dramatic News, Current Literature, Base Ball Games and Gossip, etc.

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Conundrums.

Why is it that so many cigar manufacturers desire to imitate the N S. Cigar?

A. Because it is and always has been a good and fine cigar, and has an excellent reputation.

How can you tell the genuine from the various imitations that exist at present?

A. By examining that nothing but the letters N S. are stamped in the cigar. All others are inferior, and are intended to mislead the public.

BOSTON MUSIC HALL BULLETIN

PUBLISHED BY C. A. ELLIS, Music Hall.

BOSTON, SATURDAY, SEPTEMBER 8, 1888.

SUMMER SEASON. Vol. III. No. 93

S. S. P. & CO.

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—AND—
BASS' ALE.

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DOG'S HEAD and
WHITE LABEL.

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Sold by Wine Dealers, Grocers, and Apothecaries.

SUMMER SEASON OF 1888.

THE MUSIC HALL Promenade Concerts.

FOURTH SEASON

Mr. AD. NEUENDORFF, Conductor.

C. A. ELLIS - - - - - - - - - - Manager.

PROGRAMME FOR THIS EVENING.

FROM 8 TO 11.

THE TEMPLE QUARTET.

W. R. BATEMAN, E. F. WEBBER, H. A. COOK, A. C. RYDER.

1. MARCH ("Boccaccio"). . . . . SUPPE
2. OVERTURE ("The Water Carrier") . . . . . CHERUBINI
3. WALTZ ("Freut euch des Lebens") . . . . . STRAUSS
4. SELECTION (from "Herodias") . . . . . MASSENET

5. OVERTURE ("Hunyadi Laslo") . . . . . ERKEL
6. *a. SPHAERENKLAENGE (for String Orchestra) . . RUBINSTEIN
   b. MOORISH SERENADE . . . . . JONAS
7. PART SONG ("Summer Night") . . . . . BUCK
   THE TEMPLE QUARTET.
8. BALLET MUSIC (from "The Queen of Sheba") . . GOLDMARK

9. OVERTURE ("Marriage of Figaro") . . . . . MOZART
10. † EXTRAVAGANZA ("Carnival of Venice") . . . . . GENEE
    THE TEMPLE QUARTET.
11. PRAYER (from "Rienzi") . . . . . WAGNER
12. GALOP ("In Eile") . . . . . STRAUSS

* The audience is respectfully requested to preserve silence during this number.
† For descriptive words see second page.

Wednesday, Sept. 12, and Friday, Sept. 14, GRAND OPERATIC CONCERTS

THE PIANOFORTE USED IS A CHICKERING.

The Programme for Monday Evening appears on Page III.

SCHMIDT'S Music Store,

13 WEST STREET

N. B. — All music performed at these Concerts in stock, generally in the well-known cheap editions.

LET US GO TO PARK'S,

Bosworth St., near Horticultural Hall, opposite the burying ground, and have a Brace of English Chops, a nice dish of Snipe, Peep, Plover or a Broiled Live Lobster, with a Mug of the Famous Musty Ale, and by the by this Ale is not sold by any other firm in Boston, even if it is so advertised.

F. Thomas

Ice Cream Soda

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Pure Fruit Syrups,
Fine Bon Bons and Chocolates
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Boston Music Hall Bulletin

PUBLISHED EVERY EVENING

DURING THE SUMMER SEASON.

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The advertising columns in the "Bulletin" are controlled SOLELY by Carl G. Zerrahn, 257 Washington Street. Room 6, to whom all communications should be addressed, and who will be pleased to furnish rates upon application.

Mr. George H. Adams is authorized to receive advertisements for this programme.

CARL G. ZERRAHN.

PRESS OF ALFRED MUDGE & SON.

EXTRAVAGANZA.

"CARNIVAL OF VENICE" . . . . . *Genee*

Carnival of Venice!
That is the name of a famous concert piece,
Often have you heard it given
Earnestly, with gay caprice.

Plenty of fiddling and fluting,
Tubas and trumpets a-tooting!
Artists have in it their talent oft displayed.
By Virtuosi is played.
Ah! why should *we* not also take it?
Just to see what we can make it.
Jolly singers, all join in!
Now prepare! now begin!

The Theme at first is simple,
Very soft and timid too,
Yet no one can imagine
What will come before 't is through.
Then follows the first variation,
Lightly, daintily tripping along.
With innocent, mild intonation,
The beginning is steady and strong.
Very soon all the rhythm grows strange;
Poor Six-Eight measure is lost;
Every note, every beat, every accent we change;
O'er wild waves they 're cruelly tossed.

The melody then grows chromatic,
Flies up and down, never rests,
The Harmony phlegmatic
With peace alone is blest.

Now with an endless tramming
The bass essay the theme,
The tenor softly humming —
They sigh as in a dream.

Now merry and now tearful,
Now a flourish, now monotone,
Now jocund and now fearful,
All in a single variation shown.
The first lines "staccato,"
Like dancers blithe and gay;
The second "molto legato,"
In melancholy way.

Then suddenly all the singers advance,
Chromatics together to try,
And if this the audience fails to entrance,
We 'll ring it out wondrously high,
Now bright, now quick and light,
Tho' it may not be good,
When all is done 't is only fun,
A joke is understood.

{ Bu-ua, Bu-ua, zi, zi, zi, zi,
{ Ha-ha; a joke is understood.

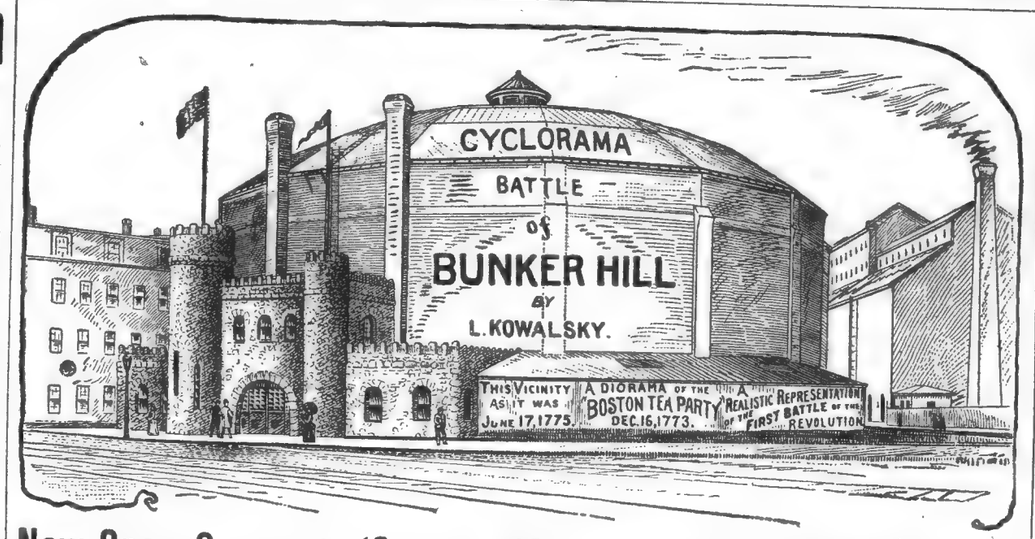
Once more the theme we 'll give you,
Not to make our joke too long,
The Carnival of Venice!
And *here* we 'll end our song.

"PA, what are the stops of an organ for?" "They are for varying the tone of an instrument. One causes a flute tone, another a deep tone, and so on." "I see. Has the hand-organ stops?" "No, my son; there is no stop to the hand organ till you tell the man you will stop him with a brick if he does n't move off."

WHEN Music, heavenly maid, was young,
And played upon the lyre,
While yet in early Greece she sung
With soul and lips afire,

Did e'er she dream a girl would play
Upon an upright grand,
Or that there 'd be some future day
An amateur brass band?

Boston Courier.



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Boston Symphony Orchestra

EIGHTH SEASON.

24 Saturday Evening Concerts,

BEGINNING OCTOBER 13.

24 Friday Afternoon Public Rehearsals

BEGINNING OCTOBER 12.

Auction Sale of $12 seats for the Rehearsals, at Music Hall, Monday, September 17, at 10 o'clock A. M.

Auction Sale of $12 seats for the Concerts, at Music Hall, Thursday, September 20, at 10 o'clock A. M.

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LATEST EVENING TRAIN FOR NEW YORK

Leaves Boston daily (Sundays excepted) at

11.30 P. M.

VIA THE

N. Y. & N. E. R. R.

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Sounds from the Ball-Room,

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String Instruments.....75 cts.
Violin and Piano.....25 cts.
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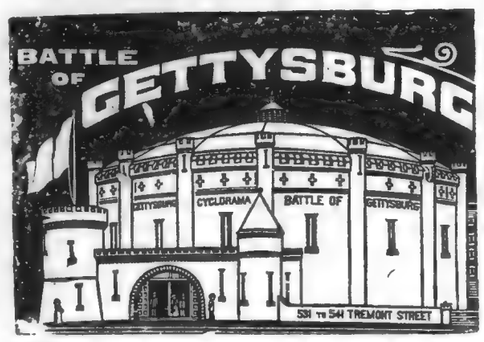

Will close Jan. 1st, to make room for a new subject, now being painted.

CARL C. ZERRAHN,

Exclusive Advertising Manager of the

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—AND—

POMPEIAN AMPHITHEATRE PROGRAMMES.

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Monday Evening, Sept. 10th, 8 to 11.

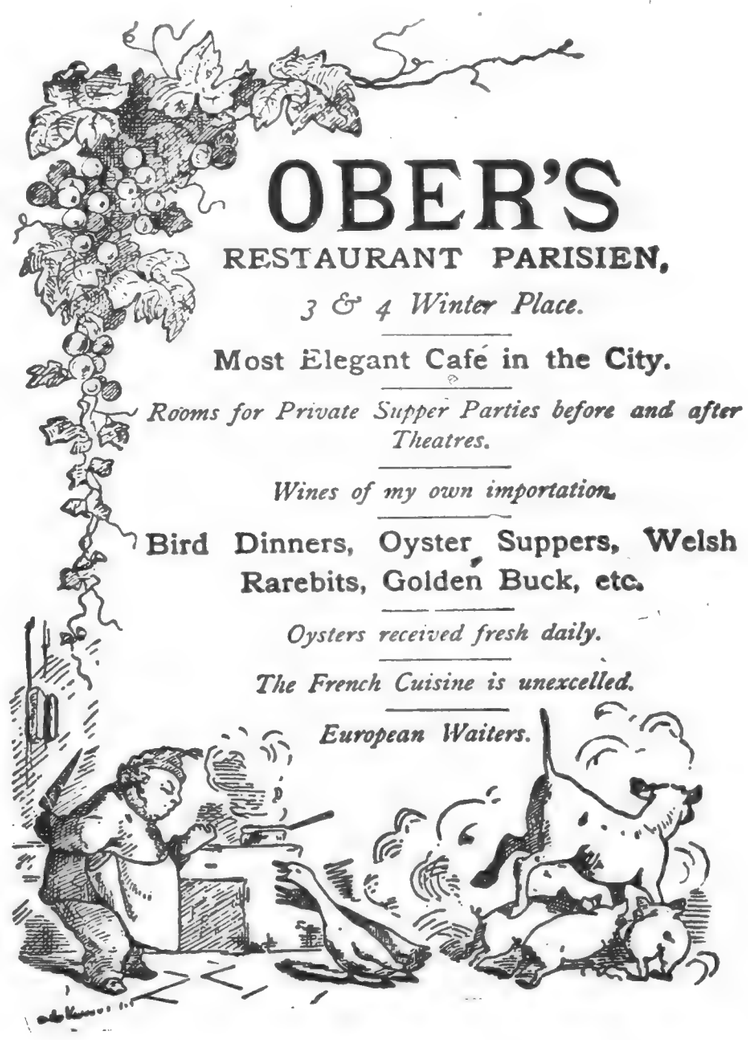
PROGRAMME.

1. MARCH ("Egyptian") . . . . . STRAUSS
2. OVERTURE ("French Comedy") . . . . KELER BELA
3. WALTZ ("Lagunen") . . . . . STRAUSS
4. SELECTION (from "Stabat Mater") . . . . . ROSSINI

5. OVERTURE ("Der Freischuetz") . . . . . WEBER
6. **a.* IDYLL ("Evening Breezes") . . . . . LANGEY
   **b.* AL FRESCO (for String Orchestra) . . . . . ZAVERTHAL
7. Selected.
8. BALLET MUSIC (from the Opera "Henry VIII.") SAINT-SAENS
   a. Introduction: Entree of the Clans. *b.* Scotch Idyl.
   c. Dance of the Gypsy. *d.* Gigue and Finale.

9. OVERTURE ("Le Lac des Fees") . . . . . AUBER
10. Selected.
11. ALBUMLEAF . . . . . WAGNER
12. GALOP ("Ueber Stock und Stein") . . . . . FAUST

*The audience is respectfully requested to preserve silence during this number.



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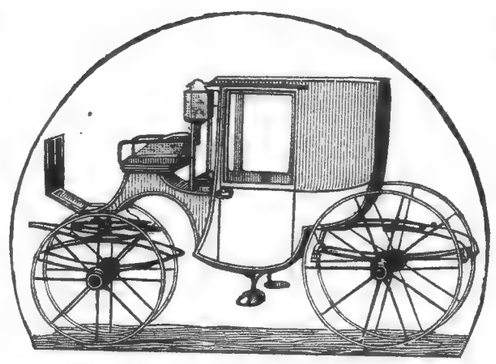

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24 FRANKLIN STREET,
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BY ABECASIS.

(A Court Gavote.)

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FORMULA BY A FAMOUS DENTIST.

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BOSTON MUSIC HALL BULLETIN

PUBLISHED BY C. A. ELLIS, Music Hall.

BOSTON, WEDNESDAY, AUGUST 29, 1888.

SUMMER SEASON. Vol. III. No. 84.

S. S. P. & CO.

GUINNESS' STOUT
—AND—
BASS' ALE.

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SUMMER SEASON OF 1888.

THE MUSIC HALL Promenade Concerts.

FOURTH SEASON

Mr. AD. NEUENDORFF, Conductor.

C. A. ELLIS - - - - - - - - - - Manager.

PROGRAMME FOR THIS EVENING.

FROM 8 TO 11.

Georgine von Januschowsky and Sig. G. Campanari.

1. TRIUMPHAL MARCH . . . . . BAGLEY
2. OVERTURE ("Mignon") . . . . . A. THOMAS
3. WALTZ ("Wiener Kinder") . . . . . STRAUSS
4. ARIA (from "La Traviata") . . . . . VERDI

Sig. CAMPANARI.

5. OVERTURE AND ORGIE ("Les Huguenots") . . . MEYERBEER
6. ARIA (from "Les Huguenots") . . . . . MEYERBEER

GEORGINE VON JANUSCHOWSKY.

7. DANSE MACABRE (first time) . . . . RIEMENSCHNEIDER
8. GRAND DUO (from "Rigoletto") . . . . . VERDI

GEORGINE VON JANUSCHOWSKY and Sig. CAMPANARI.

9. OVERTURE ("Banditenstreiche") . . . . . SUPPE
10. DEUX MORCEAUX CHARACTERISTIQUES (for String Orchestra).
    a. BABILLAGE (Chit-Chat) . . . . . GILLET
    b. AL FRESCO . . . . . ZAVERTHAL
11. REMINISCENCES (from "Tannhauser") . . . . WAGNER
12. GALOP ("Mit Chic") . . . . . STRAUSS

*The audience is respectfully requested to preserve silence during these numbers.

Friday, August 31.....SULLIVAN NIGHT

Wednesday, Sept. 5, GALA NIGHT. Only appearance in concert of

MISS BERTHA RICCI

Tickets now ready.

THE PIANOFORTE USED IS A CHICKERING.

The Programme for to-morrow Evening appears on Page III.

SCHMIDT'S Music Store,

13 WEST STREET

N. B. — All music performed at these Concerts in stock, generally in the well-known cheap editions.

LET US GO TO PARK'S,

Bosworth St., near Horticultural Hall, opposite the burying ground, and have a Brace of English Chops, a nice dish of Snipe, Peep, Plover or a Broiled Live Lobster, with a Mug of the Famous Musty Ale, and by the by this Ale is not sold by any other firm in Boston, even if it is so advertised.

F. Thomas' Ice Cream Soda

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Pure Fruit Syrups,
Fine Bon Bons and Chocolates
487 Washington St. and 65 Temple Place.

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CARL G. ZERRAHN.

PRESS OF ALFRED MUDGE & SON.

BACCHANALIANA.

Gie him strong drink, until he wink,
That's sinkin' in despair;
And liquor guid, to fire his bluid,
Wha's pressed wi' grief an' care;
There let him booze, and deep carouse,
Wi' bumpers flowin' o'er,
'Til he forgets his loves and debts,
And thinks o' them nae more.

Burns.

"Man shall not live by bread alone,"
But, learned sages think
This means, "be moderate in your meat,
And partly live on drink."
For baser tribes the rivers flow,
Who know not wine nor song;
"Man wants but little here below,"
But wants that little — strong.

Anon.

FATHER GIOVANNI ORISPI REGGHINO, in order to supply a church near Milan with a heap organ, has succeeded in making one with pipes of paper instead of metal. The [illegible] said to be great and its sweetness unequalled.

"WHILE cornet players make their hits,
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The dude behind the band-stand sits
And smokes his cigarette.

While piccolos scream long and loud,
And tongues of pretty damsels wag,
The sun-tanned urchin in the crowd
Shouts 'Peanuts, five a bag.'"

THE Bayreuth orchestra comprised thirty-two violins, twelve altos, twelve violoncellos, eight basses, five flutes, five clarinets, five oboes, four bassoons, one counter-bassoon, seven horns, four trumpets, four trombones, one tuba, four harps and two kettle drums, a total of one hundred and six musicians; the chorus numbered ninety six — fourty-four sopranos, twenty-eight tenors and twenty-four basses.

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To soothe the savage breast,
It lightens troubles, calms all woe,
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And all his sorrows check,
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A brass band round his neck.

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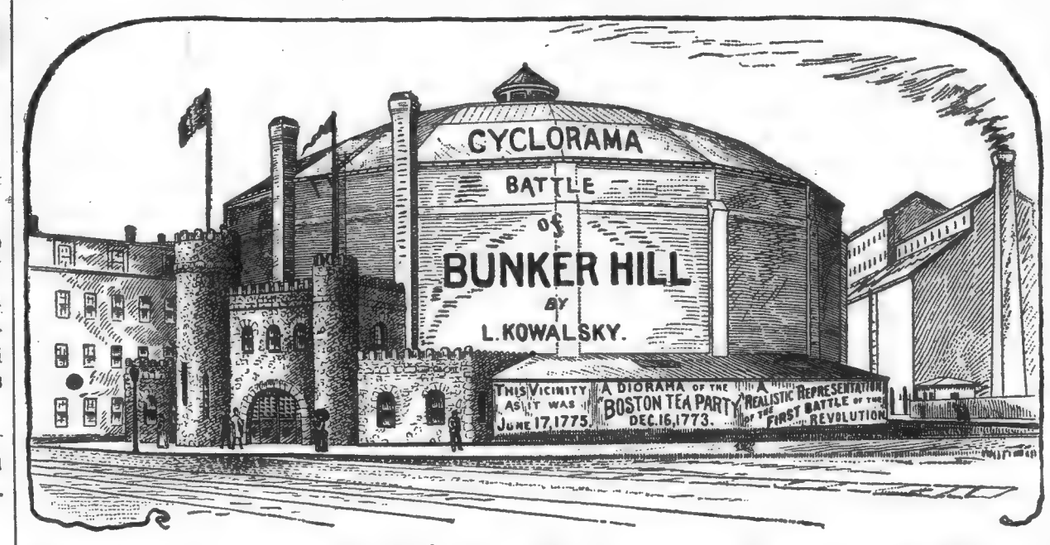

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361 Atlantic Avenue and 22 Purchase Street.

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Trains via Revere Beach and Lynn R. R. and Eastern Division Boston and Maine R. R.

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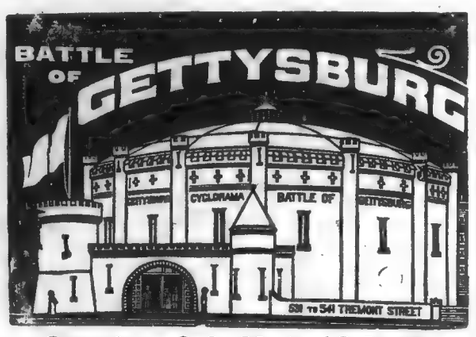

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MOXIE

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SUMMER

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DRINK

It is neither medicine nor stimulant, but a plant that yields a rich nutrition for the nerves, which repairs the hard wear of life or the effects from dissipation within a few days or weeks, and contains no more alcohol than bread or ice-cream, and is the richest beverage known. Druggists have it. For home use buy the Moxie Syrup for 75 cents a 26 oz. bottle, mix three dessert-spoonfuls with a tumbler of ice or soda water, and it will cost you but two cents a tumbler. Three tumblers a day will give you double powers of endurance. MOXIE NERVE FOOD CO., LOWELL, MASS.

Thursday Evening, August 30, 8 to 11.

PROGRAMME.

1. WEDDING FESTIVAL MARCH . . . . . RESCH
2. OVERTURE ("Zampa") . . . . . HEROLD
3. WALTZ ("Donauweibchen") . . . . . STRAUSS
4. GRAND SELECTION ("L'Africaine") . . . . MEYERBEER

5. OVERTURE ("Ruy Blas") . . . . . MENDELSSOHN
6. **a.* TRAUMEREI AND ROMANCE . . . . . SCHUMANN
   **b.* LIEBESLIEDCHEN ("The Tempest") . . . . TAUBERT
7. DANSE MACABRE . . . . . RIEMENSCHNEIDER
8. BALLET MUSIC ("Le Cid") . . . . . MASSENET
   a. Castillane. *b.* Andalouse. *c.* Aragonaise.
   d. Aubade. *e.* Madrilene. *f.* Navarraise.

9. OVERTURE ("Le Cheval de Bronze") . . . . . AUBER
10. WALTZ ("Longing") . . . . . SEBOR
11. VARIATIONS ON A RUSSIAN FOLKSONG . . . REINBOLD
12. GALOP ("Mit Lust und Liebe") . . . . . FAUST

* The audience is respectfully requested to preserve silence during these numbers.

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Rooms for Private Supper Parties before and after Theatres.

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Oysters received fresh daily.

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European Waiters.

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ICE CREAM PARLORS.

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Washington Street, near Bedford.

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We take especial pleasure in showing this corset, as we know it is worthy the attention of every lady who is in want of a shapely, and, at the same time, a comfortable corset.

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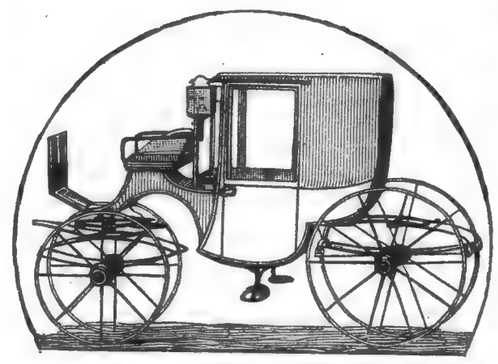

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Than they can be bought for at any store on earth.

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LOOK for the BLUE STORE.
for the RAINBOW SIGNS.
for the GOLDEN MORTAR over the door.

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A ROSE by any other name
Could never smell the sweeter,
Nor could P. B. have greater fame
If called, in Greek, "PI BETA."

A. Stowell & Co.

Summer JEWELRY. The Largest Variety of Fans, Opera Glasses, Worcester Porcelains, English Art Glass and China. Large and Attractive Stock. Lowest Prices.

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Why is it that so many cigar manufacturers desire to imitate the N S. Cigar?

A. Because it is and always has been a good and fine cigar, and has an excellent reputation.

How can you tell the genuine from the various imitations that exist at present?

A. By examining that nothing but the letters N S. are stamped in the cigar. All others are inferior, and are intended to mislead the public.

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BOSTON MUSIC HALL BULLETIN

PUBLISHED BY C. A. ELLIS, Music Hall.

BOSTON, SATURDAY, AUGUST 25, 1888.

SUMMER SEASON. Vol. III. No. 81.

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FROM 8 TO 11.

Mr. CARL HAMPE - - - Soloist.

1. MARCH ("En Avant") . . . . . RESCH
2. OVERTURE ("Ruler of Spirits") . . . . . WEBER
3. WALTZ ("Wiener Kinder") . . . . . STRAUSS
4. SELECTION ("Erminie") . . . . . JAKOBOWSKI

5. OVERTURE ("Rosamunde") . . . . . SCHUBERT
6. **a.* NOCTURNE . . . . . DVORAK
   **b.* DANSE BOHEMIENNE (from the Suite "Tasso") . GODARD
7. SOLOS FOR TROMBONE.
   a. ELEGIE, No. 2 . . . . . HAMPE
   b. CONCERT MILITAIRE (1st Movement) . . . . LANGEY
   Mr. HAMPE.
8. SCENES ALSACIENNES . . . . . MASSENET
   a. Sunday Morning *b.* At the Inn.
   c. Under the Linden Tree. *d.* Sunday Evening.

9. OVERTURE ("Stradella") . . . . . FLOTOW
10. WALTZ ("Am Neckarstrand") . . . . . MILLOCKER
11. SCHERZO . . . . . MENDELSSOHN
12. GALOP ("Im tollen Lauf") . . . . . FAUST

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Tickets now ready for Wednesday, Aug. 29. First "Grand Operatic Night."
JANUSCHOWSKY and CAMPANARI in Solos and Duets.

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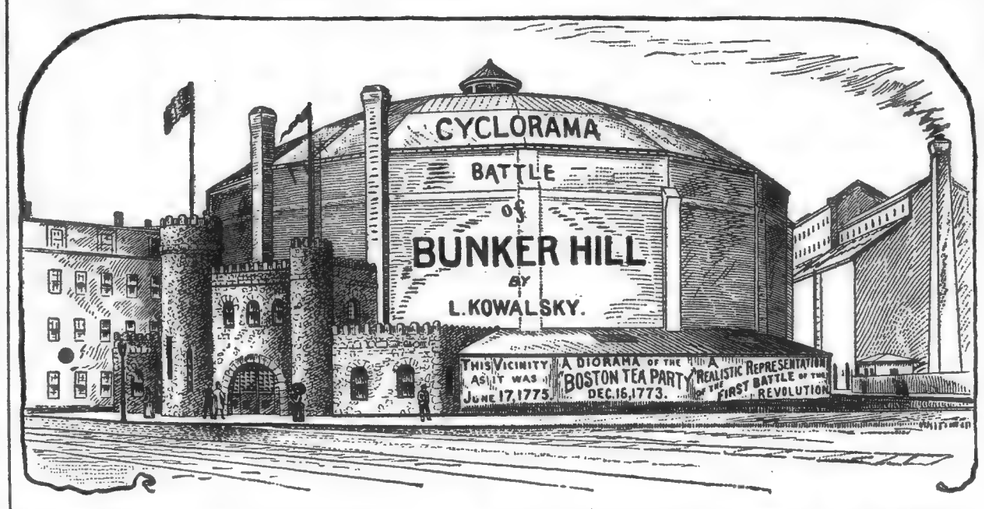

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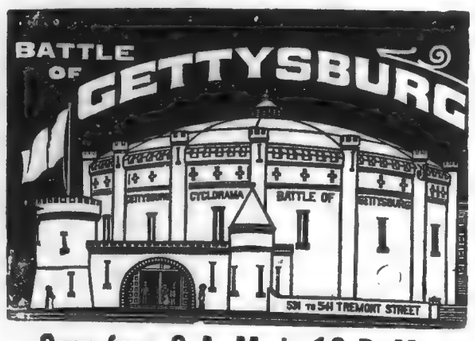

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Monday Evening, August 27, 8 to 11.

PROGRAMME.

1.	MARCH ("Boccaccio")	SUPPE
2.	OVERTURE ("Nabuccodonosor")	VERDI
3.	WALTZ ("Wiener Kinder")	STRAUSS
4.	SELECTION ("Falka")	CHASSAIGNE
5.	OVERTURE ("Festival")	LASSEN
6.	*a.* INTRODUCTION to 5th Act "Manfred"	REINECKE
	b. NORWEGIAN WEDDING MARCH	GRIEG
7.	ALBUMBLATT	WAGNER
8.	BALLET MUSIC ("Henry VIII.")	SAINT-SAENS
9.	OVERTURE ("Girofle-Girofla")	LECOCQ
10.	GAVOTTE ("My heart's delight")	A. E. WARREN
11.	TWO SONGS (arranged for Orchestra).	
	a. "AM MEER"	SCHUBERT
	b. MY MESSENGERS	GERICKE
12.	GALOP ("Im Laufschritt")	FAHRBACH

*The audience is respectfully requested to preserve silence during this number.

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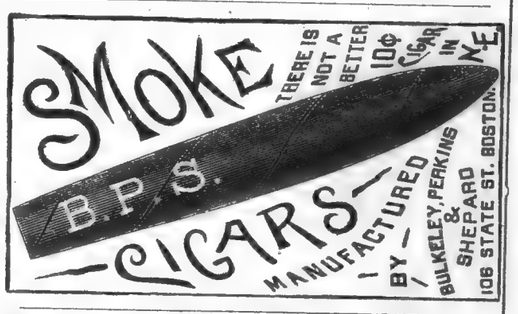

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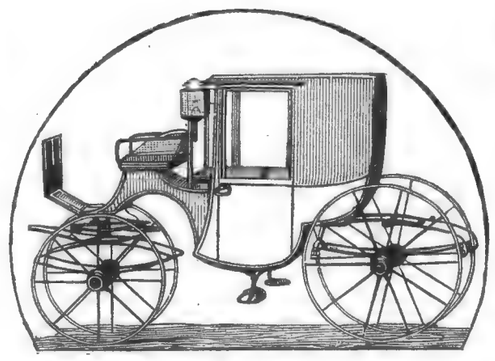

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TUESDAY, MAY 9.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Snowballs" . . . . . Ziehrer
4. PEARLS FROM THE OPERAS OF . . . . . Meyerbeer

---

5. MARCH from "El Capitan" . . . . . Sousa
6. WALTZ, "Emperor" . . . . . Strauss
7. BOSNIAN SONG AND KOLO (National Dance) . . . Komzak
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
8. FINALE from Act I., "Lohengrin" . . . . . Wagner

---

9. TWO SPANISH DANCES . . . . . Moszkowski
10. LARGO . . . . . Händel
    Violin Solo, MR. K. ONDRICEK.
11. WALTZ, "Jolly Fellows" . . . . . Vollstedt
12. TEUFELSMARSCH . . . . . Suppé

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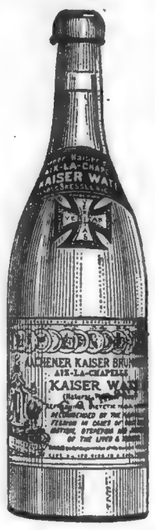

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WEDNESDAY, MAY 10.

PROGRAMME.

1. PERSIAN MARCH . . . . . Strauss
2. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
3. WALTZ, "Nachtschwärmer" . . . . . Ziehrer
   (First Time.)
4. SELECTION from "The Serenade" . . . Victor Herbert

5. WALTZ, "Du und Du," from "The Bat" . . . . . Strauss
6. EN RÊVE . . . . . Gabriel Marie
   (First Time.)

The audience is respectfully requested to preserve silence during the performance of this number.

7. TWO MOVEMENTS from "Feramors" . . . . Rubinstein
8. OVERTURE to "The Mastersingers" . . . . . Wagner

9. GAVOTTE for String Orchestra . . . . . Bach
10. SELECTION from "Erminie" . . . . . Jakobowsky
11. WALTZ, "España" . . . . . Waldteufel
12. MARCH, "Vienna Dude" . . . . . Wagner

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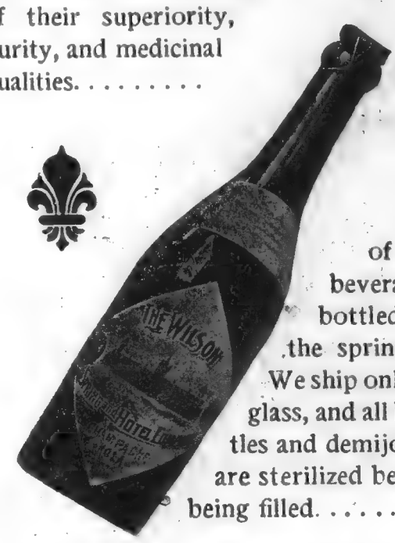

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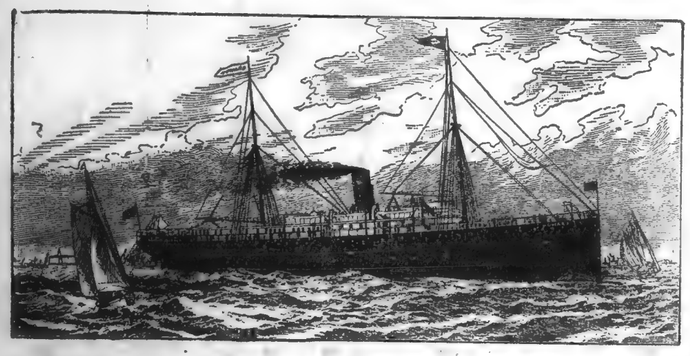

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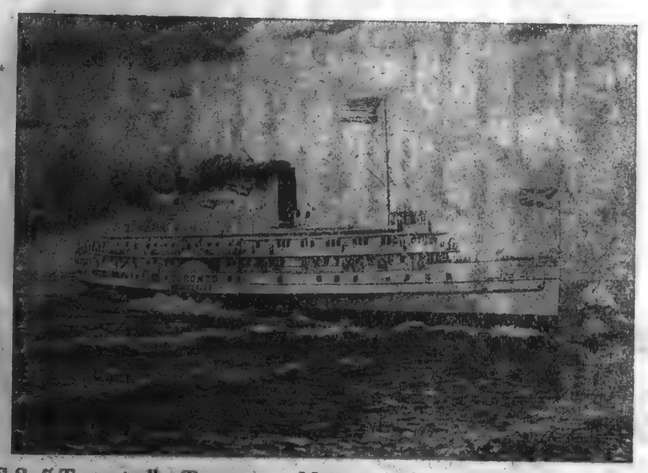

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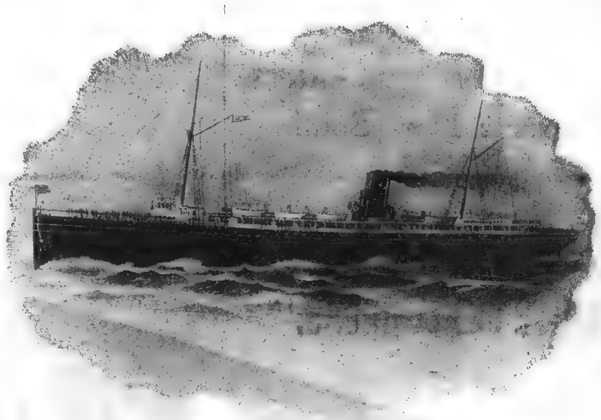

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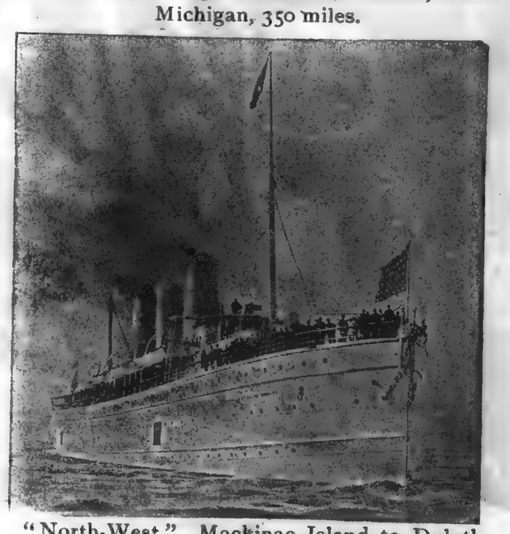

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